

THE PUBLISHERS QUARTERLY

The Music, The Money,
The Market Share

Billboard

THE SONG
IS MINE

Sony/ATV Mulls
Life After Jackson

BMG IS
BACK

BUYING
SONGS WITH
KKR CASH

LADY
GAGA

HOW SHE
WRITES
TOP HITS

Why She
Doesn't
Wear Pants

ROCKERS
START
YOUR
ENGINES

Universal Drives
Formula One Deal

iTUNES
INVADES
MEXICO

AUG 15, 2009
www.billboard.com
www.billboard.biz
US \$6.99 CAN \$8.99 UK £5.50

#BXNCTC *****SCH 3-DIGIT 907
120193NBB/CB/9#MARIO 001
A04 000/003
MONTY GREENLY
3740 ELM AVE
LONG BEACH CA 90807-3402
000882

SOMETIMES ONE IS WORTH MORE THAN MOST....

RASCAL FLATTS

WRIGLEY FIELD
SOLD OUT
JULY 18, 2009

CONGRATULATIONS

GARY, JAY, JOE DON,
VINCE, DARIUS, TREY & DOUG, AND ALL WHO HELPED
MAKE COUNTRY MUSIC HISTORY

BOC AND YOUR FRIENDS AT

LIVE NATION

No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	FABOLOUS / LOSO'S WAY (SOUNDTRACK)
TOP POP CATALOG	40	MICHAEL JACKSON / NUMBER ONES
TOP COMPREHENSIVE	40	MICHAEL JACKSON / NUMBER ONES
HEATSEEKERS ALBUMS	41	THE AIRBORNE TOXIC EVENT / THE AIRBORNE TOXIC EVENT
TOP COUNTRY	45	TAYLOR SWIFT / FEARLESS
TOP BLUEGRASS	45	STEVE MARTIN / THE CROW: NEW SONGS FOR THE FIVE-STRING BANJO
TOP R&B/HIP-HOP	46	FABOLOUS / LOSO'S WAY (SOUNDTRACK)
TOP CHRISTIAN	48	MARY MARY / THE SOUND
TOP GOSPEL	48	MARY MARY / THE SOUND
TOP DANCE/ELECTRONIC	49	LADY GAGA / THE FAME
TOP TRADITIONAL JAZZ	49	DIANA KRALL / QUIET NIGHTS
TOP CONTEMPORARY JAZZ	49	CHRIS BOTTI / IN BOSTON
TOP TRADITIONAL CLASSICAL	49	THE PRIESTS / THE PRIESTS
TOP CLASSICAL CROSSOVER	49	IL DIVO / THE PROMISE
TOP WORLD	49	CELTIC THUNDER / TAKE ME HOME
TOP LATIN	50	AVENTURA / THE LAST

SONGS

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	THE BLACK EYED PEAS / I GOTTA FEELING
HOT 100 AIRPLAY	43	DRAKE / BEST I EVER HAD
HOT DIGITAL SONGS	43	THE BLACK EYED PEAS / I GOTTA FEELING
HEATSEEKERS SONGS	41	RANDY / BOOTS ON
MAINSTREAM TOP 40	44	KATY PERRY / WAKING UP IN VEGAS
ADULT CONTEMPORARY	44	MILEY CYRUS / THE CLIMB
ADULT TOP 40	44	ROB THOMAS / HER DIAMONDS
ROCK SONGS	44	LINKIN PARK / NEW DIVIDE
ALTERNATIVE	44	LINKIN PARK / NEW DIVIDE
TRIPLE A	44	WILCO / YOU NEVER KNOW
HOT COUNTRY SONGS	45	DARIUS RUCKER / ALRIGHT
MAINSTREAM R&B/HIP-HOP	46	DRAKE / BEST I EVER HAD
RHYTHMIC	46	DRAKE / BEST I EVER HAD
ADULT R&B	46	MAXWELL / PRETTY WINGS
HOT RAP SONGS	46	DRAKE / BEST I EVER HAD
HOT R&B/HIP-HOP SONGS	47	MAXWELL / PRETTY WINGS
CHRISTIAN SONGS	48	PHILLIPS, CRAIG & DEAN / REVELATION SONG
HOT CHRISTIAN AC SONGS	48	PHILLIPS, CRAIG & DEAN / REVELATION SONG
CHRISTIAN CHR	48	BRITT NICOLE / THE LOST GET FOUND
HOT GOSPEL SONGS	48	MARY MARY FEAT. KIERRA "KIKI" SHEARO / GOD IN ME
HOT DANCE CLUB SONGS	49	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER / HUSH HUSH
HOT DANCE AIRPLAY	49	DAVID GUETTA FEAT. KELLY ROWLAND / WHEN LOVE TAKES OVER
SMOOTH JAZZ SONGS	49	WALTER BEASLEY / STEADY AS SHE GOES
HOT LATIN SONGS	50	ESPINOZA PAZ / LO INTENTAMOS
HOT MASTER RINGTONES	8	DRAKE / BEST I EVER HAD

THIS WEEK ON .biz

	PAGE	ARTIST / TITLE
TOP INDEPENDENT ALBUMS	#1	JASON ALDEAN / WIDE OPEN
TOP MUSIC VIDEO SALES	#1	MICHAEL JACKSON / NUMBER ONES
HOT VIDEOCLIPS	#1	MARIAH CAREY / OBSESSED
TOP DVD SALES	#1	WATCHMEN

CONTENTS

VOLUME 121, NO. 32



UPFRONT

- 5 **POLE POSITION** Universal Music and Formula One eye global audience for televised concerts.
- 8 Digital Entertainment
- 10 On The Road
- 11 6 Questions: **Marcus Peterzell**
- 12 Latin

FEATURES

- 13 **NOTES PAYABLE** Billboard's Publishers Quarterly finds that as other sectors of the music industry struggle, publishing continues to thrive.
- COVER STORY**
- 14 **THE LADY IS A CHAMP** Lady GaGa writes hits, wears Muppets and plans world domination.
- 17 **BMG IS BACK** Buoyed by new investment, BMG looks at writers and catalogs.
- 18 **PUBLISHERS PLACE**
- 20 **DOWNTOWN EXPRESS** A rising indie publisher steps into the spotlight.
- 21 **DETOUR TO STARDOM** Keri Hilson develops singing career through songwriting.
- 22 **DON'T STOP 'TIL YOU GET ENOUGH** Sony/ATV and its leader, Martin Bandier, mine new opportunities.
- 24 **Q&A: Big Jon Platt**

SPECIAL REPORT

- 25 **UPS AND DOWNS** Japan's global sales rank rises, despite continuing slide at home.

MUSIC

- 30 **INTO THE FIRE** Skillet hopes to broaden its mainstream appeal with "Awake."
- 32 Reviews
- 34 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 36 Marketplace
- 37 Over The Counter
- 37 Market Watch
- 38 Charts
- 53 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Lady GaGa photograph by Oliver Rauh/OliverRauh.com

360 DEGREES OF BILLBOARD

HOME FRONT

Online

NEW BILLBOARD.COM
The latest exclusive content on Billboard.com includes video interviews with Cobra Starship, Mötley Crüe and Imogen Heap; extensive coverage of Lollapalooza; and a chance to win a pair of Mastodon Vans sneakers.

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.

Events

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

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



DIAL-A-SONG
iTunes' Mexico launch bets on the iPhone



NEW ORDER
Apps upset mobile music payment models



PYRRHIC VICTORY?
P2P wins put damage awards in spotlight



BRAND AND DELIVER
A chat with Fathom's Marcus Peterzell



PILGRIM'S PROGRESS
Christian acts find mainstream Latin fans

6

8

9

11

12

>>>WMG Q3 REVENUE DOWN

In its fiscal third quarter, Warner Music Group's total revenue dropped to \$769 million, down 9% from the prior-year quarter. Operating income from continuing operations before depreciation and amortization fell 22% to \$90 million. WMG reported a net loss of \$37 million, or 25 cents per share. Revenue from the company's recorded-music business declined 8.3% from the prior-year quarter to \$629 million. Music publishing revenue fell 12.5% from the prior-year quarter to \$147 million.

>>>'IDOL' LOCKS IN GUEST JUDGES

Fox entertainment chairman Peter Rice says he intends to find a replacement for Paula Abdul, who decided not to return to "American Idol," before live episodes begin airing next year. In the meantime, Fox will have guest judges sit in for Abdul while "Idol" tours cities seeking contestants during the audition process. Victoria Beckham and Katy Perry are booked, with other guest judges to be announced in the coming weeks.

>>>EMI PAN-EURO DEAL FOR NAPSTER

The digital music service Napster Luxembourg SARL signed a Pan-European licensing deal with CELAS, which represents EMI Music Publishing repertoire for online and mobile exploitation in Europe. The deal allows Napster to provide online users across Europe with full access to EMI Music Publishing's Anglo-American repertoire.

UP FRONT

GLOBAL BY TOM FERGUSON

POLE POSITION

Universal Music And Formula One Eye Global Audience For Televised Concerts

Can fast cars, glamorous locations and superstar acts establish a global live-music TV franchise?

Universal Music Group International and Formula One Administration are banking on it as they prepare to launch their F1 Rocks concert series this fall.

All the Worlds, the live event joint-venture company owned by Universal and brand marketing veterans Paul Morrison and Becky Morgan, is teaming with Formula One to kick off F1 Rocks at the 2009 Singapore Grand Prix in September (billboard.biz, Aug. 4). They eventually will stage concerts at every other Grand Prix event, with six to eight shows planned around the world in 2010. Formula One is negotiating with its broadcast partners to televise the shows.

"All the broadcasters said the same things," All the Worlds CEO Morrison says. "They'd been wanting this for years because all they get off F1 is the race, and we're 'everything but the race'—we can get backstage access . . . with all the drivers and the pop stars."

Morrison says All the Worlds will produce two TV programs around the Singapore event—a backstage lifestyle show designed to air before the Grand Prix and concert highlights that will air after the race. Hamish Hamilton, director of the MTV Video Music Awards and the Europe Music Awards, will helm the TV coverage of F1 Rocks. All the Worlds will executive-produce the F1 Rocks concerts and telecasts, while Formula One will handle sales of the TV shows to broadcasters.

For Universal, the shows promise global exposure for artists, as well as a share of the revenue generated by ticket sales and broadcast fees. For Formula One, the TV shows offer the sport a chance to expand beyond its traditional male demographic and attract new, female-friendly sponsors, Morrison says. (LG Electronics is F1 Rocks Singapore's title launch sponsor.) F1 Rocks' global booking agent and

promoter is the Solo Agency in London, which promotes Madonna and the Rolling Stones. Solo founder John Giddings describes the event as "a festival on wheels," saying his company will either handle events directly, hand promotion over to local firms or enter joint promotional partnerships.

The potential audience for F1 Rocks is impressive. Formula One is one of the few truly global sports brands, with 17 annual Grand Prix races in territories from Brazil to Japan, although it doesn't currently feature a U.S. Grand Prix. The racing series claims that 600 million TV viewers around the world watched its events during the 2008 season. The territory with the biggest share of that total was China with 119 million, followed by Brazil with 110 million. All the Worlds will produce 26

versions of the inaugural F1 Rocks telecasts—either locally hosted, dubbed or subtitled—for various territories.

The Singapore shows will be staged Sept. 24-26 at the 10,000-capacity Fort Canning Park ahead of the Sept. 27 Singapore Grand Prix and will feature Beyoncé, the Black Eyed Peas, ZZ Top, N*E*R*D and Chinese pop star Jacky Cheung. They will be the only live shows for the 2009 season, which runs from March through November. Tickets for the Singapore shows, which range in price from \$150 to \$210 Singapore (\$105-\$145), are only available from the F1 Rocks Web site (F1Rocks.com).

All the Worlds and Formula One plan to stage shows ahead of a typical

Grand Prix race weekend, which usually includes practice sessions and a qualifying race before the main event on Sunday.

"The template will involve two main nights, probably Thursday and Friday," Morrison says. "Most people tend to show up on a Friday, so it'll be good to give them a reason to come in a night early. That keeps all the host countries happy."

Morrison says Universal Music Group International chairman/CEO Lucian Grainge was adamant that the project shouldn't focus solely on promoting Universal's roster.

"Lucian's taken the big picture on this," he says. "This is a music initiative. He wants the best show we can put on, and he's able to say to Sony or Warner, 'Come on, guys, we've got a platform, let's all work with it.'"

During an Aug. 4 press conference in London, Formula One CEO Bernie Ecclestone said racing and pop music make a natural combination.

"It's exciting, something I have been thinking about for a long while," he said. "Drivers are rock stars . . . Musicians love racing and drivers love music." ■■■



Built for speed: BEYONCÉ and guitarist BILLY GIBBONS' band ZZ Top will perform at the inaugural F1 Rocks event in Singapore.

DIGITAL BY AYALA BEN-YEHUDA

Hola Apple

iTunes' Mexico Launch Could Shake Up Regional Digital Market

An expected surge in smart-phone sales could bode well for the iTunes music store's belated entry into Latin America. And that, industry observers hope, could help jump-start the region's mobile-centric digital music market.

Apple's Aug. 4 launch of the iTunes music store in Mexico, its first in Latin America, comes about a year after the dominant mobile carrier America Móvil began offering the iPhone in Mexico. On July 31, the carrier rolled out the new iPhone 3GS in Mexico, Guatemala, El Salvador, the Dominican Republic, Colombia and Uruguay. The iPhone is also available in Brazil, Chile and Argentina.

Pyramid Research projects that Latin America's smart-phone market will surge to 30% of all regional handset sales in 2014 from just 3% in 2008, spurred by carriers looking to increase data revenue from customers.

Apple's share of overall smart-phone sales in the region should reach 15% in 2009, fueled by iPhone sales that should top 1 million this year, according to Pyramid. Most of those sales will come not from the iPhone 3GS but the older 3G model, which America Móvil was subsidizing for free in Mexico with a two-year contract.

Apple doesn't release sales figures, but Pyramid senior analyst Omar Salvador says Mexico likely accounts for the largest share of iPhone sales in the region to date, because of its tendency to adopt U.S. trends and the device's early availability there. Salvador calls iTunes' Mexico music store "another step to reinforce the attractiveness of the iPhone in Mexico."

Given IFPI estimates that mobile

sales accounted for more than 80% of digital music revenue in Latin America in 2008, over-the-air downloads will be crucial for the market's growth.

The iTunes store in Mexico went live with a home page featuring Mexican acts like Vicente Fernandez, Jesse & Joy and Paulina Rubio. The store also has apps and podcasts from Mexican media outlets El Universal and Reforma, as well as music releases by international acts like the Black Eyed Peas and Modest Mouse.

Most tracks are priced at 12 pesos (91 cents), while most albums are priced at 120 pesos (\$9) and music videos 24 pesos (\$1.83). In a market with low rates of credit card use, the sale of prepaid iTunes gift cards will be crucial to the store's success. Major retailers like Office Depot, Sam's Club, El Palacio de Hierro and Mixup sell the cards in denominations of 200, 300 and 600 pesos.

Mixup, a music and DVD chain, launched its own MP3 store in May. While the brick-and-mortar retailer enjoys strong brand recognition in Mexico, iTunes Mexico boasts advantages of its own, including an easier-to-navigate design and a much larger catalog of music.

Ana Clara Ortiz, VP of digital for Universal Music Latin America, notes that the continued popularity of the iPod in Mexico should give Apple a further edge. iTunes' music store in Mexico, combined with that of Mixup, will provide a way "to see if the online market wakes up," Ortiz says.



Store-front stars: PAULINA RUBIO, JESSE & JOY and VICENTE FERNANDEZ (from left)

One of the biggest hurdles facing any digital retailer in Mexico is rampant piracy, which has stymied digital music sales. Total recorded-music revenue in Mexico plunged 22% in 2008, according to IFPI. Digital sales, which accounted for 10.8% of the total, grew just 1.3% last year.

An Ipsos Media study in 2008 showed 58% of Mexican respondents reported having downloaded music online within the last three months, up from 42% in 2007. But the study also estimated that the number of illegally downloaded songs had doubled during the same period.

Apple VP of Internet services Eddy Cue notes that iTunes has never

launched in a country with an existing, successful download store.

"We want to compete with piracy," Cue says. "We think the majority of people are honest, and what they haven't had was a great, legal alternative."

Further south, Brazil would appear to be a promising market for an iTunes music store. Recorded-music revenue grew 8% in 2008, and digital sales accounted for 13.4% of overall sales, according to the IFPI. But industry sources say a more complicated system of clearing publishing rights in Brazil makes opening a new digital music store there more difficult in the short term.

>>> ISOHUNT LOSES APPEAL

The peer-to-peer site isoHunt lost the second round in its legal battle to be declared legal in Canada. The service, run by British Columbia-based Gary Fung, sought to have a local court rule that it wasn't violating copyrights. In March, another court said that isoHunt needed a full hearing to attempt to prove its case. Fung's appeal against that ruling was turned down July 30.

>>> O2 SALE DENIED

London's O2 Arena isn't for sale, says the venue's owner/operator AEG. Press reports claimed that Trinity College was negotiating to buy the site for £20 million (\$34 million) from its leaseholder Meridian Delta Ltd. In a statement issued to Billboard, the venue operator said: "AEG's interest in the O2 is absolutely not for sale—it is the landlord's (MDL) underlying interest in the land on which it sits that is." MDL was granted a 999-year lease on the O2 site and surrounding area in 2002 and subsequently issued a 55-year lease to AEG.

>>> JAY-Z, RIHANNA, KANYE WEST LINE UP FOR LENO

Jay-Z, Rihanna and Kanye West will perform on the debut episode of "The Jay Leno Show" Sept. 14 on NBC. The trio will perform "Run This Town" from Jay-Z's "The Blueprint 3," which will be released Sept. 11. The show marks Leno's switch from late night to prime time; it will air at 10 p.m. EST five nights per week. "The Jay Leno Show" will showcase many of the comedy features that Leno made successful hosting "The Tonight Show With Jay Leno."

Compiled by Chris M. Walsh. Reporting by Ann Donahue, James Hibberd, Glenn Peoples, Richard Smirke, Wolfgang Spahr and Robert Thompson.

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

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD, FUSE LAUNCH 'THE DAILY NOISE'

Billboard and cable network Fuse have partnered for a daily music news segment dubbed "The Daily Noise," which is airing on Fuse and available online at Billboard.com and Fuse.tv.

Hosted by Billboard editorial director Bill Werde, the news segments will offer a quick glance at the day's biggest music stories—from the

latest headlines and information about upcoming concerts to Billboard chart news and album releases. "The Daily Noise" will air on Fuse Monday through Friday and repeat throughout the day.

"'The Daily Noise' leverages the power of Fuse, Madison Square Garden Entertainment and Billboard to offer fans a unique snapshot of the music world that will keep them in the know every day," Billboard publisher Howard



Appelbaum says. "This show perfectly aligns with Billboard's editorial strategy to take consumers behind the velvet rope to connect with their favorite artists in a meaningful way."

Mike Bair, president of Fuse parent MSG Media, says the network's partnership with Billboard will provide its viewers



with updates from "the most credible source of music news," noting that "the combination of Fuse's national

reach, Madison Square Garden Entertainment's relationships with artists and the industry and Billboard's powerful brand recognition and reputation as an authority on music will make 'The Daily Noise' the go-to destination for consumers and tastemakers to get their daily dose of what is going on in the world of music."

Logic PRESENTS

Billboard mobile entertainment

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF CTIA
The Wireless Association*

LIVE!

OCT 6, 2009
THE OMNI HOTEL
SAN DIEGO



MOBILIZE YOUR MUSIC!

Billboard's Mobile Entertainment Live!, presented by Logic Wireless, will explore how today's advanced devices and applications have revolutionized the music industry and will examine how artists, promoters and managers are using mobile to promote and profit in new ways.

KEYNOTES



PETE WENTZ
of Fall Out Boy



ALAN BRENNER
SVP of BlackBerry Platforms
Research In Motion

JUST ANNOUNCED



ROB HYATT
Executive Director
of Premium Content
AT&T

&



ED RUTH
Director of Strategic
Business Development
& Partner Management
Verizon

SPEAKERS INCLUDE:



Bob Abbott
General Partner
Norwest Venture
Partners



Kevin Arnold
CEO
IODA



Dave Dederer
VP Business
Development
Melodeo



Andrew Fisher
CEO
Shazam



Jared Hoffman
President
RPS Entertainment



Ashley Jex
Director
of New Media
Bill Silva Ent.



Mike Lunsford
EVP of
Strategic Ventures
RealNetworks/Rhapsody



Robb McDaniels
CEO
iNgrooves



Adam Mirabella
Global Director,
Ovi Music Services
Nokia



Tim O'Brien
Head of Business
Development
Tapulous



Ali Partovi
CEO
iLike



Dorrian Porter
CEO
Mozes



Sean Rosenberg
VP Mobile Marketing, Sales
& Business Development,
RCA/Jive Label Group



Jim Ryan
Chief Strategy &
Marketing Officer
Motricity



Syd Schwartz
SVP Digital Marketing
EMI Music



Nathan Thompson
Mobile Manager
The Orchard



Jon Vlassopoulos
CEO
Moderati



Jonathan Zweig
CEO
EpicTilt

Your registration to Mobile Entertainment Live! also includes access to the CTIA keynotes and exhibit floor.

International **CTIA WIRELESS IT & E 2009** October 7-9, 2009
San Diego Convention Center

No matter what your business is; healthcare, entertainment, fleet management or financial planning; wireless can transform how you do business and International CTIA WIRELESS I.T. & Entertainment brings this possibility to life. This is the event where attendees and exhibitors converge to generate dialogue, share ideas and debate the economics of mobile business.

CONFIRMED KEYNOTES:



Dr. Paul E. Jacobs
Chairman and CEO
Qualcomm
Incorporated



Dr. Irwin Mark Jacobs
Co-Founder
Qualcomm
Incorporated

Don't miss your chance to connect with the music industry innovators who are successfully navigating this exciting landscape, and the device manufacturers, application developers and mobile operators making it all possible!

\$349
Earlybird Rate
REGISTER BY
AUG 24

Register Early & Save - BillboardEvents.com

SPONSORSHIPS: Matt Carona 646.654.5115 MCarona@Billboard.com
REGISTRATION: Lisa Kastner 646.654.4643 LKastner@Billboard.com
CTIA HOUSING: 800.334.6147 - Omni Discount Rate Available \$263/night



DIGITAL BY ANTONY BRUNO

Change In The Air

Shift In Mobile Content Economy Has Profound Implications For Labels

Mobile users don't want to buy entertainment content—they just want to access it.

Consider the case of Verizon Wireless. The nation's largest mobile operator and arguably the most aggressive marketer of mobile entertainment services reported that its network's multimedia downloads totaled 40 million in second-quarter 2009, up just 3.5% from 36.5 million a year earlier and down 18% from 48.6 million in the previous quarter. That's a surprising showing, considering that the number of Verizon subscribers surged 27.8% to 85.2 million in the comparable second quarter from last year.

By comparison, Apple's App Store, which launched in July 2008, reported a staggering 1.5 billion downloads in its first year—and by a far smaller base of about 40 million iPhone and iPod Touch units worldwide.

When the recording industry first entered the mobile market, the success of the ringtone set a confusing precedent. To labels, a ringtone is a music sale. But to mobile users, the ringtone is an application they use to personalize their phone.

That's why mobile sales of full-track downloads haven't had the impact that labels originally hoped they would, and that's why Apple's App Store for the iPhone is such a success. The mobile phone isn't a point of retail, but a point of access. That distinction makes all the difference

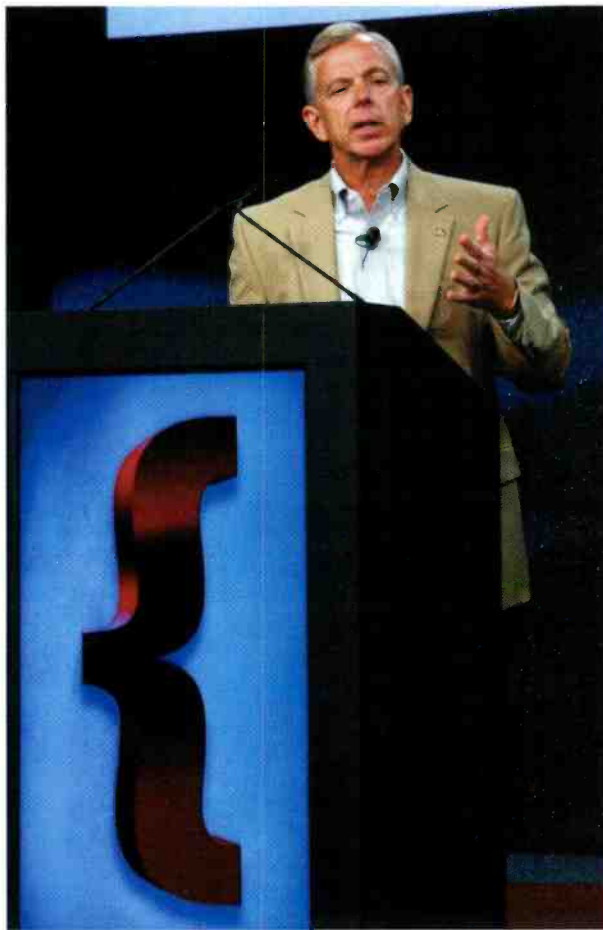
and suggests that labels need to embrace a new compensation structure for their music if they're to benefit from the shift in mobile content consumption.

Mobile operators are already repositioning their content strategies in response to the App Store model. At the end of July, Verizon held its inaugural developers conference, where it announced plans to offer its own application download service called VCast Apps by year's end. Rather than an app store geared toward a single device, Verizon hopes to make its app store compatible with multiple handset makers, starting with the BlackBerry from Research in Motion.

AT&T, the exclusive provider of the iPhone, also has a developer program called Apps Beta that it launched in April. Developers can create and test new programs with non-iPhone AT&T customers before making it available through its Media Mall service.

By catering to multiple handsets, these carrier-run developer programs could potentially reach a larger base of users than Apple's App Store. They can also offer things the iPhone can't, such as adding app purchases to a customer's monthly mobile bill.

The bad news for the music industry is that mobile operators don't profit from app sales. For example, AT&T doesn't make



They might be giants: Verizon Wireless president/CEO Lowell McAdam discusses downloadable apps at the Verizon Developer Community Conference in San Jose, Calif.

any money from the services sold in Apple's App Store. Rather, it profits from the popularity of apps through the sale of unlimited data plans, which are required of all iPhone users. And while, as previously stated, Verizon's content downloads were

little changed in the second quarter from a year earlier despite a sharp increase in subscribers, during that same period its data revenue soared 52.6%.

As mobile operators focus more on the sale of data access than on multimedia downloads and entertainment subscriptions, the music industry can expect a further decline in its revenue from mobile content sales.

Other than an increase in streaming royalties and a possible uptick in mobile track sales through music-based apps like Pandora and Shazam, this shift toward an app-based mobile content economy won't benefit labels,

music publishers or artists unless they revamp how they're compensated.

Some labels have floated the idea of changing the terms of music licensing deals so that they get a percentage of a wireless operator's data subscription revenue rather than a percentage of content sold. They've also tried bundling the cost of music into device sales, such as the Comes With Music model from Nokia.

As mobile entertainment moves toward a future based more on access than ownership, it will be essential for the music business to seek a new mobile business model.

These and other issues related to the new state of mobile music will be discussed at Billboard's Mobile Entertainment Live conference, taking place Oct. 6 in San Diego. For more information, go to billboardevents.com.

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

BITS & BRIEFS

'DJ HERO' LANDS JAY-Z, EMINEM

Ramping up the hype machine in advance of the release of "DJ Hero," Activision unveiled plans for a "Renegade Edition" of the turntable-based rhythm game that will feature Jay-Z and Eminem. The deluxe edition includes a premium turntable controller with metal controls and finish and a turntable carrying case that can be converted into a DJ stand, as well as exclusive and previously unreleased Jay-Z and Eminem tracks.

REMIX JACKSON TRACKS

Universal Music Enterprises has teamed with the music technology firm MXP4 to post four interactive Michael Jackson-related singles that fans can remix: the Jackson 5's "I Want You Back," "ABC" and "I'll Be There" and Jackson's first solo No. 1, "Ben." Fans can replace instrumen-

tal tracks, sing their own version of the lyrics and otherwise reimagine the music; remixing is available at the Motown and MXP4 Web sites. Additional tracks are expected to gradually be added.

VOLOMEDIA WINS PODCAST PATENT

VoloMedia was granted a U.S. patent for podcasting technology that could have a major impact on the nascent field. The company claims the patent covers such basic podcast mechanisms as allowing consumers to subscribe to a podcast feed, automatically downloading media to a computer, prioritizing downloads, status indications and synchronizing podcasts to portable devices. The advertising and tracking company hasn't specified how it plans to enforce the patent given all the podcasting services already operating.

HOT MASTER RINGTONES™ AUG 15 2009 Billboard

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

COMPLETE CONTROL

Sonos, the company behind the popular multiroom digital streaming music system, has unveiled a new state-of-the-art controller to replace the already slick original controller. The Controller 200, or CR200, features a touch-screen interface that turns on simply by picking it up, a zone management feature that lets users control playback in different rooms and dedicated buttons for such common functions as volume and mute. It also includes an upgraded search feature so users can find artists, songs, radio stations or specific programs using predictive text technology.

The CR 200 is available for \$350, which includes a battery-charging cradle. It's also available as part of the larger Sonos system bundle for \$1,000. —AB



5 Mariah Carey ties Rihanna as the only female artists with at least three top five hits as "Obsessed" moves 6-5. It joins "All I Want for Christmas Is You" and "Touch My Body" as Carey's other top tones.

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.



LEGAL MATTERS

**AFTER P2P VERDICTS, WILL COURTS
LIMIT STATUTORY DAMAGES?**

by **BEN SHEFFNER**



It's been a good summer for the major labels' litigators in their battle against individuals charged with copyright infringement.

In June, a Minnesota jury awarded the four majors \$1.9 million in damages, finding that **Jammie Thomas-Rasset** had used the peer-to-peer file-sharing network Kazaa to illegally download and share 24 songs.

And at the end of July, a federal jury in Boston ordered **Joel Tenenbaum** to pay the majors \$675,000 for sharing 30 songs, after hearing evidence that he used at least six different P2P networks for nearly a decade, continuing to infringe even after receiving multiple warnings.

But with the defendants challenging the damage awards and likely appealing the verdicts, these cases are far from over. And the courts will now have to confront a difficult and unresolved question in copyright law: Can awards in cases like this be so big that they violate the U.S. Constitution's guarantee of due process?

First, some background. Copyright owners have two options as to the type of damages they may seek at trial: actual or statutory. Actual damages compensate copyright owners for their losses stemming from, say, an unearned license fee or royalty, a diminishment in the value of their work or profits earned by an infringer. But actual



Who's down with P2P: File sharer **JOEL TENENBAUM** was found liable for copyright infringement.

copyright damages are often difficult or impossible to prove. Exactly how much financial harm did Tenenbaum cause the labels? As they admit, no one knows; not even a \$500-an-hour economist testifying on behalf of the majors was willing to swear to a specific number on the witness stand.

Thankfully for copyright owners like record labels, the law provides another option: statutory damages. Assuming a copyright owner has registered its works, it can avoid the sometimes arduous task of proving actual damages and instead seek statutory damages. Under the U.S. Copyright Act, statutory damages can range from \$750 to \$30,000 per work in the case of "regular" infringement. The upper limit soars to \$150,000 in the case of "willful" infringement—committed "with knowledge of or reckless disregard for the plaintiff's copyrights."

Jurors have wide discretion in determining where within the statutory range an award should fall. They may consider factors including the nature of the infringement, the defendant's purpose and intent, and the value of the copyright. Statutory damages do compensate the copyright owner for its losses, but they're also intended to punish the infringer and to deter future infringement by the de-

fendant and others. As the Thomas-Rasset and Tenenbaum verdicts demonstrate, awards of statutory damages involving multiple works can reach astronomical heights.

Those huge numbers have sent industry critics crying foul and arguing to the courts that such large verdicts violate the Constitution's guarantee of due process of the law, and even the Eighth Amendment's prohibition on "excessive fines." Just as the Constitution imposes limits on punitive damages—in a landmark 1999 case, the Supreme Court tossed a \$2 million award over a \$4,000 botched car paint job—they say it should also limit awards of copyright statutory damages, which may include a punitive element.

No court has yet accepted the argument that the Constitution limits awards of copyright statutory damages. But labels and publishers should be worried that the recent P2P verdicts may result in just that, for at least two reasons.

First, such a ruling could force statutory damages trials to deal with the burdensome new requirement that copyright owners prove actual damages, as reformers insist that statutory damages must be limited to some "reasonable" multiple of actual damages. Such a rule would seriously undermine one of the main advantages of statutory damages:

the relief from the difficult or sometimes impossible task of proving actual damages.

And second, limits on statutory damages would reduce their effectiveness as a club to hold over the heads of alleged infringers, to force them into settlements and deter them from future infringement. Rarely does a copyright owner's cease-and-desist letter fail to remind the recipient of the maximum possible statutory damages of \$150,000 per work.

It may take years before we know whether statutory damages will survive constitutional attack. Should the issue reach the Supreme Court—a real possibility—copyright owners could well find an ally in incoming justice **Sonia Sotomayor**, who, as a lower-court judge, once increased an award of statutory damages, opining that they "must be sufficient enough to deter future infringements and should not be calibrated to favor a defendant by merely awarding minimum estimated losses to a plaintiff."

Wise words, indeed.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. He is the author of the Copyrights & Campaigns blog (copyrights andcampaigns.blogspot.com).

Billboard
POWER PLAYERS

women in music

**Celebrating the
Most Powerful and Talented
Women in the Music Business**

**Now in its 5th year, this Power Players list will
recognize the top female music executives who
are leading the industry with their artistic
and business vision**

**Do you know a woman
who should be on this elite list?**

**Submit your
nominations today!**

www.Billboard.Biz/WomenInMusic

**Deadline:
August 31, 2009**



Have mercy on us:
LAMB OF GOD

Summer Thunder

Live Metal Thrives With Mayhem, Metallica Tours

Judging from the upcoming touring schedule, death metal is—sorry, can't help myself—alive and well. So are other subgenres of hard rock that still inspire passion from fans.

Because traditional windows of exposure like radio and TV are seldom open to them, metal bands have to tour to build followings.

Tim Borrer, an agent at the Agency Group specializing in hard rock, knows this well. His client **Lamb of God** will support **Metallica** for the third time on that band's upcoming fall tour.

Borrer says Lamb of God is maximizing its time on the road by adding dates surrounding the trek.

"There are a lot of days off on that tour, so we weaved a second tour in between the off days on the Metallica tour, with Lamb of God headlining and **Job for a Cowboy** as support," Borrer says. "It's interesting because we're booking a tour around a tour that's already booked."

Metallica has already put up huge numbers in the first part of the year, ranking ninth among all touring acts in the Billboard Boxscore midyear charts with \$45.5 million in gross ticket sales and 740,917 in attendance.

The band could restrict Lamb of God's side gigs but doesn't, Borrer says.

"Metallica is one of those bands that's pretty righteous with the way they carry themselves and do their business," Borrer says. "They've been real cool about where we play on off days, and we try to be respectful and stay away from their shows anyway and play alternative cities."

Borrer, who previously launched the Sounds of the Underground tour, is also the responsible agent for **Five Finger Death Punch**, which will release its new album, "War Is the Answer," Sept. 22 on the Prospect Park label and tour in September and October with **Shadows Fall**, **Otep** and **Two Cents**.

In addition to Lamb of God's tour and preparing for Five Finger Death Punch's upcoming trek, Borrer is busy with this summer's 10 for \$10 tour, which he calls "probably the hardest project I've ever put together." The tour started in July at Trocadero in Philadelphia and is about two-thirds of the way through the 31-date route. As its name suggests, it fea-

tures 10 hardcore bands in clubs for \$10.

"It's basically a business plan that has everybody involved losing money," Borrer says. "But I still think it's a great artist development tool."

Among the acts are **Poison the Well**, the **Mongoloids**, **Bane**, **Trapped Under Ice** and

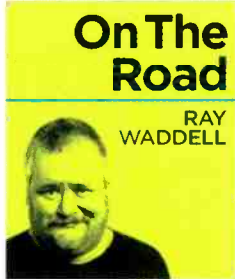
This Is Hell. "It's basically all super-small bands, so the intention was to play to 500-600 a market and try to start a buzz going," Borrer says. "But it's done better than that on average, and we found out some things about what we're doing this year that will hopefully lend itself to us being able to do it again."

Of course, the 10 for \$10 tour can't hope to match the draw of the Rockstar Mayhem Festival and **Mötley Crüe's** Crüe Fest, which have filled the gap left by the absence of Ozzfest. Mayhem is averaging about 12,000 per show in its second year, according to **John Reese**, who produces the Mayhem and Taste of Chaos tours with Warped founder **Kevin Lyman**. "We have definitely felt the economy, but approximately half the shows are bigger this year than last year," Reese says.

But, as is the case with any genre, the health of metal depends on its ability to foster the development of new acts, which is Borrer's forte. He says Ozzfest, the godfather of metal fests and a fixture of the summer touring schedule for more than a decade, provided an important platform for up-and-coming bands.

Ozzfest, which is on hiatus in 2009 as founder **Ozzy Osbourne** readies a new album, was held as a one-off event near Dallas last year. It hasn't been on the road since it went out as a sponsor-driven free event in 2007, when detractors said charging nothing for the tour would devalue live music. But Borrer doesn't see it that way.

"The lasting impact was it took the bands that were involved that year and helped them grow," he says. "Lamb of God was the main support to Ozzy that year, and they're bigger than they've ever been right now. I don't think it had any negative impact on the genre, because the Mayhem tour years one and two have done incredible business."



On The Road
RAY WADDELL

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICES(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$28,815,352 (€20,258,345) \$214.07/\$130.15	U2, GLASVEGAS, KAISER CHIEFS, THE SCRIPT & OTHERS Croke Park, Dublin, July 24-25, 27	243,198 three sellouts	Live Nation Global Touring, MCD
2	\$12,583,998 (€8,834,470) \$213.66/\$78.34	U2 Amsterdam Arena, Amsterdam, July 20-21	125,866 two sellouts	Live Nation Global Touring, Mojo
3	\$11,154,840 \$182/\$62	ELTON JOHN & BILLY JOEL Wrigley Field, Chicago, July 16, 21	77,520 two sellouts	Live Nation
4	\$6,507,798 (€4,652,685) \$209.81/\$76.93	MADONNA, PAUL OAKENFOLD Stadio San Siro, Milan, July 14	55,338 sellout	Live Nation Global Touring, Live Nation Italy
5	\$5,010,557 (€3,544,268) \$247.40/\$68.92	MADONNA, PAUL OAKENFOLD Estadio Olímpico, Barcelona, Spain, July 21	44,811 sellout	Live Nation Global Touring, Live Nation Spain
6	\$4,109,791 (€2,887,334) \$263.33/\$60.49	MADONNA, PAUL OAKENFOLD Estadio Vicente Calderón, Madrid, July 23	31,941 sellout	Live Nation Global Touring, Live Nation Spain
7	\$3,409,189 (€2,569,095) \$119.43/\$86.26	BRUCE SPRINGSTEEN & THE E STREET BAND Estadio San Mamés, Bilbao, Spain, July 26	36,318 36,935	Doctor Music
8	\$3,381,498 (€2,372,630) \$92.64	BRUCE SPRINGSTEEN & THE E STREET BAND Monte do Gozo, Santiago de Compostela, Spain, Aug. 2	36,502 sellout	Doctor Music
9	\$3,236,277 (€2,319,990) \$181.34/\$76.72	MADONNA, PAUL OAKENFOLD Stadio Friuli, Udine, Italy, July 16	28,362 sellout	Live Nation Global Touring, Live Nation Italy
10	\$3,208,188 \$195/\$125/ \$99.50/\$20	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Qwest Field, Seattle, Aug. 1	42,092 45,064	The Messina Group/AEG Live
11	\$3,040,354 (€2,149,135) \$127.32/\$91.95	BRUCE SPRINGSTEEN & THE E STREET BAND Estadio José Zorrilla, Valladolid, Spain, Aug. 1	30,893 34,000	Doctor Music
12	\$2,965,600 \$75/\$40	DAVE MATTHEWS BAND, UMPHREY'S MCGEE Alpine Valley Music Theatre, East Troy, Wis., July 18-19	62,873 69,753 two shows one sellout	Live Nation
13	\$2,498,080 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Allstate Arena, Rosemont, Ill., July 10-11	35,820 two sellouts	Live Nation
14	\$2,421,387 \$86.50/\$26.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Izod Center, East Rutherford, N.J., July 14-15	39,464 two sellouts	Live Nation
15	\$2,204,863 (€1,657,792) \$113.05/\$82.46	BRUCE SPRINGSTEEN & THE E STREET BAND Estadio Olímpico, Sevilla, Spain, July 28	24,030 36,724	Doctor Music
16	\$2,105,859 \$97.50/\$35	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Home Depot Center, Carson, Calif., July 18	26,341 27,404	Live Nation
17	\$2,104,035 (€1,558,145) \$108.03/\$47.26	BRUCE SPRINGSTEEN & THE E STREET BAND Stadio Friuli, Udine, Italy, July 23	28,356 sellout	Barley Arts Promotion
18	\$2,015,381 (€1,415,906) \$330.23/\$27.04	MADONNA, PAUL OAKENFOLD Recinto Ferial, Zaragoza, Spain, July 25	30,940 sellout	Live Nation Global Touring, Music Community
19	\$1,901,745 (\$219,178 Canadian) \$84.62/\$16.92	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS General Motors Place, Vancouver, June 29-30	32,155 37,000 two shows	Live Nation
20	\$1,722,842 (€1,298,299) \$119.43/\$86.26	BRUCE SPRINGSTEEN & THE E STREET BAND Estadio Municipal de Foletes, Benidorm, Spain, July 30	19,629 34,150	Doctor Music
21	\$1,689,523 \$60.50	DAVE MATTHEWS BAND, OLD CROW MEDICINE SHOW Nikon at Jones Beach Theater, Wantagh, N.Y., July 21-22	28,084 two sellouts	Live Nation
22	\$1,451,546 (\$167,330 Canadian) \$173.06/\$42.94	FLEETWOOD MAC Rexall Place, Edmonton, Alberta, June 24	11,607 12,962	Live Nation
23	\$1,359,250 \$200/\$20	BEYONCÉ, RICHGIRL United Center, Chicago, July 17	13,852 14,773	Live Nation, Haymon Entertainment
24	\$1,336,563 \$200/\$49.50	AEROSMITH, ZZ TOP Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, July 17	16,641 sellout	Live Nation, in-house
25	\$1,175,380 \$89.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Verizon Center, Washington, D.C., July 13	15,138 sellout	Live Nation
26	\$1,171,099 \$200/\$49.50	AEROSMITH, ZZ TOP Superpages.com Center, Dallas, July 19	15,966 19,787	Live Nation
27	\$1,152,769 (\$132,373 Canadian) \$84.36/\$32.45	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS Rexall Place, Edmonton, Alberta, July 2	16,374 sellout	Live Nation
28	\$1,109,879 \$97.50/\$35	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Superpages.com Center, Dallas, July 21	19,875 19,938	Live Nation
29	\$1,050,558 \$64.50/\$29.75	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Hersheypark Stadium, Hershey, Pa., July 17	19,460 sellout	Live Nation, in-house
30	\$1,037,531 (\$160,445 Canadian) \$89.41/\$26.82	DANE COOK Rexall Place, Edmonton, Alberta, June 7	17,229 sellout	AEG Live
31	\$1,020,168 \$97.50/\$24.75	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Verizon Wireless Amphitheater, Irvine, Calif., July 19	14,885 sellout	Live Nation
32	\$1,015,616 (\$178,345 Canadian) \$84.04/\$32.32	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, WONDER GIRLS MTS Centre, Winnipeg, Manitoba, July 5	14,348 sellout	Live Nation
33	\$917,266 \$97.50/\$35	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, July 22	16,430 sellout	Live Nation, in-house
34	\$911,202 \$125/\$20.25	DEF LEPPARD, POISON, CHEAP TRICK First Midwest Bank Amphitheatre, Tinley Park, Ill., July 17	21,620 28,554	Live Nation
35	\$878,896 \$71.75/\$31	RASCAL FLATTS, DARIUS RUCKER Aaron's Amphitheatre at Lakewood, Atlanta, July 31	16,983 18,243	Live Nation

6 QUESTIONS

with **MARCUS PETERZELL**

by **LOUIS HAU**



Many of the marketing executives trying to integrate music into their campaigns lack recording industry experience.

One of the prominent exceptions is Marcus Peterzell, who started in April at Fathom Communications as managing director of engagement and entertainment marketing. In his new position, he's developing brand partnerships for film, music TV and gaming properties.

Peterzell was previously managing director at GMR Marketing and co-president of AWE, which merged with GMR in 2007. A former U.S. manager of the Cure, he's also held executive positions at TVT Records, Fiction/Elektra and Ignition/Tommy Boy, which he co-founded.

Since moving into entertainment marketing, Peterzell has created campaigns for more than two dozen top brands including Nokia, AXE and Jeep.

1 You've secured a brand sponsorship deal with Universal Music Nashville for Sugarland. What do you have in mind for the group?

We think they're hugely undervalued. They are at that cusp, kind of where Kenny Chesney was about four or five years ago when I worked with him where, in the country markets, everyone knows who they are. But in New York, L.A., Detroit and Chicago, the big brand markets, maybe they've heard the name but have no idea they've sold 6 million albums. So it's a great opportunity to expose them to the right brands who could really benefit from the association. Fashion, cosmetics, home products, packaged goods, as well as auto insurance would really be prime genres to target.

2 In light of Nielsen's report that U.S. ad expenditures fell 12% in the first quarter from a year earlier, how do you see branded entertainment spending holding up?

Entertainment marketing will at least be flat or continue to grow. Even some of the smaller brands who thought it was too expensive or were afraid to navigate the waters are now ready to jump in. Traditionally, automotive [was a leading category] and of course that's taken a dip, so I think packaged goods will continue to be a leader in this space as well as the beverage category, spirits category and of course beers. Partnership marketing is going to continue to grow as the model. Everyone's going to look at their assets, whether it's a brand asset or a media asset,

and figure out how they can leverage that to create more exposure without writing a check.

3 Have you seen many changes in how marketers are measuring their return on branded entertainment?

Among the four or five companies that offer measurement services, I have not seen a clear winner yet. People are still discussing how to really look at the return on investment. They're just trying to use the eyeball and CPM [cost-per-thousand impressions] models. But what really matters is engagement. We're trying to look at consumers and how they actually interact with a brand property.

4 How prominently do recording artists figure on the radar screens of brand marketers, compared with Hollywood stars and sports figures?

Everyone wants to tap into consumers' passion for music, so that will continue to grow. I think the problem with the music industry continues to be that it's splintered in that if you're

a brand, you're getting a call from the manager, you're getting a call from the agent, you're getting a call from the record company, you're getting a call from their agency. So it ends up confusing the market, and it makes brands somewhat wary of making an investment in music as opposed to television and film properties, which are a little more stable.

5 How are they more stable?

The film and TV world is a little more structured in terms of how to do the deal. And they're a little more buttoned-up in terms of reporting and what you're getting. It's more solid in relation to timing, properties, ratings, release dates. In music, release dates are a little more fluid, artists can fall in and out of favor quicker. It just doesn't have the same level of stability.

6 What can labels do to overcome that kind of caution about music properties?

Brand marketing has become important so they're trying to treat it more like a business. They are trying to put in more resources to make sure they can provide research, make sure they can provide digital extension. None of the labels have a huge staff in this area. So they're doing their best, they know the game, but at the end of the day, their job is to make music and get it to consumers, and they're not as structured as a typical agency would be. But they're making it work. They're getting better every day. ●●●

Get your message front and center with the Billboard Country Update*

The Country Music Industry's Must-Have Source for Weekly News and Chart Info!

- Timely and insightful editorial coverage by editor Ken Tucker, with chart analysis by Wade Jessen
- An exclusive first-look at Billboard's country charts powered by Nielsen BDS and weekly Billboard Boxscore data
- The latest country radio news and in-depth research provided by Bullseye
- Unique features and song-by-song breakdowns for producers, songwriters and music publishers

Don't miss the opportunity to reach top country radio programmers and other key country music influencers every Monday!

Next Ad close: August 13, 2009

TO ADVERTISE, CONTACT:
Lee Ann Photoglo • 615.376.7931 • laphotoglo@gmail.com

TO SUBSCRIBE: www.billboard.biz/ newsletters

* Formerly the R&R Country HotFax



In The Name Of The Father

Christian Acts Make Inroads Into Mainstream Latin Market

Christian music continues to expand into the mainstream Latin music market, most recently with a wave of acts finding success in Puerto Rico.

The trend is visible in the concert lineup for San Juan's Coliseo de Puerto Rico José Miguel Agrelot, the island's newest major venue.

Between August and October, four of the coliseum's scheduled concerts are by Christian acts: **Israel Houghton** and **Jacobo Ramos** (Aug. 1), **Tercer Cielo** (Aug. 30), **Daniel Calveti** (Oct. 3) and **Marcos Witt** and **Samuel Hernandez** (Oct. 31).

"We used to have a lot of reggaetón concerts and they've

been replaced by Christian music," Coliseo GM **Wesley Elizabeth Cullen** says.

One of the reasons for the conversion is the inroads Christian music acts are making into secular radio in Puerto Rico.

Pop station Fidelity (95.7 FM), for example, has a show titled "Gospel," which airs 6 p.m.-10 p.m. on Sundays, that's devoted expressly to Christian music. The station helped promote Witt and Hernandez's upcoming show and also promoted a June 20 concert by Christian artists **Ricardo Rodriguez**, **Rene Gonzalez** and **Danny Berrios** at the Bayamón Coliseum.

Until now, Rodriguez had

released albums that were more purely Christian in content, according to his publicist **Josue Rivas**. But the singer/songwriter's newest release, "Eso Es (S.O.S.)," on his own El Producciones imprint, is "more modern, more pop/rock in feel," Rivas says. "You could hear this on any secular station."

Indeed, secular stations are beginning to play more of this music, with acts like Hernandez and Calveti scoring hits on Billboard's Latin

Pop Songs chart. Most recently, the duo **Tercer Cielo's** "Mi Ultimo Dia" reached No. 21 on that chart last week, its highest rank to date, but slips to No. 26 this week.

Christian music has long had a foothold in Puerto Rico, which is home to more than 10 Christian FM stations. But its possibilities beyond the Christian fan base were first realized more than five years ago by singer **Rabito**, whose music was played on secular stations even before hitting the Christian airwaves. Later, Hernandez, an established Christian singer, had his hit "Levanto Mis Manos" (Sony) played on secular stations. (Hernandez is now distributed through Universal.)

Eric Valentin, president of the radio promotion firm JD Promotions, says artists should first establish themselves in the Christian marketplace and media before venturing elsewhere. But he acknowledges that the move from Christian to secular radio usually involves lyrics that are less explicitly devo-

tional and lend themselves to several interpretations.

Christian singer **Abraham Velasquez**, for example, was played on mainstream radio thanks to "Me Arrodillo Ante Ti," a collaboration with reggaetón act **Divino** from a compilation album titled "La Iglesia de la Calle" (Luar Records). Rodriguez's new single, "Vuelve," is a ballad that discusses a relationship with a significant other. Although it never mentions God or Christ, Rodriguez performs the song regularly in church.

In another sign that such artists are enjoying wider acceptance, Christian singer **Sheila Romero** was one of the finalists on the Puerto Rican reality show "Objetivo Fama," in which viewers vote on the contestants' performances. Romero's debut album, "En Tus Manos," was released this year on indie Alpha & Harvest.

"I've seen a major change in the last three years," says independent publicist **Mari-vel Ortiz**, who is based in Puerto Rico. "Secular stations opened up to the Christian market. And when they did, all media followed."

Latin Notas

LEILA COBO



Crossing over for Christ: RICARDO RODRIGUEZ

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

THE BILLBOARD Q&A?



SEGURA

In his multiple roles as a manager, label owner, producer and songwriter, José Juan Segura has been a key force behind the success of a new generation of corridos artists. Segura has had a hand in fostering the careers of Los Cuates de Sinaloa, El Compa Chuy and El Tigrillo Palma, as well as novelty act Los Pikadientes de Caborca. Segura's Gypsy Records label partners with Sony Music Latin on artist signings, but the nonexclusive arrangement allows him to license albums to Fonovisa as well. Segura spoke to Billboard about his approach to A&R.

How did you go from musician to businessman?

It happened when quebradita and banda became big and the popularity of gruperó music, which was my format, declined. I got into the nightclub business and one time outside my club, Los Cuates de Sinaloa showed up. I opened the backstage doors and there

were two kids there with guitars. They said, "We're looking for work. Can we play you some songs?" They got onstage and when I saw the audience's reaction I said, "Maybe they're getting attention because they're kids, or maybe it's because they sing well." But [the crowd] started giving them pieces of paper

with song requests, and people went up to the stage to get a closer look at them, which wasn't easy in that little place. When I saw that reaction, I thought it would be a good opportunity to record them.

You had a label at that time?

I had recorded my own group on my own label, Gypsy Rec-

ords. When I traveled around to my competitors in Phoenix, I would hear people driving their cars and going to nightclubs, just to be seen, playing Los Cuates at top volume. That's when I said, "I've got to get them out of Phoenix." That's when I started going to the radio networks.

I was driving from Obregon to Navojoa [in Sonora, Mexico], and whenever I arrive in a new city I turn on the radio to see what's the most popular song. I heard someone request Los Alteños [de la Sierra] and the announcer said, "Their singer can't sing, and their recording is poorly done." There was a live recording of a private show Los Alteños had played that had been pirated and passed around in the street, and everybody had it in Navojoa. When I heard them, they sounded pretty bad, but I heard some-

thing unique in the vocals. I recorded them and put them out, and they were a hit.

How do you know if something will work?

If you don't like the music, you won't know if it's good or not. Growing up, I listened to Antonio Aguilar, Rafael Buedia, artists of the people. When I hear something like that, I get excited.

So you don't think, "I don't personally like it, but someone will buy it"?

No, I don't. When I do a production of one of my artists, once I get the mastered CD, I put it in my car and drive around. I can hear if there's something missing. But if it makes me scream or makes me feel like having a beer, that's good. I am the audience.

—Ayala Ben-Yehuda

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.

EN BREVE

APODACA TEAMS WITH MEXICO MUSICAL ON BOOKINGS

Representaciones Artísticas Apodaca and Mexico Musical have agreed to work together on artist bookings. Los Angeles-based Mexico Musical will handle U.S. bookings for Apodaca clients La Original Banda El Limón and Tigrillos, with more bands expected to be added later. Apodaca will assist Mexico Musical acts with bookings in Mexico. Mexico Musical's roster includes K-Paz de la Sierra and Brazeros Musical.

MOVIC SIGNS LICENSING PACT WITH EMI

Mexican indie label Movic Records has signed an international licensing deal with EMI. Movic previously had a distribution pact with Warner, through which it achieved platinum sales in Mexico for its rock group Panda. Under the deal with EMI, Movic acts including Panda, Los Claxons, Insite and Nina Pilots will get distribution and marketing in Mexico, the United States, Latin America and Spain. Movic also incorporates management, booking, production and other services. The first Movic/EMI release will be Panda's "Poetics," due Sept. 22 in Mexico and Oct. 8 in the United States.

TWO MORE ARGENTINE P2P SITES CLOSE

On the heels of the closure of Argentine file-sharing site Qsound, international labels organization IFPI announced the shutdown of two more sites in Argentina as part of a regional anti-piracy campaign. Zona-mp3.com.ar, which had nearly 11,000 users and more than 2,000 postings of mostly local rock repertoire, was shut down after local labels organization CAPIF notified the site's hosting service that it was infringing on copyrights. Deathvalley.com.ar had about 30,000 members and was mostly dedicated to pirated music content by international artists. Deathvalley.com.ar had replaced emep3.com.ar, which had been taken down two weeks earlier.

—Ayala Ben-Yehuda



NOTES PAYABLE

As other sectors of the music industry struggle, publishing continues to thrive: Investors are inquiring about Sony/ATV (page 22), Bertelsmann is betting big on the business (page 17) and even indies like Downtown are getting into the game (page 20). And hits remain valuable, as our cover girl Lady GaGa shows. As the business changes, great songs live forever.

Pants-off dance-off:
LADY GAGA performs
in Sydney in May.





The Lady Is A Champ

Lady GaGa Writes Hits, Wears Muppets And Plans World Domination • By Cortney Harding

Sprawled on her bed in an Amsterdam hotel, Lady GaGa is channeling Lady Godiva—sans the horse. While the 23-year-old has famously worn everything from Kermit the Frog to a hat made to resemble the solar system, today she's rocking the one constant in her ever shifting wardrobe—underpants. And nothing more. • But despite her dominance on the Billboard Hot 100 and bleached blonde hair, GaGa is not the average pop tart. She's an accomplished songwriter and performer who seems to have come out of nowhere, bursting from the corner of Ludlow and Rivington fully formed and fabulous. In conversation, she's chatty and articulate, but gives off the distinct sense she's 10 steps ahead of everyone else—while the Internet is still buzzing about the lampshade she wore over her face in a TV interview, she's plotting her next move. • Of course, if she invests wisely, she may never need to work again: Her debut album, "The Fame," which was released on Interscope, has sold nearly 1.3 million copies, and her biggest digital single, "Just Dance," has sold 4.4 million copies, according to Nielsen SoundScan. In addition to writing all the tracks on her album, GaGa has previously written for Fergie, the Pussycat Dolls, Britney Spears and New Kids on the Block. • "Getting into writing for others happened naturally, because at the time, I didn't have a record deal," GaGa says. "I had a deal with IDJ that came and went, but that was it. I don't have an ego about other people singing my songs." • And—as surprising as it may seem amid her outre outfits and the nudge-nudge-wink-wink lyrics—GaGa's path from behind-the-scenes songwriter to cultural phenomenon was a smart, regimented plan. Before she was Lady GaGa, she was Stefani Joanne Angelina Germanotta, an Italian Catholic schoolgirl from Yonkers, N.Y. She played piano and studied music as a child, but it wasn't until she hit her early 20s that her songwriting and performance style clicked. • "She wrote almost all her hits in a week," says Vince Herbert, who signed GaGa to his Streamline Records label, a joint venture with Interscope. "She flew to L.A. and sat in a studio with RedOne and just cranked it out." • Martin Kierszenbaum (see story, page 16), who co-wrote four tracks on "The Fame," says she is "very focused and very fast. She doesn't like to sit around and waste time. When we tracked 'The Fame,' she sang everything in one take and spent about five hours on the harmony."

GaGa writes mostly at the piano, and to her, if a song doesn't come easily, it isn't meant to come at all. "A hit record writes itself," she says. "If you have to wait, maybe the song isn't there. Once you tap into the soul, the song begins to write itself. And I usually write the choruses first, because without a good chorus, who really gives a fuck?"

But before she had hit records, she was an apprentice songwriter, working with a number of producers and trying to build a name for herself. Jody Gerson, who signed GaGa's publishing deal with Sony/ATV, points out that she was driven to understand the publishing business from a young age. "She interned at Famous Music Publishing before any of this," Gerson says. "And even back then, she was famous for showing up for work in her undies."

GaGa says she doesn't want to be underestimated or written of as merely a pop songwriter. "I think most music is pop music," she says. "The mark of a great song is how many genres it can embody. It's about honesty and connection—look at a song like 'I Will Always Love You.' Whitney killed it as a pop song, but it works as a country song, a gospel song, everything. If I can play a song acoustic, or just on the piano, and it still works, I know it's good."

Gerson says that she and GaGa are both particular about who the artist will work with, especially with her current touring schedule. "She's swamped right now," Gerson says. "There is a lot of interest; we're talking to Adam Lambert right now, for instance. But it has to be a good match for her to spend the time."

She also says that she had faith GaGa would break out and become an in-demand writer and star. "She blew me away from the moment I met her," Gerson says. "She was already signed to Interscope, and we are so lucky to all be on the same page and have a great working relationship."

A SENSE OF PLACE

Gerson says the label agreed to shopping tracks to film and TV supervisors before the album was released. "We had over 25 placements before we had a hit. The networks and supervisors just loved her."

CALL OF DUTY

Lady GaGa Co-Writer Martin Kierszenbaum Balances Songwriting, Label Duties

Martin Kierszenbaum is all over "The Fame," from his Cherrytree Records logo on the back to his songwriting credits to shout-outs on the song "Eh, Eh (Nothing Else I Can Say)." An accomplished writer whose credits include songs for t.A.t.U. and Colby O'Donis, he recently signed a publishing deal with Universal Music Publishing Group.

He's now consolidated all of his projects into the same corporate family—

Kierszenbaum is the head of Cherrytree Records, Interscope Geffen A&M president of international operations and Interscope Records president of pop and rock A&R. He signed Keane and t.A.t.U. to Interscope, then signed Feist, Robyn and Tokio Hotel to Cherrytree.

Despite an already full calendar, Kierszenbaum says that his boss encourages his songwriting. Interscope president Jimmy Iovine "really wanted me to keep doing music and integrate all of my lives together," he says. "Back in the early days of the industry, it wasn't unusual for writers to start labels. My overarching goal is always to contribute whatever skills I have where they are needed." —CH



Man of many hats: **MARTIN KIERSZENBAUM**, head of Cherrytree Records and Interscope exec

'The mark of a great song is how many genres it can embody. It's about honesty and connection.'

—LADY GAGA

At this point, Gerson estimates songs from "The Fame" have been placed more than 100 times. "I'd say 'Just Dance' is the most requested, followed by 'Poker Face' and then 'The Fame,'" she says. "We've also had success with promo spots; 'Beautiful, Dirty, Rich' was the song in all the promos for the show 'Dirty Sexy Money.'"

GaGa's crowning TV moment came in April, when she performed "Poker Face" on the "American Idol" results show. While the show helped boost her album sales (according to Nielsen SoundScan, "The Fame" sold 45,000 copies the week before the show aired, 51,000 the week it aired and 56,000 the week after), more important, it showed middle America that she was a bona fide pop star.

While placing GaGa's songs in a movie or TV is generally fairly simple, deciding whether to align her with big brands has been trickier. "She has such strong visuals and a sense of who she is," Gerson says. "We have to make sure any brand fits really, really well with her image."

Steve Stoute, head of the branding agency Translation, thinks GaGa herself is a brand. To that end, he has signed a deal with her and says he will treat her just like he does such clients as McDonald's or State Farm. "I don't just want to do deals for a check with her," he says. "She's at the point where she's bigger than life. She's transcended music."

Stoute says the deal is too new to reveal any specifics, but he plans to develop products as part of the GaGa brand. "We're going to bring new products to market and create magic. This isn't a matter of doing a fragrance deal or something. But whatever we do will be innovative and authentic, like her."

IN THE HAUS

A few months ago, Lady GaGa decided to try a little experiment. "I was talking to the members of the Haus [her creative team] about the power of image and the camera, and I wanted to say something on a real level about fame," she says. "I drink a lot of tea, and I decided to take a purple teacup out of my china collection and take it to London and make it famous. I put it in videos and had fans pose with it and put it on TV—at one point, the teacup had a call time." It became the most famous teacup since Meret Oppenheim covered one in fur.

Not surprisingly, GaGa has a background in art history, which she studied for a while at New York University before leaving to pursue music and performance full time. "There is certainly a performance art element to all of this," she says. "I get challenged in interviews all the time, people asking me whether the clothes distract from the music. They're not separate; it's not one or the other. I dress the way I do to demonstrate my commitment to show business."

Though she doesn't speak to it directly, there is a sense that GaGa also is canny about using her wardrobe to keep her in the public eye. In the month of July alone, Perez Hilton's Web site mentioned her 13 times, almost always for her outrageous outfits. That rate is usually reserved for starlets going through rehab, involved in public breakups or falling drunkenly out of limos—and GaGa does none of this. Though she's admitted to using cocaine in the past, she seems to have realized that she can get just as much attention by slapping on a hat made of hair, without all the nasty side effects.

Herbert says that GaGa's image taps into something pop audiences were starving for. "She breathes, eats and sleeps being Lady GaGa," he says. "She gives the kids something new, and it's fun and healthy and positive. She does these epic videos and really great stage sets, and people appreciate that. You come to the show and see all these girls dressed like her."

Her manager, Troy Carter, says she's a throwback to "the days when artists were artists. She's an iconic figure, and it's not like she ever takes a day off and put on khakis and a T-shirt."

She's in showbiz, and fans have been missing people like that."

GaGa says the whole identity stems from her belief in glamour. "I want to live the glam life, and my material is heavily rooted in that," she says. "There are all these places where art and self-expression and clothing can intersect. When I wore the Kermit outfit [called a "froschbluse" by German TV], it was a commentary on wearing fur. I also have a theme of monsters running through the rerelease, and I wanted to promote that."

"The Fame" will be rereleased in the fourth quarter, a year after it originally debuted. It originally arrived Sept. 9, 2008, to a mostly positive critical reception, but didn't appear on the Billboard 200 until November. It bounced around the charts for the early part of 2009, but then cracked the top 10 in March upon the strength of her first U.S. hit, "Just Dance," and only built from there.

GaGa recently became the third artist in the history of the Mainstream Top 40 Airplay chart to have three No. 1 singles from a debut album. She has the Nos. 3, 4 and 26 top-selling digital songs of the year, with "Poker Face" selling 3.6 million, "Just Dance" moving 2.6 million and "LoveGame" selling 1.4 million. In total, she has sold more than 10.7 million tracks.

She also has the Nos. 2 and 8 best-selling digital songs of all time: "Just Dance" (4.4 million) and "Poker Face" (3.8 million), respectively. "The Fame" is also the fifth-best-selling album (1.1 million) for the year and the best-selling set from a debut artist for 2009.

"We always just assumed we were going to sell records," GaGa says. "I have a sense of optimism and liberation, despite the state of the industry and the economy. We function like the industry is in full bloom, and that audacity works for us."

GaGa had to wait to hit those sales records in the United States, though, breaking first in Canada and then in Australia. "She had the theme song for 'Australia's Next Top Model,' which helped her over there," Gerson says. "But in America, we had to let her percolate for a while. 'Just Dance' was the big hit here and in the U.K., and the momentum hasn't slowed since."

She has also toured nonstop, starting off opening for labelmates New Kids on the Block, then headlining her own Fame Ball tour. And while the term is usually gleefully pejorative, Herbert explains that in this case, it has nothing to do with publicity-seeking media wannabes.

"We wanted it to look like a prom, with photo booths and a theme," he says. "We wanted people to think they were coming to a ball and to have an experience rather than just passively watching a concert. When she played Terminal 5 in New York, Madonna came and brought her daughter, and they didn't take their eyes off her the entire time."

The emphasis on themes and over-the-top visual elements is also present in GaGa's videos, including the clip for "Paparazzi," which she herself describes as a "creative orgasm." She adds that her Haus of GaGa collective, which includes producer Ron Faires and creative director Matthew Williams, "art-direct me in my sleep."

GaGa names as her inspirations people like Klaus Nomi and Andy Warhol, who she says saw themselves as living their roles. "There is no sense of duality when it comes to who I am. It's not a play-acting thing for me. When I did the Rolling Stone cover shoot, I said I wanted to be shot as the rock goddess I know I'd eventually be."

GaGa will have a chance to prove her star power when she opens for Kanye West later this year. And she can guarantee one thing—her closet will remain locked to the infamously stylish and demanding star. "If Kanye tries to wear my clothes, I'll kick his ass," she says with a laugh. ...



Advanced placement:
PETER FOX (top left),
NENA (top right) and A-HA

BMG Is Back

Buoyed By New Investment, BMG Looks At Writers And Catalogs • Wolfgang Spahr

SOME NINE MONTHS after re-entering the music industry, BMG is ramping up its music publishing operations.

The German media group Bertelsmann announced that it would launch BMG Rights Management last October, just weeks after selling its recorded-music business to Sony Music.

The company had sold BMG Music Publishing to Universal in 2006. But BMG Rights Management now plans to widen its focus by building its publishing roster. "We want to be a service provider to artists and authors," says BMG's Berlin-based CEO Hartwig Masuch.

BMG now has plenty of money to play with, thanks to a deal, announced last month (billboard.biz, July 8), that calls for the investment firm Kohlberg Kravis Roberts to take a 51% stake in the operation for a reported €250 million (\$348.2 million). "We believe in the potential of the music rights sector, as the market offers significant growth opportunities worldwide," says London-based KKR director Philipp Freise. "Jointly, we will build up a global music rights management business."

BMG will use that capital to search out acquisitions while also seeking songwriters internationally "who are able to see the big picture in economic terms and seeking to plan their careers on a long-term basis," Masuch says. "Top priority is being given to new young artists."

BMG Rights Management was set up to exploit and market master rights on some 8,000 tracks from about 200 European acts (Billboard, Nov. 8, 2008). More recently, it began signing German talent for new recordings, with September album releases planned for the rock band Karpatenhund and the pop act Virginia Jerzt in partnership with, respectively, local indie labels Wanderlust Musik and Motor Music.

The return to publishing is a logical extension of BMG's existing rights management business, Masuch says, adding that the company sees publishing as a growing market in a multimedia world.

"We are focusing precisely on that area of the music indus-

try which promises growth," he says. "A music writer, or performer, can derive significantly more income from the rights to his work than before. This is where we want to position ourselves—with customized, flexible services as well as transparent accounting."

Since its launch, BMG has signed deals with 100 songwriters for either catalog or new material, including Peter Fox, Sasha, A-ha, Jim Beanz, Toby Gad, La Roux and Alison Moyet.

Key to BMG's strategy is its practice of offering writers sizable advances against future royalties. The amount of BMG's advances depends on the scope of the rights ceded—mechanical, performance, digital or synch.

BMG's songwriters can choose to pay for their own demos or hire their own promotion teams, rather than having BMG handle them. BMG handles all backroom functions, including royalty collections, and acts in a consultancy role for writers.

Masuch describes BMG's songwriters as "partners" and suggests that such an approach offers them "autonomy and guidance in an increasingly fragmented

market," plus a chance of higher net payments.

"We want our partners to be more involved in a meaningful use of the budgets, and hence in efficient, cost-conscious processes," he says. "We want to create significant added value for authors, artists and other rights owners based on deeply responsible partnerships."

BMG is also on the acquisition trail. In late July the company paid an undisclosed sum to CarVal, a U.S. investment firm, for Crosstown Songs America's 8,000-title catalog (billboard.biz, July 23).

That deal—BMG's first full catalog acquisition—brought the company interests in hits including "Who Let the Dogs Out" (Baha Men), "Livin' La Vida Loca" (Ricky Martin), "Heat of the Moment" (Asia), "A New Day Has Come" (Celine Dion), "All I Wanna Do" (Sheryl Crow) and "Toxic" and "Radar" (Britney Spears).

"We prefer catalogs that helped to write music history, accompany music fans throughout their entire lives but also offer fresh material with chart potential in the next few years," Masuch says. BMG now wants to add further repertoire through acquisition and Masuch plans to buy another U.S. catalog within the next few months. Sources close to Bertelsmann say that will involve a prominent catalog, while the company is also targeting for acquisition smaller European publish-

ers, many of which are family-owned. The same sources say that BMG isn't considering a deal for EMI Music Publishing, as was reported in the German media.

The Crosstown deal followed a June agreement with the Canadian independent publisher ole that allows the companies to represent each other's copyrights in their respective territories of North America and Europe. A similar deal was struck that month with the Irish independent Religion Music.

BMG Rights Management has 30 employees in six European countries and plans to open a U.S. office this fall. And the outside investment from KKR could help fuel rapid expansion. The investment was necessary, according to Bertelsmann CFO Thomas Rabe, because "we want to broaden BMG's international radius of action more quickly."

Despite BMG's ambitious plans and the financial backing of KKR, German independent publishers aren't worried about how they could change their businesses. Although BMG may offer high advances, Jens-Markus Wegener, managing director of Hamburg-based AMV Talpa Publishing, doubts its decision to offer few traditional publisher's services, "such as song-plugging, artist development, the production of demos and synch placement." In the long term, Wegener says, "publishers offering good business management as well as successful creative activities have nothing to fear from BMG's hired-in 'mercenaries.'"

According to Walter Holzbaun, owner of Detmold-based Wintrup Musikverlag, "I cannot see much that is new about the BMG model, as there are already a number of investor-financed companies around. Some of them are successful—others are on the verge of drowning in chaos."

Masuch remains confident his model will work. "Each month a top artist leaves the system established by the majors in search of alternative partnership models," he says. "We want to offer them our assistance—and also provide newcomers with an appropriate model to suit their needs." ■■■



Catalog models:
JIM BEANZ (left)
and LA ROUX

EMI Tops Again

Publisher Captures Largest U.S. Airplay Share In Q2

EMI MUSIC PUBLISHING GROUP snared the largest share of U.S. radio airplay for the second consecutive quarter, maintaining a commanding lead of more than three percentage points in the second quarter over runner-up Sony/ATV Music Publishing.

During the three months that ended June 30, EMI chalked up a 17.3% share of the quarter's top 100 airplay songs, easily topping the 14.2% share garnered by Sony/ATV. EMI had a share in 39 of the top 100 songs of the second quarter, up from 34 in the first quarter, when it was the No. 1 publisher in the United States with a 17.7% share.

EMI's top tracks in the second quarter included the No. 1 song, "Boom Boom Pow" by **the Black Eyed Peas**, as well as "Blame It" by **Jamie Foxx** featuring **T-Pain** (No. 3) and "Kiss Me Thru the Phone" by **Soulja Boy Tell'Em** featuring **Sammie** (No. 4).

Radio airplay is calculated based on the overall top 100 detecting songs from the 1,617 radio stations monitored electronically by Nielsen BDS for the three months that ended June 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Sony/ATV placed 25 songs in the second quarter's top 100, one less than in the first quarter, when its market share was a more robust 16.9%. The company's second-quarter share was more than four percentage points down from the same period last year, when it had 18.6%. Its top-ranked songs in the second quarter included the No. 2 track, "Poker Face" by **Lady GaGa**, and **Beyoncé's** "Halo" (No. 6).

Thru the Phone," Warner/Chappell's top songs included **Shinedown's** "Second Chance" (No. 7) and "Dead and Gone" by **T.I.** featuring **Justin Timberlake** (No. 8). Overall, Warner/Chappell had a share in 35 of the top 100 songs.

Dropping to fourth place in the second quarter was Universal Music Publishing, with 11.9%, down from the third-place 14.8% share it had in the prior quarter and tumbling sharply from the 18.8% market-leading share it had in second-quarter 2008. Universal Music had a share in 24 songs in the second quarter's top 100, including "Blame It" and the No. 5 song, "Day 'N' Nite" by **Kid Cudi**.

Kobalt Music Group captured a 7.4% share in the second quarter for its second consecutive fifth-place showing behind the four majors and its largest quarterly market share to date. Its second-quarter share was nearly two percentage points higher than the 5.5% it posted in the first quarter and almost three percentage points higher than the 4.6% it had in second-quarter 2008.

Kobalt had a share in 15 songs in the top 100 (up from 10 songs in the prior quarter), among them "Halo" and the No. 10 track, **Flo Rida's** "Right Round."

Bug Music/Windswept Holdings came in sixth place with a 4.2% share, up from 2.8% in the first quarter when it also came in sixth, and up significantly from 1.4% in the same period a year earlier. The company's second-quarter share was its best showing since third-quarter 2006, when Windswept Holdings alone had a 4.2% share of the top 100 songs. (Bug acquired Windswept in 2007.) In the second quarter of this year,

Bug/Windswept had a share in 12 of the top 100 songs including "Right Round," **Pink's** "Sober" (No. 20) and **Brad Paisley's** "Then" (No. 21).

Stage Three Music made its debut in the top 10 airplay chart with a 3.1% share. It had a share in seven songs in the top 100, including **Miley Cyrus's** "The Climb" (No. 12) and **Kenny Chesney's** "Out Last Night" (No. 24).

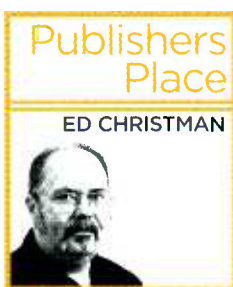
Cherry Lane Music Publishing ranked eighth in the second quarter with a 2.7% share, its first appearance in the top 10 airplay chart since fourth-quarter 2008, when it had a 1.3% share. Cherry Lane had a share in two of the second quarter's top 100 songs—"Boom Boom Pow" and the No. 85 song, "Magnificent" by **Rick Ross** featuring **John Legend**.

Big Loud Shirt made its third appearance in the top 10 airplay chart with a 1.8% share in the second quarter, putting it in ninth place. Big Loud Shirt had a share in four songs in the top 100: "Then," **Rascal Flatts's** "Here Comes Goodbye" (No. 44), **Matthew West's** "The Motions" (No. 77) and **Tim McGraw's** "Nothin' to Die For" (No. 96).

Croomstacular Music rounded out the second quarter's top 10 airplay chart with a 1.7% share, giving the publisher its first appearance on the chart. Croomstacular had a share in "Kiss Me Thru the Phone," Soulja Boy's "Turn My Swag On" (No. 41) and the No. 88 song, "Halle Berry's (She's Fine)" by **Hurricane Chris** featuring **SuperStarr**.

Nadir "RedOne" Khayat was the top-ranking songwriter of the quarter, based on airplay generated by four top 100 songs he had a share in: Lady GaGa's "Poker Face," "Just Dance" and "LoveGame" and **Sean Kingston's** "Fire Burning." Coming in second was **Taylor Swift** with three songs in the top 100: her hits "Love Story" and "You Belong to Me" and **Kellie Pickler's** "Best Days of Your Life," which she co-wrote with Pickler. Lady GaGa came in third place for the three songs she co-wrote with Khayat.

That hit that beat the block: 'Boom Boom Pow' by **THE BLACK EYED PEAS** was the second quarter's top airplay song.



TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING GROUP	17.3%
2	SONY/ATV MUSIC PUBLISHING	14.2%
3	WARNER/CHAPPELL MUSIC	14.1%
4	UNIVERSAL MUSIC PUBLISHING GROUP	11.9%
5	KOBALT MUSIC GROUP	7.4%
6	BUG MUSIC/WINDSWEPT HOLDINGS	4.2%
7	STAGE THREE MUSIC	3.1%
8	CHERRY LANE MUSIC PUBLISHING	2.7%
9	BIG LOUD SHIRT	1.8%
10	CROOMSTACULAR MUSIC	1.7%

Percentage calculations based upon the overall top 100 detecting songs from 1,617 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of April 1-June 30. Publisher information for musical works has been identified by the Harry Fox Agency. A 'publisher' is defined as an administrator, copyright owner and/or controlling party.

TOP 10 SONGWRITERS

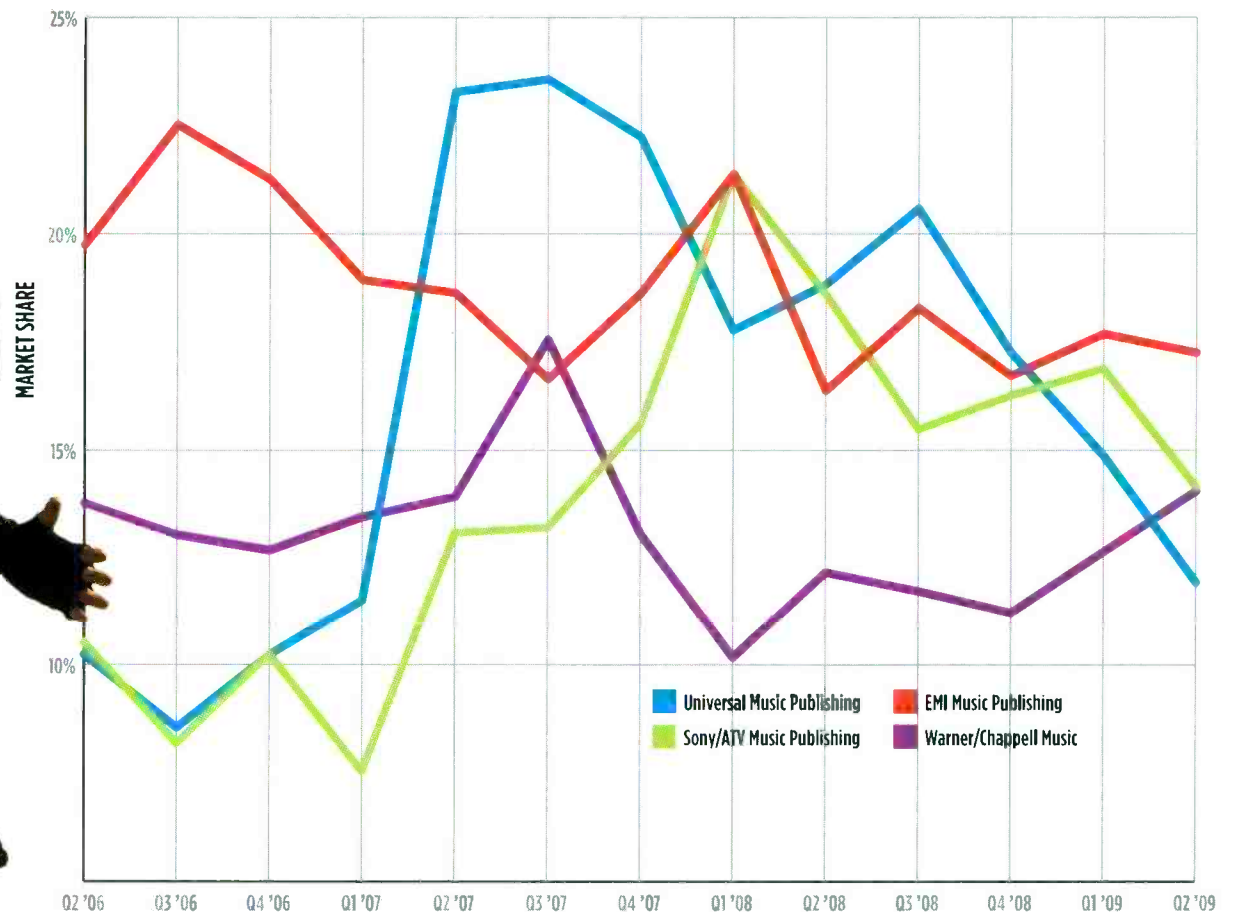
RANK	ARTIST
1	NADIR 'REDONE' KHAYAT
2	TAYLOR SWIFT
3	STEFANI GABRIELLA 'LADY GAGA' GERMANOTTA
4	KARL 'MAX' SANDBERG MARTIN
5	LUKASZ GOTTWALD
6	JASON MRAZ
7	SCOTT RAMON 'KID CUDI' SEGURO MESCUDI
8	RYAN 'ALIAS' TEDDER
9	CLIFFORD JOSEPH 'T.I.' HARRIS JR.
10	O. OMISHORE

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,617 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of April 1-June 30. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.



ALL ABOUT THE CLIMB

The four major publishers' quarterly share of U.S. radio airplay, reflecting the impact of hits and acquisitions



TOP 20 PUBLISHING SONGS

RANK	SONG	LABEL
1	'BOOM BOOM POW,' THE BLACK EYED PEAS	INTERSCOPE
2	'POKER FACE,' LADY GAGA	STREAMLINE/KONLIVE/ CHERRYTREE/INTERSCOPE
3	'BLAME IT,' JAMIE FOXX FEATURING T-PAIN	J/RMG
4	'KISS ME THRU THE PHONE,' SOULJA BOY TELL'EM FEATURING SAMMIE	COLLIPARK/ INTERSCOPE
5	'DAY 'N' NITE,' KID CUDI	DREAM ON/G.O.O.D./ UNIVERSAL MOTOWN
6	'HALO,' BEYONCÉ	MUSIC WORLD/COLUMBIA
7	'SECOND CHANCE,' SHINEDOWN	ATLANTIC
8	'DEAD AND GONE,' T.I. FEATURING JUSTIN TIMBERLAKE	GRAND HUSTLE/ATLANTIC
9	'YOU FOUND ME,' THE FRAY	EPIC
10	'RIGHT ROUND,' FLO RIDA	POE BOY/ATLANTIC

RANK	SONG	LABEL
11	'GIVES YOU HELL,' ALL-AMERICAN REJECTS	DOGHOUSE/DGC INTERSCOPE
12	'THE CLIMB,' MILEY CYRUS	WALT DISNEY/HOLLYWOOD
13	'I KNOW YOU WANT ME (CALLE OCHO),' PITBULL	ULTRA
14	'MY LIFE WOULD SUCK WITHOUT YOU,' KELLY CLARKSON	19/RCA/RMG
15	'LOVE STORY,' TAYLOR SWIFT	BIG MACHINE
16	'BIRTHDAY SEX,' JEREMIH	MICK SCHULTZ/DEF JAM/IDJMG
17	'KNOCK YOU DOWN,' KERI HILSON FEAT. KANYE WEST & NE-YO	MOSLEY/ZONE 4/ INTERSCOPE
18	'I'M YOURS,' JASON MRAZ	ATLANTIC/RRP
19	'JUST DANCE,' LADY GAGA FEATURING COLBY O'DONIS	STREAMLINE/KONLIVE/CHERRYTREE/ INTERSCOPE
20	'SOBER,' PINK	LaFACE/JLG

Ranking based on the number of aggregated plays each song had among 1,617 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period of April 1-June 30.

BLACK EYED PEAS: DIMITRI DANILOFF; SWIFT: FRANK MICELOTTA/GETTY IMAGES



Boys, boys, boys: Downtown administers the catalog of MÖTLEY CRÜE (left); above left: ARTHUR BAKER, whose catalog was recently acquired by Downtown; above right: Downtown Publishing president JUSTIN KALIFOWITZ

Downtown Express

A Rising Indie Publisher Steps Into The Spotlight • By Cortney Harding

SINCE ITS FOUNDING in 2006, Downtown Publishing has stood in the shadow of its sister company, Downtown Records. “We don’t advertise at all,” says Downtown Publishing president Justin Kalifowitz. “Everything was very much a word-of-mouth business for us.”

But with the recent acquisition of the Arthur Baker catalog—which marks the first time Baker has worked with a publishing company in the United States—as well as a burgeoning track record of licensing and songwriting partnerships, Downtown Publishing is ready to emerge as a power in its own right. Though its catalog of more than 8,000 songs is smaller than other indie publishers like ole (which claims 40,000 copyrights), Downtown is growing steadily.

Under the terms of the new agreement, Downtown will have a co-publishing interest in Baker’s catalog and serve as the catalog’s worldwide publishing administrator. It will also cement Downtown’s reputation as a destination for European companies that don’t have representation in the United States.

Picking up catalogs is only part of Downtown’s strategy; it also has signed 70 writers, who have written songs for Aretha Franklin, the Black Eyed Peas and Miley Cyrus. Many of the artists signed to Downtown Records also write for other Downtown acts.

Keeping it all under one roof has been a priority for Downtown since day one. “Despite the historical separation of master and publishing rights, we believe that when spending resources to market and promote an artist in this climate it is important to do so as efficiently as possible,” Kalifowitz says. “Representing both sides allows Downtown to provide our artists with more value by making it easier for our significant partners in the music supervision, strategic marketing and new-media communities to work with us.”

But he adds that Downtown artists are only one part of the publishing company. “The most common misunderstanding about us is that we only publish artists signed to Downtown Records,” Kalifowitz says. “We publish most of them, but at this point, they will probably

account for less than 20% of our revenue for this past year. People are really shocked to learn that we also administer the Mötley Crüe catalog and that we have Trevor Horn’s catalog with all the Frankie Goes to Hollywood stuff.”

The Baker catalog, though, represents one of Downtown’s biggest acquisitions and is a personal victory for Kalifowitz. “I think the news that we were buying the catalog came as a shock to people, like, ‘Wait, you’re buying catalogs now?’” he says. “And especially a catalog like this—this isn’t something from the ’90s—this is the catalog that spans 30 years of music. I’ve tried to pick out what are some of my favorite recordings of songs from Arthur’s catalog; you have New Order’s ‘Confusion,’ you have Rage Against the Machine doing an unbelievable cover of ‘Renegades of Funk’ by Afrika Bambaataa, and you have amazing pop songs like with ‘With Every Beat of My Heart’ by Taylor Dayne. I’ve sort of been chasing Arthur since I’ve started at Downtown.”

Kalifowitz says Downtown’s strategy is to “find really great, talented writers; sign them to deals; and try to find people who we feel like we can add a tremendous amount of value to. Signing someone just to collect the money, that’s not what we do here. That’s not a good use of our resources.”

He adds that the company takes a particular interest in signing writers who have done film work. “Andrew Wyatt is actually a really good example of a Downtown songwriter who had done a lot of work in film, including working on the Hugh Grant film ‘Music and Lyrics,’” Kalifowitz says. “We started working with Andrew and helping him write and produce with other people. He worked with some Downtown artists, like Kevin Michael, and more recently, started a group called Miike Snow, who is on Downtown Records. He was actually Downtown Publishing’s first signing. That’s sort of full circle there.”

In addition to connecting songwriters to diverse projects, Downtown is adept at licensing their work. “As far as I’m concerned, Downtown is the only game in town,” says Jason Alexander, CEO of the music supervision firm Hit the Ground Running. “They have a huge advantage because a number of their artists are also signed to Downtown Records, and that makes the process much smoother. They also have a fantastic sense of A&R and the ability to sign the latest and greatest.”

Downtown also partnered with the Film Department, an independent movie financing, production and international sales company, to create TFD Music. “We set up shop and we started developing some projects, and even before they developed their first picture, we approached them,” Kalifowitz says. “They were contemplating what their music strategy would be, and we approached them with a full-service solution that offered them not only publishing administration services [but] an entire music entity.”

Aside from the usual licensing avenues in film and TV, Downtown has coordinated other projects for its catalog artists. In the case of Mötley Crüe, it produced a book of sheet music for many of the acts on the Crüe Fest tour. “It’s small, incremental amounts of revenue, but Mötley Crüe hadn’t had a new book of sheet music in over 10 years, so there was a demand,” Kalifowitz says. “This was a band that had very little synch licensing over the last three years, and in the short time we’ve been working with them, they’ve been in ‘Guitar Hero’ and ‘California’ and had Carrie Underwood cover their song on ‘American Idol.’”

Kalifowitz balances the desire to get music to as many people as possible and to make sure writers are compensated. “There are times when free makes sense, but I’ve found that nine times out of 10, when you push for some sort of compensation you get it,” he says.

Andrew Bergman, executive VP/general counsel of Downtown Music, says Downtown Publishing’s growth has been steady and managed. “The ratio of staff to writers is one of the highest around,” he says. “And those licensing people have great relationships, and we have a strong reputation.”

Kalifowitz says that the personal touch is what sets Downtown apart. “It’s hard to find a publishing company that I think is as diverse as the one we’ve built, with about 8,000 copyrights now, that can still say they’ve got a 10-to-one staff ratio on the creative side,” he says. “There’s plenty of opportunity in the music publishing space for companies of all sizes. As new technologies continue increasing the ways in which people consume music, great songs will be exposed to an even more diverse set of revenue streams. Given a variety of macro-economic factors and the drop in catalog valuations over recent highs, it is also a unique time to acquire great compositions at a great value.”

DETOUR TO STARDOM

Keri Hilson Develops Singing Career Through Songwriting • By Gail Mitchell

KERI HILSON INITIALLY planned to break into the music industry as a singer. Straight from the best-laid-plans file, however, she encountered several false starts. But she didn't abandon her dream.

Hilson did put it on layaway as she sharpened another skill: songwriting. Not only has she become a sought-after writer, Hilson finally broke out this year as a chart-topping singer with her aptly titled debut album, "In a Perfect World." And her career evolution underscores the increasing role publishing companies are playing in artist development.

"Keri's story is the perfect example of a publisher's entrepreneurial role in today's industry," says David Renzer, Universal Music Publishing Group chairman/CEO. "The focus was, 'Hey, let's continue to develop you as a songwriter even as you pursue your dream.'"

The Hilson/UMPG story began five years ago when Ethiopia Habtemariam, the company's New

York-based senior VP/head of urban, signed the relatively unknown songwriter to a publishing deal. At that point, Hilson's résumé included credits as the teen lead singer of one-time Elektra girl group By D'Sign and early songwriting efforts on projects by Kelly Rowland and Ciara.

It was Atlanta-based songwriter/producer Polow Da Don who first brought Hilson to Habtemariam's attention. "Polow was convincing her to be an artist again," Habtemariam recalls. "He played me four songs and I loved what I heard. Melody is one of Keri's strongest points and she's very clever lyrically."

Right around the same time Habtemariam signed Hilson, Polow arranged an introduction between Hilson and Timbaland. The producer signed her to his Interscope-distributed Mosley Music imprint in 2006.

All the while, Hilson was developing her songwriting skills. Stranded in Miami during Hurri-

cane Katrina following a songwriting retreat, she became a founding member of the songwriting/production collective the Clutch. The five-person team—which also includes UMPG's Candice Nelson and Balewa Muhammad, J Que and Ezekiel Lewis—has churned out such R&B/hip-hop and pop hits as Mary J. Blige's "Take Me As I Am," Britney Spears' "Gimme More" and Omarion's "Ice Box."

"Keri's always had this burning desire to be an artist," J Que says. "From the time we met, she told me, 'I'll write now and this will help me usher in the artist side of things.'"

Through her connection with Timbaland and Polow, Hilson got placements for songs recorded by the Pussycat Dolls ("Wait a Minute") and Ludacris ("Runaway Love"). She also wrote and was featured on Timbaland's top five Billboard Hot 100 hit "The Way I Are." She logged credits writing for Toni Braxton and working for the Underdogs production camp. Then two years ago she began to focus fully on her dream.

The long gestation from songwriter to artist paid off. Hilson's "In a Perfect World" (Mosley Music Group/Zone 4/Interscope) debuted at No. 1 and No. 4, respectively, on the Top R&B/Hip-Hop Albums chart and the Billboard 200. Selling 411,000 copies, according to Nielsen SoundScan, the album has spun off two hits: "Knock You Down" featuring Kanye West and Ne-Yo and "Turnin' Me On" featuring Lil Wayne. A new single, "Slow Dance," is building its chart ascent, as is R. Kelly's "Number One" featuring Hilson.

Hilson recently returned to the studio to begin writing for forthcoming albums by Timbaland and Chris Brown, plus her own next project. Looking back on her songwriter-to-artist evolution, Hilson, who still writes with the Clutch, says taking the alternate route was worth it.

"I thought I was ready back then," says the BMI writer who publishes through Kerikey Music. "But in all actuality, I now know a little more than the average new artist. I learned a lot about the business from my behind-the-scenes view. And my songwriting has definitely made me a lot less inhibited as a singer and opened up the creative boundaries I thought I had. It's a double learning experience that's given me a strong foundation." ■■■



GENRE BENDERS

Warner/Chappell Encourages Songwriters To Mix It Up • By Mitchell Peters

UP UNTIL RECENTLY, songwriter Claude Kelly—who has co-written songs with Akon, Brandy and Chrisette Michele—wouldn't have dreamed that his publishing company, Warner/Chappell Music, would fly him to Nashville to help write songs for country artist Carrie Underwood's upcoming album.

But Warner/Chappell has set out to match some of its genre-specific songwriters with artists outside of their traditional musical scope. The idea is to diversify songwriters' talent and ultimately find success on the charts, says Greg Sowders, senior VP/head of A&R U.S. at Warner/Chappell Music.

"Pop music today is a mishmash of everything—it's a hip-hop song next to a rock song, with maybe a Taylor Swift country ballad that sneaks in," Sowders says. "So to compete with the way things are now—and to keep up with the iTunes market, where it's clearly a singles-driven business—we had to take our writers and decide how to move forward."

Kelly, who signed to the company's urban department as an R&B writer, branched out to pop and co-wrote two hits—Kelly Clarkson's "My Life Would Suck Without You," which spent two weeks at No. 1 on the Billboard Hot 100 in February, and Britney Spears' "Circus," which went to No. 3 on the Hot 100 last December.

And now, along with Underwood, Kelly recently wrote songs for Christina Aguilera, Miley Cyrus and Whitney Houston, among others. He says the chance to write for pop and country acts

is opening new doors for his career.

"It shows people I'm not a one-trick pony," Kelly says. "The nature of this business is that you're only as good as your last hit. Now, because they've seen that I can gel with country writers as well as R&B, people are more willing to throw any kind of style at me and hope it will work—and that's a songwriter's dream."

Songwriter/artist Kevin Rudolf, who's also signed to Warner/Chappell, began his career as a rock guitarist for a number of songs produced by Timbaland. His breakthrough came with the rap-rock track "Let It Rock" (featuring Lil Wayne), which peaked at No. 5 on the Hot 100 last October. Most recently, Rudolf co-wrote and produced Cobra Starship's "Good Girls Go Bad." The song, which features "Gossip Girl" actress Leighton Meester, is No. 10 this week on the Hot 100.

Recently, Rudolf wrote songs for Leona Lewis and the Backstreet Boys. "I always focus on music that is relatable to everybody, be it hip-hop, pop or rock," Rudolf says. "It has to be something that obviously can succeed on the radio and have mass appeal to it."

Sowders says that not all songwriters are suited for working in a multitude of genres but in the long term, branching out can result in greater revenue opportunities. "The more records you're on, the more opportunity you have to be on the radio," he says. "Once these writers have worked on these cross-genres it becomes less of a stretch to get them on the next one." ■■■



Practice makes 'Perfect': KERI HILSON

HILSON: GIULIANO BEKOR

Don't Stop 'Til You Get Enough

Sony/ATV And Its Leader, Martin Bandier, Mine New Opportunities • By Ed Christman

THE DEATH OF a co-owner is a sad and difficult passage for any company.

But when the co-owner in question is Michael Jackson and the company is Sony/ATV Music Publishing, the proprietor of the Beatles song catalog, the transition is bound to attract the public spotlight.

And that suits Sony/ATV chairman/CEO Martin Bandier just fine.

Bandier—the legendary music publisher who joined the company in April 2007 after spending nearly two decades transforming EMI Music Publishing from a minor firm into an industry powerhouse—is clearly comfortable with being in the public eye, even if he's just as silent as other Sony Corp. executives on the topic of all things Jackson.

But the publishing veteran isn't bashful when it comes to talking about how he has turned around Sony/ATV from a sleepy company to a contender for every major deal that has come up since his arrival.

"In its history, Sony/ATV never won an ASCAP pop publisher of the year award and this year in May we won it," Bandier says. "That's a pretty remarkable accomplishment. I knew we would get there one day, but never thought we would do it within two years."

Sony/ATV shared the award with Bandier's old company, EMI Music Publishing, which suits the competitive executive just fine. In any event, Bandier plans on duplicating his EMI success at Sony/ATV, which is considered to be the smallest of the four major-owned music publishers and is half-owned by Sony.

"We have a great deal of autonomy and tremendous support from Sony, who are big believers in music publishing and copyright," Bandier says. "They have a real long-term view on growing this business and building it into the premier music publisher that I think it has become, although clearly not in terms of its size. But, shucks, it's only two-and-a-half years."

Bandier's impact at Sony/ATV is evident from studying Billboard's Top 10 Publisher Airplay chart (see page 18). Since its inception in second-quarter 2006, the chart has ranked publishers by their share of a given quarter's top 100 airplay songs as determined by Nielsen BDS. During the first four quarters of the chart before Bandier's arrival, Sony/ATV consistently placed either third or fourth. But during the last six quarters under his watch, Sony/ATV has ranked first once, second three times and third twice.

Since Bandier came aboard, Sony/ATV's key artist/songwriter signings and acquisitions have included Lady GaGa, Flo Rida, Sean Kingston, Akon, Shakira and, most recently, Enrique Iglesias. His key producer/writer signings have included RedOne (whose current projects include GaGa, Iglesias, Kingston and Adam Lambert), John Shanks (Bon Jovi, Colbie Caillat, Leona Lewis, Natasha Bedingfield) and Evan Bogart (Jordin Sparks, Beyoncé), as well as new signings Jeff Bhasker (Kanye West) and Boi-1da, writer/producer of Drake's current hit "Best I Ever Had."

Bandier's tenure at Sony/ATV began with the acquisitions of the Leiber & Stoller and Famous Music catalogs. And many industry executives wonder if Jackson's death will result in another acquisition—the remaining 50% of Sony/ATV owned by the trust created by Jackson and now managed by his estate. Sony executives declined to address the question directly.

"We are very happy with the tremendous growth and financial performance at Sony/ATV over the past few years," says Rob Wiesenthal, executive VP/CFO at Sony Corp. of America. "We are not sellers. We love this business and are completely focused on growing it."

MJ AND THE BEATLES

Jackson acquired ATV, including the Northern Songs catalog of 250 Beatles compositions, in 1985 for \$47.5 million, merging it with Sony Music Publishing in 1995. Under the latter deal, Sony paid Jackson \$110 million and gave him a 50% stake in the merged company, which at the time was valued at about \$500 million, according to the 2007 book "Northern Songs: The True Story of the Beatles' Song Publishing Empire" by Brian Southall with Rupert Perry. Sources estimate that Sony/ATV is now valued at about \$1.7 billion.

Despite media reports of investor interest in Jackson's half of Sony/ATV, Sony Corp. remains in the driver's seat. When a cash-strapped Jackson refinanced his debt with the Fortress Investment Group in 2007, Sony Corp. helped facilitate the deal and in return secured the right to purchase half of his share in Sony/ATV at a predetermined price; it also became managing partner of the publishing company, giving it operational control. Sony also obtained the right to match any future offers on Jackson's remaining 25% stake. Separately, sources say that Sony/ATV also gets a first look at purchasing Jackson's own Mijac catalog upon the expiration of its administration deal with Warner/Chappell.



Guaranteed to raise a smile: from left, **JOHN LENNON** and **PAUL McCARTNEY**; **MICHAEL JACKSON**; and **REDONE**; inset: **KENNY CHESNEY**

Since it made that deal, Sony Corp. has already laid out some \$900 million in cash to Bertelsmann as part of a deal to assume complete ownership of Sony BMG, which it renamed Sony Music Entertainment.

Sony executives declined to comment on the status of the Jackson estate's Sony/ATV stake or Mijac. Despite media speculation that the estate's tax and debt obligations might force a sale of its Sony/ATV stake, a spokesman for the Jackson estate said that it has been the estate's position that its stake in Sony/ATV isn't for sale. The spokesman didn't respond to a request for further comment.

Sources point out that most of Jackson's widely publicized cash-flow problems came from his expensive lifestyle, which is no longer a factor. "The Jackson estate executors [music industry veteran John McClain and entertainment lawyer John Branca] who are now in charge are focusing on strategies that would promote cash-flow stability," of which the Sony/ATV asset is a key component, a source says. Moreover, with publishing assets commanding lower multiples than they did a year or two ago, the timing isn't good for a sale of the Jackson estate's Sony/ATV stake, other sources note.

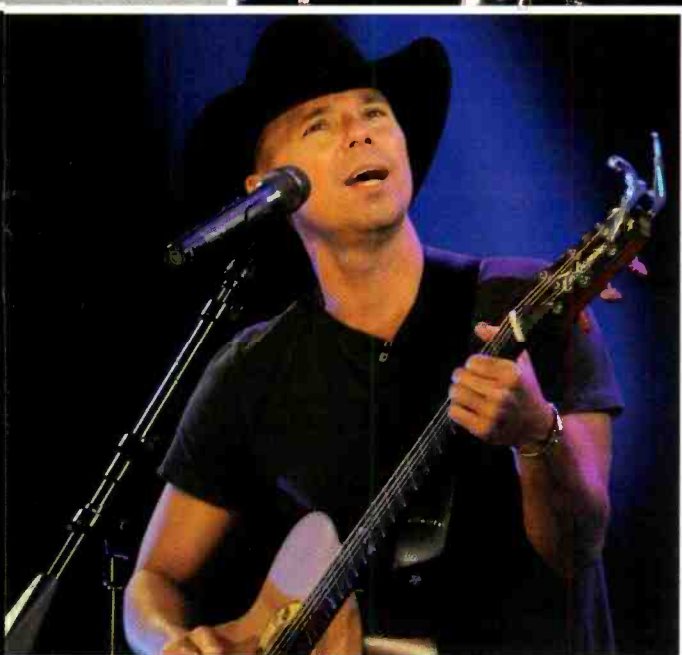
And what of Sony/ATV's crown jewel, the Beatles' Northern Songs catalog? Paul McCartney and the estate of John Lennon have always controlled their respective songwriter shares of the Beatles' songs. Sony/ATV wields ownership of the publisher's share of about 250 of the Fab Four's classic compositions through at least 2018.

The U.S. Copyright Act of 1976 gave songwriters the ability to recapture the publishing share of the copyright on pre-1978 works after two consecutive 28-year terms or 56 years. That means Beatles compositions registered in 1962 will be eligible for reversion in the United States in 2018, while songs written in 1970 will be eligible in 2026. The reversion includes the publisher share of royalties for performance rights, synch licensing rights and rights for new mechanical licenses created after the reversion year.

Under a clause in the Copyright Act, heirs of songwriters who die during the first 28-year term can recapture the publisher's portion of copyrighted works at the end of that term. In the case of John Lennon, who died in 1980, the publisher's portion of his share of the Lennon-McCartney catalog for songs written in 1962 became eligible for reversion in 1990,

'The trick is to grow internally from the assets you have and that is the area we have sparkled in.'

—MARTIN BANDIER, SONY/ATV



key to everything remains hit singles.

"In a singles-driven market," Sony/ATV co-president Jody Gerson says, "the real focus is being proactive in making sure our writers have the opportunity to deliver singles to projects." Then, Gerson says, the company can create opportunities in film and TV around the world.

Sony/ATV has also long been a country music powerhouse and has recently had a share in four No. 1 songs on Billboard's Hot Country Songs chart: Kenny Chesney's "Out Last Night," Dierks Bentley's "Sideways," Lady Antebellum's "I Run to You" and Billy Currington's "People Are Crazy."

The company's success in Latin music snared it ASCAP's Latin publisher of the year award in April and a share of SESAC's Latin publisher of the year honors. And during the last 52 weeks, the company says it published or co-published songs that spent a combined 30 weeks at No. 1 on Billboard's Hot Latin Songs chart.

In order to strengthen its ability to attract new signings, Sony/ATV has built up its synch-licensing staff and all executives there have some degree of song-pitching duties, even the copyright clearance staff, according to Sony/ATV senior VP of film and TV Ron Broitman. "Each year we do more [synch] volume as we have signed more deals," he says. "We have more to offer to film and TV clients."

While music publishing already enjoys multiple revenue streams, Bandier says he wants to push the boundaries further. For instance, Sony/ATV revived the Hickory Records imprint in 2007 and scored a hit with Elliott Yamin's self-titled debut album that year. He also wants Sony/ATV to be in the management business handling songwriter/producers. It recently cut a deal to manage producer Mark Spiro, whose current project is working with Ruby Summer, a new duo signed to Lyric Street Records.

"We do the same work in pitching and creating opportunities for our producer/writers but we don't get share in the benefits of a successful record for things that our producer/writers didn't write but just produced," Bandier says, adding that managing these individuals will enable Sony/ATV to capture some of this revenue.

Bandier also wants to explore further opportunities in theatrical and Hollywood productions for Sony/ATV copyrights. He says that Little Richard and Leiber & Stoller would be perfect candidates for biopics.

NEW ROYALTY PROCESSING SYSTEM

Sony/ATV continues to seek new licensing opportunities at a time when digital media have sparked an explosion of sales and licensing opportunities that have prompted music publishers to develop more sophisticated royalty-processing systems. At the direction of Bandier, Sony/ATV has just completed building a new, state-of-the-art Web-based royalty and licensing system with Oracle hardware, according to Sony/ATV CFO Joe Puzio. Sony/ATV began making payments on the system during the second quarter and by year's end, the company plans to roll out an online portal for clients to access their royalty accounting data.

"Most other publishers are using the AS400 IBM hardware, but we went with a newer technology that gives us more flexibility and scalability," says Sony/ATV chief information officer Bill Stark. "It was very hard for the old system to track new streams of revenue. We can handle large amounts of data coming in quickly."

For all of the new directions that Bandier has been leading Sony/ATV, the company and its leader retain some old-school qualities.

"He has a presence," says Cherry Lane senior VP of creative Richard Stumpf. "He is considered a legend, and he smokes a mean cigar. And while he does operate the business with financials in mind, I get the feeling he is a music guy and has musicality."

That's what his executives say as well. When Bandier heard the song "Can't Keep On Loving You (From a Distance)" at a meeting, "Marty said, 'Oh, my God, this has to go onto the new Elliott Yamin album,'" Sony/ATV co-president Danny Strick recalls. The song had been composed by Sony/ATV writers Hakim Abdulsamad, Nasri Atweh, Thomas Salter and a fourth writer with another publisher. Within 10 days, Yamin had recorded the track for inclusion on the Hickory Records album "Fight for Love," which was released in May.

"The biggest thing that I brought to the company," Bandier says, "was to be proactive instead of reactive, not only in terms of how we conduct business with artists but in collecting our money and in licensing our music. Sony/ATV converted itself from a sleepy, little profitable place to an extremely profitable, wide-awake place, always circling and looking for new opportunities." ■■■

while songs written in 1970 were eligible in 1998. Sources say that Sony/ATV cut a deal with Lennon's widow, Yoko Ono, prior to the reversion dates to retain its publisher's share for the life of the copyright.

One of Bandier's priorities at Sony/ATV has been to be more aggressive in exploiting its publishing assets. The Beatles' deal with MTV Networks to develop the forthcoming "The Beatles: Rock Band" videogame is one indication of that.

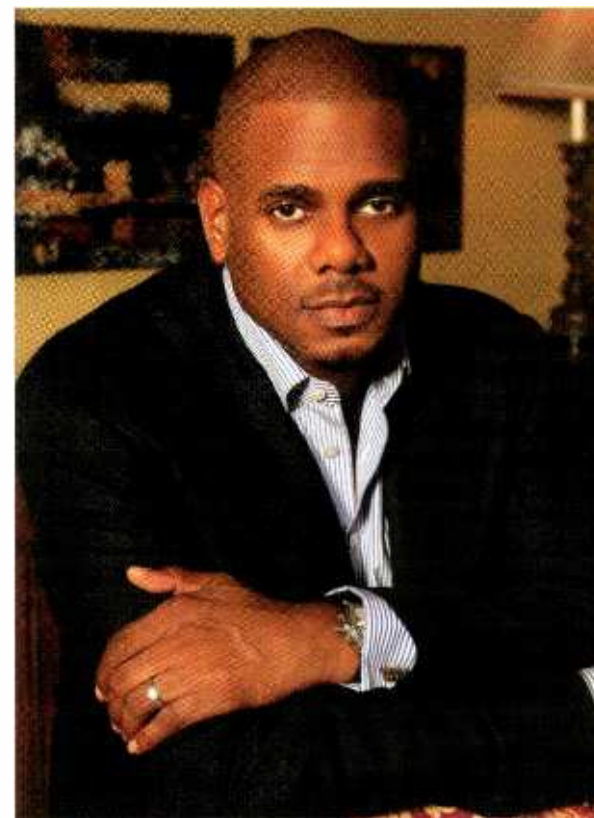
"The trick is to grow internally from the assets you have and that is the area we have sparkled in," Bandier says. "Let's face it, in this world today, the physical sales are diminishing and digital clearly hasn't made up for it, so you have to have the ability to run for daylight. If you have an opportunity to license something for 'Guitar Hero' or 'Rock Band,' you have to find out the right way to do that. The 'Beatles: Rock Band' license is something very significant to our company, and that is something that we worked on for a long time with the Apple [Corps] folks."

EXPANDING THE BIZ

While exploitation of its catalog has helped drive growth at Sony/ATV, the company's improved share of top airplay songs demonstrates its commitment to new artist signings and hit songs. But Bandier and other executives emphasize that no matter how successful the company is in finding hit songwriters and getting song placements on albums, the

The Billboard Q&A

Big Jon Platt, EMI President Of West Coast Creative/Head Of Urban, Dishes On Drake And The Importance Of Publishing • By Gail Mitchell



EVEN WHILE ATTENDING the 2009 BET Awards in June, EMI Music Publishing executive Big Jon Platt found himself in work mode. The president of West Coast creative/head of urban signed rap phenomenon Drake to a publishing agreement in the artist's dressing room at Los Angeles' Shrine Auditorium.

By his own admission, Platt is a music junkie who "works all day and all night" with songwriters and songs. And he means that literally. Between his daily, multigenre administrative duties and evenings devoted to what he calls "my creative time," the former DJ is usually on the go from 8 a.m. until 4 a.m. the next morning. Since joining EMI in 1995 as creative manager, Platt has signed some of the biggest names in urban music, including Jay-Z, Kanye West, Usher, Beyoncé, Ludacris, Rich Harrison and Harold Lilly.

Still relying on his DJ instincts, Platt and his assistant recently signed Universal Motown newcomer Mozella, a singer/songwriter hailing from Detroit. The signing is in keeping with Platt's "team spirit" approach at EMI. Here, the publishing executive outlines that philosophy as well as the Drake effect and the state of R&B and hip-hop.

What's the story behind the Drake phenomenon?

I didn't think they were making stars like Drake anymore. But the label and publishing frenzy was crazy. And that's because Drake is the whole package: music, lyrics, flow, everything. His "So Far Gone" mixtape is better to me than a lot of artists' albums because it's all original, new songs. After hearing the music, I flew to Canada and spent about five hours with him. I knew right then the kid had it, that special thing.

It's obviously great for EMI that Drake came along. But it's also great for the business. We absolutely need new artists—new superstars—to keep [the industry] afloat. When I signed Jay-Z in 1996, he had "Reasonable Doubt," which was a classic album. But from that point until now, I've always looked at Jay as a great songwriter first and always will. I look at Kanye West as a great songwriter first. And that's how I look at Drake.

Jay-Z was writing songs for tons of other artists and Drake is starting to follow that same route. I can't really say who else Drake is writing for, but he has written a song for Rihanna's next project that's a smash.

Will Drake have longevity?

Who knows what the future will bring? But from where I sit, this guy has the potential

to be the biggest thing in music. Look, how do you explain a guy who had no record deal and puts out a mixtape that he chose to give away on the Internet? At that point, his story was supposed to end. But the way he chose to market himself through the Internet worked like a charm. It kept going further to the point where a song from that mixtape stood up as a hit. Kids began requesting it and radio knew it was in its best interests to play that song. And now, 12 weeks later, this kid has a No. 1 record.

What three qualities do you look for in a songwriter?

When it comes to R&B, I'm always looking for great melodies. Someone who can create great melodies has a true gift; it's the one thing you can't teach. Then the story and quality of the song come next. The third quality is the eye of the tiger: Are you going to work as hard for yourself as I'm going to work for you? When it comes to hip-hop songwriters, it's about how compelling and believable your story is.

How would you assess the state of R&B and hip-hop?

It has a challenge, just like the overall industry is challenged. Hip-hop has to continue to challenge itself to grow; we need new stars to come behind the stars we have now. But the

silver lining is that R&B is back in a big way. The genre has an open lane for new and emerging artists, as well as a lane where older artists can still be successful. Look at Maxwell's album selling 300,000-plus in its first week. That was a very important moment for R&B. It made the statement that R&B will sell.

This is a cyclical business. Is it time for hip-hop to return to its socially conscious roots?

It's either a good song or a bad song, period. The subject matter is really irrelevant at the end of the day. Some people go so hard on trying to deliver a message that they forget to write a good song. If it's a great socially conscious song, it's going to be a hit. If it's a great song about selling drugs, it's going to be a hit.

What other industry challenges do you see?

The record industry needs to continue to develop executives. You can probably count on one hand the A&R executives who can truly hear an R&B demo—the way L.A. Reid and Clive Davis can—without it being polished and super-produced. That needs to be fixed. Every demo you get from a songwriter and/or producer is not going to be fully polished and ready to come out.

There's another shift that's

also affecting songwriters. Fewer records are being made right now because a lot of material is coming in already packaged and ready for record companies to sign. That cuts out songwriters that we and other publishers have.

You work with a lot of emerging and hot contemporary songwriters. Are veteran songwriters still viable?

I have listened to a wide variety of music my entire life; I'm a music junkie. And along the way I've learned the beauty about songwriting—it doesn't have a shelf life. I work with writers here like Steve Kipner and Rick Nowels. These two have been doing it for 30-plus years and are still at the top of their games. Steve wrote "Physical" for Olivia Newton-John and "Genie in a Bottle" for Christina Aguilera. I put him with Puffy's group Dream and he wrote "He Loves You Not." And Rick, who's worked with Dido and Celine Dion, now has a smash with Colbie Caillat's "Falling for You." These writers aren't going anywhere.

What is the current climate for R&B and hip-hop being used on TV?

It's not as hot as I'd like. For urban music to be pop music, you wouldn't know it from its use on TV shows. There's a huge disparity. In all fairness, some of that might have to do with a song's subject matter.

There's also the fact that an R&B/hip-hop song can have 10 different writers, which makes that song harder to clear. This is a good business point to be aware of because writers will fight over splits and so on. If someone wants to use a song and those splits aren't settled, the person can't use it. Then he or she will move on to another song.

Will the practice of using multiple songwriters change?

I don't know, to be honest with you. If the song is good, I don't care. It's not for me to dictate how creativity happens. Our job is to do something with that creativity.

Jay-Z has taken his career into his own hands but he remains with EMI for publishing. Does an independent artist still need the backing of a major publisher?

If you're a songwriter, you can be as independent as you want to be. But then it's all on you to do everything at that point. I take pride in knowing that we're the only music publisher that Jay-Z has ever had. And that's for a reason. He and I have a great working relation-

ship and we're even better friends. But at the same time, we do a good job for him and our other songwriters. Otherwise, they still wouldn't be with EMI.

How has the publisher's role changed since you joined EMI?

When I first started, it was considered a corny job: Who wants to be a music publisher? Now it has shifted into a business that quite a few people want to be involved in. The secret is out as to how great this career is. You'd be hard-pressed to find an A&R person who's been at one company for 15 years. It just doesn't happen. In publishing that can happen and you can grow. Plus, music publishers are looked to more than ever now to aid the creativity, to help craft hit records. That's because publishing companies have the ability and resources to develop people whereas the record companies don't have that everyday ability as much.

What's one piece of advice for emerging songwriters?

Be the songwriter you want to be and not the songwriter somebody else is. ...

Some people go so hard on trying to deliver a message that they forget to write a good song. If it's a great socially conscious song, it's going to be a hit. If it's a Great song about selling Drugs, it's going to be a hit.

Ups And Downs

Japan's Global Sales Rank Rises, Despite Continuing Slide At Home
By Rob Schwartz

The good news for Japan: It sold a greater value of physical music in 2008 than any other world market. • The bad news: As in other markets, overall sales in Japan continue to slide, just more slowly when compared with other countries.

For the first time, the value of the physical-music market in Japan in 2008 surpassed that of the United States, ranking No. 1 in the world, although this was influenced by a favorable exchange rate.

According to the IFPI, more copies are sold in the United States but in 2008, the trade value of Japan's physical sales was \$3.2 billion, compared with \$3.1 billion stateside.

Despite that, the Japanese market shrunk slightly in 2008.

To put the latest figures in perspective, consider that the high-water mark for Japan was 1998 when recorded-music production peaked at 607.9 billion yen (\$5.8 billion, using the exchange rate at that time), according to the Recording Industry Assn. of Japan (RIAJ), whose member companies account for some 90% of recorded-music sales in the territory.

By 2007, annual production had fallen to 391.1 billion yen (\$3.5 billion, calculated at the exchange rate of that year), including music DVDs and videos, and in 2008 that production was down to 361.8 billion yen (\$4 billion, with the added value due to a stronger yen).

Yet the healthy growth of digital music sales in Japan—with the vast majority being ringtones, master ringtones and full-track downloads for mobile phones—has boosted the market to keep pace, or nearly do so with previous values.

In 2007 this sector produced a value of 75.5 billion yen (\$675 million), up 41% from the previous year. In 2008 the value was 90.5 billion yen (\$997 million), a 20% increase from the 2007 sales.

These figures mean that the total market was worth 466.6 billion yen (\$4.2 billion) in 2007, which amounts to an overall growth

of about 1% from the previous year and 452.3 billion yen in 2008, which equates to a drop of about 3% in overall market value from 2007.

"The overall decline is considered relatively modest compared to other major markets of the world," says Kiyoshi Furusawa, COO of marketing and distribution for Sony Music Entertainment Japan.

But Furusawa suggests a one-to-one replacement of value in the market shouldn't be the goal. "The future of record companies lies in whether or not we are able to expand the combined market of physical and digital," he says, "rather than [just] trying to make up for the physical loss with digital."

Indeed, a key challenge that faces the Japanese music industry is not only the movement of sales from physical to digital but also the ability to maintain physical sales for older music fans.

Universal Music Japan has been extremely successful with its digital marketing. One case in point is the band GReeeeN, a star in the Universal stable.

The band's song "Ai Uta," released in May 2007, sold 8.2 million digital copies, according to Universal. A year later, the group released "Kiseki," which sold 8.6 million digital copies, according to the label. Of those, 2.4 million were full-track mobile downloads, giving the band a Guinness world record, previously held by Universal J-pop star Thelma Aoyama.

Despite this success, Universal emphasizes the need to develop all sectors of the market, targeting digital and physical to different age groups.

"While young people tend to prefer digital music, people who are over 40 in Japan still prefer physical CDs," says Kei Ishizaka, CEO of Universal Music Japan. "So we are now focusing on cultivating that age group and making much effort to create music that appeals to them. This is what we call our 'segmented' marketing strategy."

Ishizaka points to the 3.5 million copies sold in recent years of albums from veteran male singer Hideaki Tokunaga, who appeals to older fans.

The physical market has held on in

continued on >>p28



Digital diva: J-pop star **THELMA AOYAMA** scored hits through mobile downloads.

Billboard LIVE

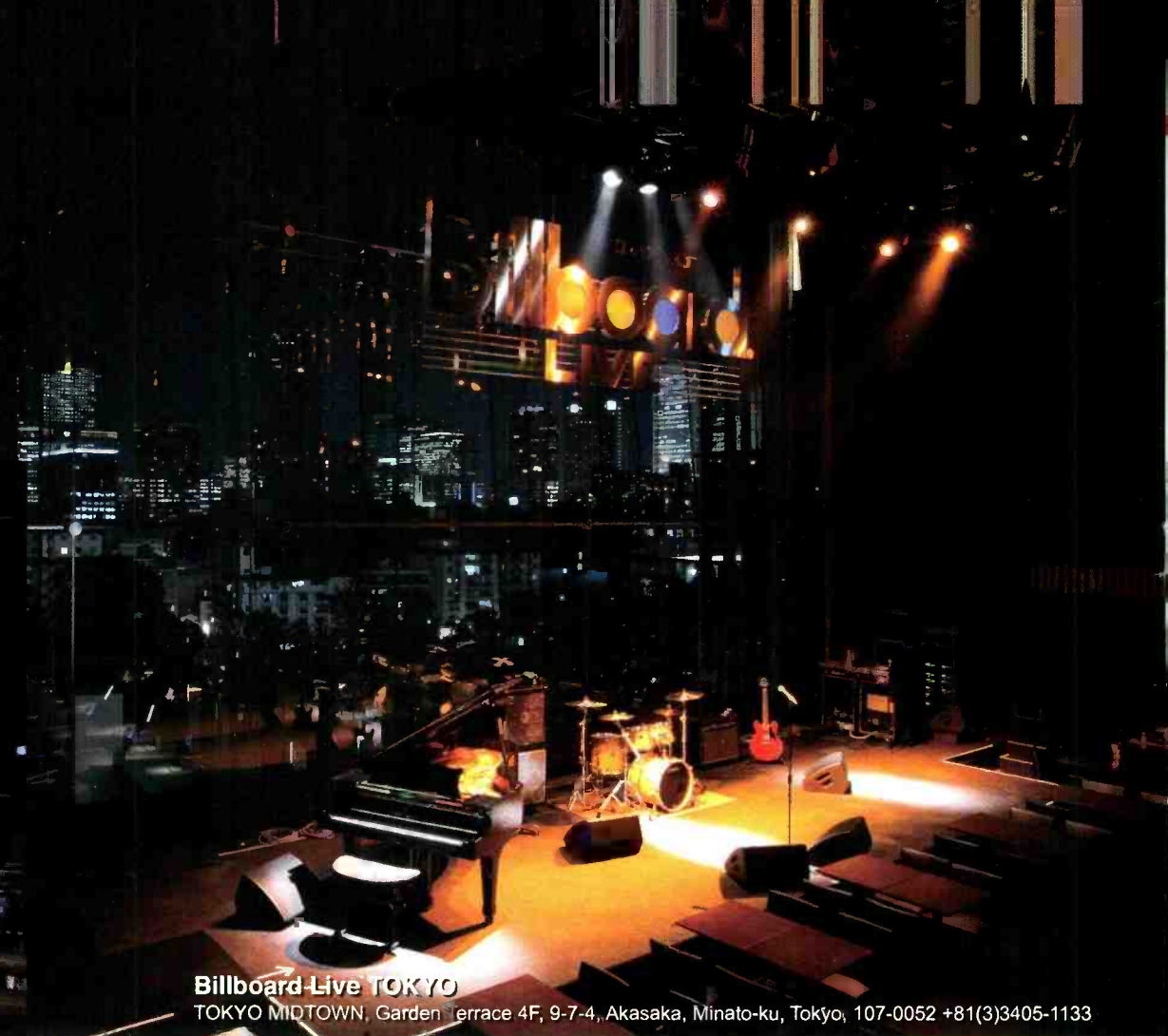
TOKYO OSAKA

www.billboard-live.com



Billboard Live OSAKA

Herbis-Plaza Ent B2, 2-2-22,Umeda, Kita-ku,Osaka, 530-0001 +81 (6) 6342-7722



Billboard Live TOKYO

TOKYO MIDTOWN, Garden Terrace 4F, 9-7-4, Akasaka, Minato-ku, Tokyo, 107-0052 +81(3)3405-1133



Fuji Television NEXT, a communications satellites channel of Fuji Television Network, Inc., broadcasts live from "Billboard Live TOKYO" in Hivision/5.1ch format twice a month. Fuji Television Network, Inc. is a center firm of Fuji Sankei Group, Japan's biggest media conglomerate, and one of the major networks of the terrestrial broadcasting.



Billboard Japan's official website "Billboard Japan.com" (<http://www.billboard-japan.com/>) will be sequentially renewed in August 2009. The site provides you with the latest charts, daily news or other music-related information in Japanese, so don't forget to check it out.

Concert Promote



Presenting live experience in clubs, hotels and outdoor venues throughout Japan

Soul Bird MUSIC SCHOOL



Specializes in gospel music. Welcoming teachers for classes from US, lessons to take place in Osaka, Tokyo and Fukuoka. <http://soulbird.jp>

Broadcast, mobile website and others



Broadcasts home games of Hanshin Tigers, operates team's official mobile site and publishes books.

Billboard Production



Produces display billboards not only for Hanshin Group-companies, but also other commercial facility.

Sales promotion & planning



Developes sales promotion and planning with Hanshin Tigers' logo, members and team mascots.

Advertisement agency



Manages and sells advertisement displays at Hanshin Koshien stadium, as well as on Hanshin electric railways and buses.



Info: Hanshin Contents Link Corporation Headquarter

Hanshin Noda Center Building 10F, 1-1-31, Ebie, Fukushimaku, Osaka 553-0001, Japan
URL: www.hcl-c.com

Booking Contact Billboard Live Japan

5055 Wilshire Blvd, suite 700, Los Angeles, CA 90036
Tel:323-525-2212 fax:323-525-2273
Email: billboardlivejapan@gmail.com



AJFO
ASIAN JAZZ FESTIVALS ORGANIZATION

Billboard
Live Japan
Introducing AJFO

Asian Jazz Festival Organization

For more information, www.ajfo.com

BOARD OF PATRONS :

1. Paxton K. Baker
2. Hisao Ebine (hisao@videoartsmusic.com)

CHAIRMAN : Peter F Gontha (peter.gontha@javajazzfestival.com)
SECRETARY GENERAL : Sachin Gopalan (sachin@indiajazzfestival.com)

MEMBER REPRESENTATIVES - (In alphabetical order)

Australia - Melbourne Jazz Festival

Dean Hampell (dean@melbournejazz.com)
Martin Jakson (mjac@netspace.net.au)
David Anderson (David.anderson@theartscentre.net.au)
www.melbournejazz.com

Australia - Sydney Opera Festival

Emmaline Waclik (info@72erskine.com)
Ralph Bott (rbott@sydneyoperahouse.com)
www.sydneyfestival.org.au

China - Shanghai Jazz Festival

Sutikno (lsutikno1@yahoo.com)
www.jzfestival.com

Hong Kong - Hong Kong Jazz Festival

Peter Lee (peter@potpourrijazz.com)
Taka Hirohama (thirohama1130@yahoo.co.jp)
www.potpourrijazz.com

Hong Kong - Hong Kong Big Band Jazz Federation

Taka Hirohama (thirohama1130@yahoo.co.jp)
www.saturdaynight-jazz.com

India - India Jazz Festival

Sachin Gopalan (sachin@indiajazzfestival.com)
Harish Anchan (harish@indiajazzfestival.com)
Neetu Mehta (neetu@indiajazzfestival.com)
Eric Samuel (eric@indiajazzfestival.com)
www.indiajazzfestival.com

Indonesia - Java Jazz Festival

Paul Dankmeyer (paul.dankmeyer@javajazzfestival.com)
Dewi Gontha (dewi.gontha@javajazzfestival.com)
Januar Chandra (januar.chandra@javajazzfestival.com)
www.javajazzfestival.com

Indonesia - Jak Jazz Festival

Ireng Maulana (info@jakjazz.com)
Esther Maulana (esthermaulana@jakjazz.com)
www.jakjazz.com

Japan - Blue Note Jazz Festival

Sakae Kobayashi (sakae@bluenote.co.jp)
Rio Natsume (rio@bluenote.co.jp)
www.bluenote.co.jp

Japan - Billboard Live Festival

Masato Kitaguchi (mk@hcl-c.com)
Tomoko Yurugi (SEPTDIVA@aol.com)
Dee Sakamoto (dee@hcl-c.com)
www.billboard-live.com

Japan - VideoArts Music Inc.

Hisao Ebine (hisao@videoartsmusic.com)
www.videoartsmusic.com

Korea - Jarasum Jazz Festival

Jae Jin (JJ-In) (jazzni@hanmail.net)
Victor Kye (idaizm@naver.com)
www.jarasumjazz.com

Malaysia - Sunburst Festival

Razman Razali (razman@pineappleconcerts.com)
www.sunburstkl.com

Malaysia - Penang Island Jazz Festival

Paul Agustin (paul@penangjazz.com)
Chin Choo Yuen (chincy@penangjazz.com)
www.penangjazz.com

New Zealand - Wellington Jazz Festival

Lizza Twomey (lissat@festival.co.nz)
www.jazzfestival.co.nz

Philippines - Philippine Intl Jazz Festival

Sandra Lim Viray (sandraviray@yahoo.com)
www.pijazzfest.com

Russia - Usadba Jazz Festival

Monchet Olives (ABS-CBN) (Monchet_Olives@abs-cbn.com)
Elena Malashonok (malashonok@gmail.com)
Maria Semushkina (ms@art-mania.ru)
www.art-mania.ru

Singapore - Mosaic Music Festival

Amy Ho (hamy@esplanade.com)
Keith Tan (tkeith@esplanade.com)
www.mosaicmusicfestival.com

Taiwan - Taiwan Jazz Festival

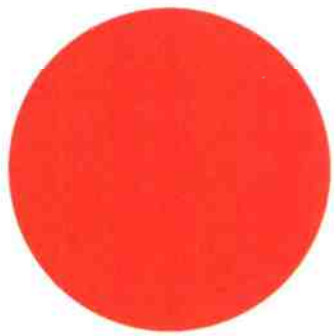
Michael Chang (michael0819@gmail.com)
www.jazzfestival.com.tw

Thailand - Bangkok Jazz Festival

Vanida Vanasirikul (vvanida@yahoo.com)
www.bangkokjazzfestival.com

UAE - Dubai Jazz Festival

Anthony Younes (anthony@chilloutproductions.com)
www.dubaijazzfest.com



SHINKO MUSIC ENTERTAINMENT CO.,LTD.

2-1, Ogawa-machi, Kanda,
Chiyoda-ku, Tokyo, Japan

TEL : 03-3292-2865 FAX : 03-3292-2860

<http://www.shinko-music.co.jp>
rights@shinko-music.co.jp

NAT KUSANO
CEO PRESIDENT

YUMI KUSANO
DIRECTOR

from >>p25 Japan due in part to the major labels' concentration on developing sales among older fans, but some claim there are structural reasons.

Sebastian Mair, co-founder/president of Music Solutions and a consultant at the music publishing giant Fuji Pacific, says, "The problem with mobile music for anyone other than the people looking for top 40 hits is that you have to engage in deep searches on the phone, and it's cumbersome to say the least. It's time-consuming and a general bother."

Traditional retailing customs play a part as well, he says.

"CDs are holding on in Japan, in part, due to the fact that packaging has traditionally been important here," Mair says. "You go into a store in Japan and you get your purchase double-bagged, or triple-bagged, with a bow. People here still like to have physical product."

Given these factors, and a concerted effort by major labels to generate physical sales among older audiences, it's not surprising that the CD market has fallen off in Japan more slowly than in other markets.

Yet the figures show clearly that the growth sector is digital.

"At present, 90% of Japan's digital music market is dominated by mobile," says Naoki Kitagawa, CEO of Sony Music Entertainment Japan. "This is the fruit of partnership between mobile phone carriers, content providers and digital service providers in launching new services based on mobile phone functions such as ringtone and full-track mobile download at an early stage. This has also enabled Japan to generate a more secure environment compared to other parts of the world."

Reco Choku (formerly Label Mobile), which accounts for 65% of total digital sales and almost 90% of the mobile market according to the RIAJ, notes that the content providers will have to keep offering new and better products to spur the market.

With some 100 million handsets available the market is vast, but Reco Choku president Toshihiro Konno says, "We have to keep expanding our product line. We've started offering full-track plus mobile download. These have a 320 kbps bit rate, the fastest on any mo-

bile or PC platform."

Until now, users in Japan could only buy full-track mobile downloads, which have a 48 kbps (though the new full-track-plus download is in the AAC audio format and the older full-track download is in HE-AAC, so a direct comparison isn't exactly accurate).

Another source of concern for the music industry is the steady decline of international repertoire.

According to the RIAJ, shipments of foreign product (excluding music videos and DVDs) represented 27% of the total market in 2005, 26% in 2006, 23% in 2007 and 22% in 2008.

One player in Japan that has made strides to address this situation is Hostess Entertainment, which struck two key deals earlier this year to help market international acts at physical retailers and through digital channels.

Hostess, formed in 2000, is a music management, marketing, sales and promotion company for international labels and artists in Japan. Its international label partners include Domino Recording, V2/Co-operative Music and the PIAS Entertainment Group in the United Kingdom.

In early spring, Hostess partnered with Sony Music Entertainment Japan, with SMEJ handling national physical distribution and promotion for Hostess releases. Then in May, Hostess confirmed a second partnership with Avex Marketing, a division of the Avex Group, to provide back-end support for distribution of its international repertoire across mobile and download services in Japan, bolstered by the in-house digital marketing staff at Hostess.

Major "record companies focus more on domestic [acts] as a safer bet," Hostess founder Andrew Lazonby says. The reduction in retail marketing campaigns by the labels has financially affected retailers. "Without those packages, retail then also has to adapt in line with the record companies, and thus 'fringe' music gets pushed further into the corner."

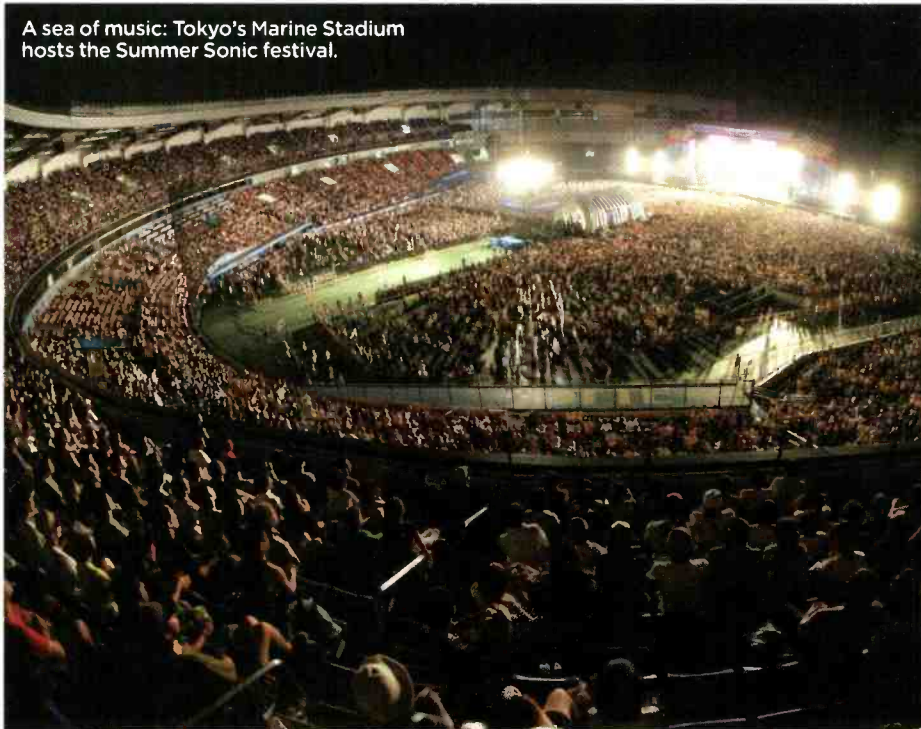
Through its new partnerships, despite the overall downturn in international repertoire sales, Hostess hopes to boost sales of acts it has licensed for Japan including the Cribs, Arctic Monkeys, Sonic Youth, Moby, Mos Def and Major Lazer.



ISHIZAKA



KITAGAWA



A sea of music: Tokyo's Marine Stadium hosts the Summer Sonic festival.

at the heart of music, there is always a song.
at the heart of music, there is always a song.
at the heart of music, there is always a song.
at the heart of music, there is always a song.
at the heart of music, there is always a song.
at the heart of music, there is always a song.
at the heart of music, there is always a song.

FUJIPACIFIC MUSIC INC.

3-3-5 6F, Kita Aoyama, Minato-ku, Tokyo 107-0061 Japan
Phone: (81)(3)3796-8603 Fax: (81)(3)3796-0153 E-mail: intl@fujipacific.co.jp
<http://www.fujipacific.co.jp/company/english.html>

Mighty Fests

Japan's Outdoor Music Season Stays Hot

Japan's summer music festivals remain a strong draw, particularly for fans of international artists, despite the struggles of the recorded-music business in the country. There are more than two dozen festivals each summer in Japan. Here's a guide to five key events.

FUJI ROCK

Web site: FujiRockFestival.com
The just-concluded Fuji Rock Fest, held July 24-26, began in 1997 and it ranks as the granddaddy of all rock and pop fests in Japan. In its first year, the event was held on Mt. Fuji and attracted 30,000 people, but a typhoon wiped out the second day and the event was moved to the idyllic Naeba Ski Resort in Niigata prefecture, some 120 miles from the mountain. Now a three-day event, the festival saw its peak attendance (131,000) in 2006 and drew about 123,000, according to promoter Smash, this year to catch bands on five stages featuring different genres. This year's headliners were Oasis, Franz Ferdinand and Weezer.

SUMMER SONIC

Web site: SummerSonic.com
Of all the international fests in Japan, Summer



Big In Japan: COLDPLAY performed at the 2008 Summer Sonic. Inset: Last year's Fuji Rock Fest drew fervent fans.

Sonic has become the premier event near a Japanese metropolis. This year marks its 10th anniversary and the event, set for Aug 7-9, is expected to draw 300,000. By staging simultaneous performances in Tokyo (Chiba Marine Stadium and Makuuchi Messe) and Osaka (Maishima Summer Sonic Osaka Site), promoter Creative Man is able to present a huge number of acts—120 this year—in settings that range from a stadium to a beach party. My Chemical Romance, Linkin Park and Beyoncé will headline.

ROCK IN JAPAN

Web site: Rijfes.co.jp
Despite the worldwide acclaim for the Fuji Rock Festival and Summer Sonic, Rock in Japan re-



mains the country's biggest showcase for domestic rock acts, with 150,000 attending its 2008 event. Organized by the leading Japanese rock magazine Rockin' On, the 2009 fest was held July 31-Aug. 2 on six stages with 140 acts on the bill, including headliners Ulfu, Dragon

Ash and Unicorn. Rock in Japan is held in the city of Hitachi, about 100 miles north of Tokyo, at Hitachi Seaside Park.

RISING SUN

Web site: Rsr.wess.co.jp
This bash epitomizes how the outdoor festival scene in Japan has grown from little activity in the early '90s to a thriving culture that now sees about 25 major fests during the course of a summer. The Rising Sun Festival is a two-day, all-night affair that will take place Aug. 14-15 in Otaru on Japan's northernmost main island, Hokkaido, which is sparsely populated. The fest has a devoted following and 60,000 people trek north to catch the exclusively domestic lineup that features everything from hard rock and alternative to ska, dub and jazz. Nearly 100 bands are slated to play this year with headliners including 9mm Parabellum Bullet, Flower Travellin' Band and the Pillows.

METAMORPHOSE

Web site: Metamo.info
The two notable things about the electronic/dance music fest Metamorphose are the quality of acts it consistently books and the fact that the event is essentially produced by one person, DJ Mayuri Akama. Started in 2000 by Akama, the fest has grown to a significant event, hosting 25,000 revelers annually and expanding its horizons to prog and electronic rock. Held at Cycle Sports Center in Shuzenji on the scenic Izu peninsula, it's a short 80-mile hop from Tokyo. Headliners at the Sept. 5 event include Tangerine Dream, Afrika Bambaataa, Richie Hawtin and Rei Harakami. —RS

JASRAC acts as a go-between

for people who create music

and those who enjoy it.



<http://www.jasrac.or.jp>

JASRAC

JAPANESE SOCIETY FOR RIGHTS OF AUTHORS, COMPOSERS AND PUBLISHERS
(President Mamoru Kato)

3-6-12 Uehara, Shibuya-ku, Tokyo 151-8540 Japan
Telephone: +81-3-3481-2121 Fax: +81-3-3481-2154

MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

INTO THE FIRE

Skillet Hopes To Broaden Its Mainstream Appeal With 'Awake'

After more than a decade as one of Christian music's hardest-rocking bands, Skillet broke through with the 2006 hit "Comatose," earning a Dove Award for rock song of the year, Grammy nominations, BMI accolades and seven hit singles. Now, it aims to continue the momentum with the Aug. 25 release of "Awake" on Atlantic/Ardent/INO Records.

"Bands never become successful in their 11th year," Skillet frontman John Cooper says. "It's really weird to have that many records out and it take that long. Since we started, a lot of bands that came out within a year or two and were selling way more records than Skillet aren't around anymore."

Although it's the eve of Skillet's seventh release, "Comatose" is still sizzling. "When 'Comatose' finally started winding down and was selling about 2,000 or 3,000 units a week, I thought, 'OK, it's done really well,' and then about four months later it started selling 5,000 units a week again," Cooper recalls. "It just kicked in and went another year of selling 4,000 or 5,000 records a week." "Comatose" has sold 458,000 copies, according to Nielsen SoundScan.

"Awake" will be promoted to the mainstream market by Atlantic and to Skillet's Christian fan base by INO Records. Both will be accompanied by videos: "Monster" is the first single Atlantic is promoting to mainstream active rock stations, and INO took "Hero" to Christian CHR and rock formats. It has already topped Billboard's Christian Rock chart.

"The last project was a really great artist development story," says Atlantic GM/executive VP of marketing and creative media Livia Tortella. "The band laid a foundation at active rock, but Christian [radio] is where they really busted open and built a sizable fan base. Launching the last record, we decided very early on that it was really important that

●●●●●
'Since we started, a lot of bands that came out within a year or two and were selling way more records than Skillet aren't around anymore.'

—JOHN COOPER, SKILLET



Out of the frying pan: SKILLET

Skillet spend time in the Christian marketplace and develop a base that was going to be there forever."

Cooper says that he and keyboardist/vocalist Corey Cooper (his wife), guitarist Ben Kasica and drummer Jen Ledger were mindful of making a record that would appeal to Christian music fans and mainstream rock audiences. "I do find that to be the hardest thing," Cooper says, "because I've always wanted to have a message to my music. I've never wanted to compromise that and I don't want to let my Christian music fans down... In the end I thought, 'OK, I'm just going to have to write with my heart.'"

Producer Howard Benson (Daughtry, My Chemical Romance, P.O.D., Third Day) challenged Cooper to write tunes that revealed his sense of humor as well as his serious side. So he penned "It's Not Me, It's You."

"It's obviously got no spiritual value to it," Cooper says with a laugh. "It's not a forgiveness song. It's a song about a relationship that went bad. Suddenly you realize this person is always making me feel down, always putting the blame on me. It's always been you. It's always going to be you. I just want you out of my life. It's an angry song, but it's also a little tongue-in-cheek."

Cooper credits Benson with helping cull the 42 songs he'd written down to 12. "It's a little bit more aggressive as an

overall record. Some of that comes from the vocals," he says. "He's just great with vocals and I think that's a little bit why this album feels very genuine. The vocals sound very immediate, energetic, passionate."

According to INO senior VP of marketing and promotions Dan Michaels, the label will do online consumer advertisement and promotions with faith-based Web sites like CCM, HearItFirst, HM, NewMusicTuesday, GospelMusicChannel.com and Tangle.com.

"Skillet does have a very active fan base, the Panheads," Michaels says. "We'll be working with them to create awareness through contesting online and with various shared e-mail databases." One promotion, which will be timed around the band's Awake and Alive tour, is a contest that offers a chance to win concert tickets and the opportunity to shoot behind-the-scenes video backstage with the band and capture live show footage. Skillet will give the fans video director credit and post their work on the band's Web site, Skillet.com.

Tortella plans to take mainstream radio programmers to see Skillet headline its fall tour. "A lot of people haven't seen them on the level that they are at right now," she says. "Their show is spectacular. There's pyro. It's very theatrical. It's very moving."

Though some mainstream labels have been reluctant to acknowledge a band's roots in the Christian market, Tortella considers it a plus. "It's always better to come from somewhere than to come from nowhere," she says. "You start where the roots are. There have been so many bands, with U2 being the most obvious spiritual band that has gone on to be 20 years strong. There is zero stigma to it anymore."

LATIN BY LEILA COBO

Tropical Paradise

A Latin Genre Is Reborn—With A Twist

Nicaraguan singer/songwriter Luis Enrique became a star in the late '90s, during a decade of growth in romantic salsa that yielded dozens of marquee acts. Then he lost some heat as the new millennium began. Until last May, the last time one of his albums cracked a Billboard chart was in 2002.

But he came back with a vengeance, with a new album, "Ciclos," that debuted at No. 2 on Billboard's Top Latin Albums chart, his best chart position ever.

"We did a salsa album with Luis Enrique when people said salsa was dead," says Sergio George, who produced "Ciclos" and released it on his new label, the independently distributed Top Spot Music.

While Enrique's success relates to the quality of his music, it also points to a renewed interest in salsa and other forms of tropical music that reggaetón pushed off the charts.

Today, a tropical act, urban/bachata group Aventura, holds the No. 1 spot on the Top Latin Albums chart, followed by Wisin & Yandel, the reggaetón duo that blends

tropical and pop beats into an urban sound. But a new crop of acts is also capitalizing on this fresh surge of interest.

"Without a doubt the genre is getting new air," says Topy Mamery, senior VP of operations/GM of Spanish Broadcasting System Puerto Rico. "There's a rebirth of the tropical music movement."

Much of this new movement is an offspring of bachata, the traditional music of the Dominican Republic that originally made inroads in the United States thanks to acts like Monchy & Alexandra but has consolidated itself with Aventura, currently the top-selling Latin act in the U.S. marketplace.

Now, new acts like Carlos & Alejandra, purveyors of an "urban bachata" sound that travels cross-country and is favored by tropical and pop audiences alike, are capitalizing on audiences' developing tastes.

On the other side of the spectrum is good, old-fashioned salsa, which has found a new voice with acts like N'K'labe and most recently, Indio, Aymee Nuviola (who blends timba and salsa) and Marlon, a finalist from the reality show



Latin fusion: CARLOS & ALEJANDRA

"Objetivo Fama."

"I definitely see the genre in an upswing. Although sales in general are down, tropical sales have gone up slightly compared to other years," says Silvestro Perrina, who runs his own radio promotion company, MS Music and Productions. "Even tropical artists who hadn't been playing in years now have hits."

Tropical music has enjoyed various waves of popularity in this country in recent years, going from the romantic salsa of the mid-'90s to the merengue explosion that reached its peak in the late '90s with Elvis Crespo. But since the advent of reggaetón in the early 2000s, the top sellers in the genre have remained established acts like Marc Anthony, Victor Manuelle and Gilberto Santarosa, and, more recently, Aventura and Hector "El Torito," both bachata acts.

Today, George says, what seems to be working is "a fusion of sounds that will appeal to the mishmash of Latinos [in the United States]. It's not any one thing that's

predominant anymore."

Cuban-born Marlon, for example, who will release his third album Aug. 18, is No. 3 on Billboard's Tropical Songs chart with "Hagámoslo Aunque Nos Duela."

"You can mix salsa with many things," he says, "with R&B, even samba. It's something that hadn't been done, a kind of urban salsa young listeners like."

In addition, because the number of salsa stations has dwindled—today, for example, there are only 19 stations on Billboard's tropical airplay chart panel—a broader sound has more of a chance with other formats.

"That's why it's so hard to sell [traditional] tropical music on the West Coast, unless you break something mainstream like Wisin & Yandel and Aventura," says veteran executive George Zamora, who recently launched a new indie label.

What Zamora means by "mainstream" is a sound that can navigate among tropical, urban and pop realms, which Aventura has been able to do

with its R&B-tinged bachata. So have groups like Xtreme, and, most recently, Carlos & Alejandra, who attempt to bring a fresh sound, but also, different lyrics.

"We see ourselves as the male/female group of urban bachata," Carlos says. "And we touch on subjects that are a little riskier, a little more current," such as gay issues and immigration rights. In addition, onstage, Carlos & Alejandra act out their songs, emulating Argentine brother/sister duo Pimpinela, an iconic '80s pop act.

On his end, Zamora recently signed Voz a Voz, and is promoting it to tropical radio, but also putting the video on youth channels like mun2 and MTV Tr3s, which are open to the blend of pop, tropical and urban.

"I see the bachata fusions as an avenue to get into both tropical and pop radio [and media outlets]," Zamora says. "To me that's the future of tropical music today. I would call it an urban/pop/trop sound." ■■■

TURNING UP THE HEAT

New Tropical Acts Poised To Make Waves

Tropical music is enjoying a resurgence. Names like Luis Enrique, Rey Ruiz and Carolina Laó are making their first appearances on the Billboard charts in years, at the same time a fresh crop of acts is breaking out with new music.

VOZ A VOZ

This vocal trio released its debut album, "En Presencia Del Futuro," in 2005 on the indie label Urban Box Office. Now, it returns with a new member and a more pop-leaning sound with an R&B flavor. The act's new album will be released in October and distributed by Sony Latin.



Sophomore jump: VOZ A VOZ

MARLON

Marlon (real name Marlon Fernández) is a Cuban-born singer who won the 2006 edition of the reality show "Objetivo Fama." He sings romantic-tinged salsa in the

vein of Rey Ruiz and Jerry Rivera. His third album, "Hagámoslo Aunque Nos Duela," is set for release Aug. 18 on Machete Music. The title track is No. 3 on Billboard's Tropical Songs chart.

BACHATA HEIGHTZ

The quintet from Manhattan's Washington Heights neighborhood sings urban bachata like Aventura and Xtreme. The group is signed to an indie, NuLife Entertainment, which tested the waters with the single "Me Puedo Matar," featuring Héctor "El Torito." The song entered the Tropical Songs chart in January and is now No. 14. The group's debut album, "The First," is set for release Aug. 25.

CARLOS & ALEJANDRA

The pair were brought together by the Boston-based

indie label Romance Records, which had received their individual demos. Today the duo has a distinctive sound that incorporates dramatizations in their performances of songs that deal with everyday issues. "I read the newspaper and write about topics people want to hear about," says Carlos, who pens most of the songs. The duo's self-titled debut on Machete, released in April, is No. 19 on the Tropical Albums chart, while the single "Cuánto Duele" peaked at No. 6 on Tropical Songs in June.

—LC

>>> LOTUS LETS FANS SET PRICES

Rock band Lotus will allow fans to decide the ticket prices for select dates on its U.S. club tour this fall. The pay-what-you-want option will be available for eight West Coast shows, beginning Oct. 6 at the Roxy in Los Angeles. Those who pay \$15 or more will receive free digital downloads of the band's forthcoming EPs "Feather on Wood" and "Oil on Glass," due for release Oct. 6. Downloads of the EPs will also be bundled with advance ticket purchases for select fall tour dates, including shows in New York, Denver and Boston.

Reporting by Gary Graff and Mitchell Peters.

ALBUMS

ROCK

BRENDAN BENSON

My Old, Familiar Friend

Producer: Gil Norton
ATO Records

Release Date: Aug. 18

The Nashville-based singer/songwriter Brendan Benson steps up his game on "My Old, Familiar Friend," his fourth solo release and first since a two-album stint fronting the Raconteurs with Jack White. Benson spent the early part of the decade building a repertoire of scruffy but sophisticated pop songs, but he fulfills his potential on this sparkling new set. With producer Gil Norton he made gems including the yearning, Motown-esque "Garbage Day," where the artist sings, "If she throws her heart away/I'll be there on garbage day"; the tense, haunting "Lesson Learned"; and the exuberant rocker "Borrow." Benson is a natural at writing insanely catchy hooks and tempering the bombastic pop treatment with just enough sonic grit to give it a delicious edginess. In less capable hands, the track "Gonowhere" could be syrupy or overwrought, but the lilting harmonies and keyboard flourishes are a delight.—TC

JOE HENRY

Blood From Stars

Producer: Joe Henry

Anti-

Release Date: Aug. 18

Two years after the release of his acclaimed album "Civilians," noted producer/songsmith Joe Henry returns with "Blood From Stars," his 11th and most ambitious album to date. Henry shines as both artist and producer, deftly blurring the lines between aural architect and impassioned orator. With sly support from longtime bandmates (including bassist David Pittch, drummer Jay Bellerose and guest cameos by Henry's son, Levon, on clarinet and saxophones), "Blood From Stars" spans the stylistic divide. From the church pew cadence on Jason Moran's plaintive piano work during "Prelude: Light No Lamp When the Sun Comes Down" to the electrified grit and lyrical grace on "Channel," the new album is a testament to Henry's singular sonic vision and a masterful mix of history and mystery by an industry veteran who sounds like he's just getting started.—JR

POP

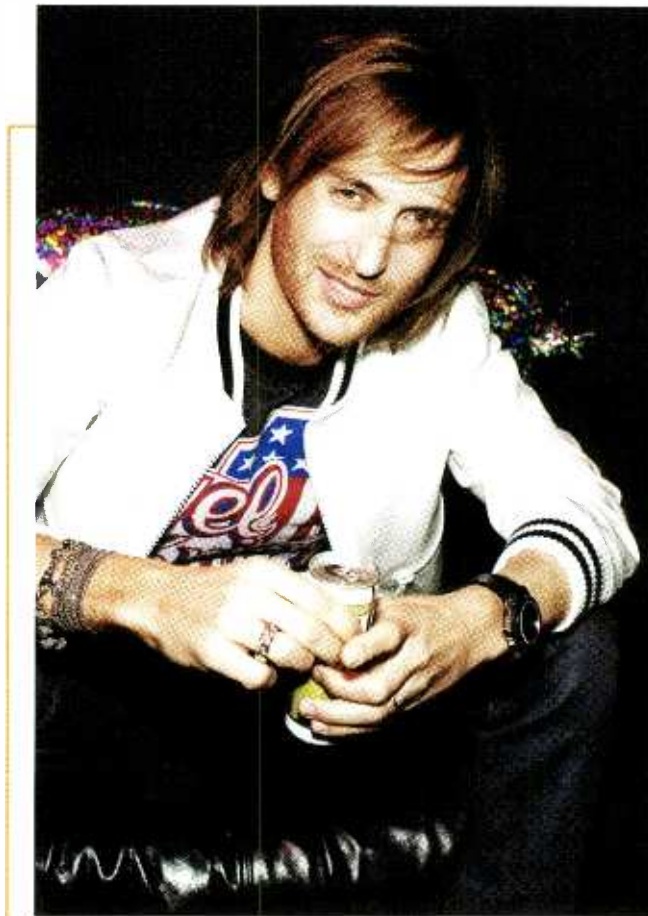
JESSIE JAMES

Jessie James

Producers: various
Mercury Records

Release Date: Aug. 11

Judging by some of the song titles ("Guilty," "My Cowboy,"



"Wanted") on her self-titled debut, one could say that 20-year-old Georgia newcomer Jessie James lives up to her name as the female version of the American outlaw. The standout track "Bullet" slams with double-entendres, as the diva teases, "Be careful what you wish for/You get what you see/Is that a gun in your pocket or are you just happy to see me?" The spotlight shines brightest on the ballad "Burnin' Bridges," with verses sung with a phrasing that brings to mind Carrie Underwood's "Jesus Take the Wheel." James carries a sweet melody on the mid-tempo song "Inevitable," while "Blue Jeans" offers a countrified, rhythmic pulse. With a voice that seems to work with many genres, James' set is reminiscent of hits from late-'90s pop acts, but with a more mature, sexually charged attitude and influence from country and hip-hop.—MM

BLUES

TOMMY CASTRO

Hard Believer

Producer: John Porter
Alligator Records

Release Date: Aug. 11

Although the critical kudos and myriad music awards that journeyman blues-rockers Tommy Castro has earned during his

lengthy career haven't yet elevated him to the level of Buddy Guy or Stevie Ray Vaughan, the Bay Area guitarist remains a reliable fixture on the contemporary blues scene. He splits his 13th album, "Hard Believer," between covers and originals, including an irresistibly funky take on Allen Toussaint's "Victims of the Darkness" and Wilson Pickett's Eddie Floyd-penned hit, "Ninety-Nine and One Half," which spotlights Castro's keen rasp and stinging, Eric Clapton-informed fretwork. Less compelling is a rote reading of Bob Dylan's "Gotta Serve Somebody," by now in need of permanent mothballing. "Hard Believer" won't alter Castro's midlevel status, but the John Porter-produced album has street-level grit and a soulful sincerity that's impossible to ignore.—FM

COUNTRY

JUSTIN MOORE

Justin Moore

Producer: Jeremy Stover
Valory Music

Release Date: Aug. 11

On his debut single, "Small Town USA," country singer Justin Moore praised dirt roads, beer, Saturday nights and Sunday mornings. Fans of that song will love his new

DAVID GUETTA

One Love

Producer: David Guetta
Astralwerks

Release Date: Aug. 25

A manifesto for the synthesis of dance and hip-hop, French DJ

David Guetta's new album "One Love" turns out top 40-friendly songs while remaining true to dance club culture. With its impressive list of collaborators—including Will.i.am, Estelle, Akon, Ne-Yo, Kid Cudi and Kelly Rowland—"One Love" effortlessly integrates catchy dance beats with expressive vocals. Guetta infuses each artist's personal style with complementary and enthusiastic club beats, whether it's the soulful sound of Rowland on "It's the Way You Love Me" or the playful rumble of Will.i.am on "I Wanna Go Crazy." The new set finds Guetta appealing to a wider audience with "One Love," which sets it apart from his past, club-heavy European releases. A good example of the album's potential crossover appeal is the keyboard-driven first single, "When Love Takes Over," which also features Rowland. The track is Guetta's highest-charting Billboard Hot 100 entry and has topped the Hot Dance Club Songs and Hot Dance Airplay charts.—GC



LEDISI

Turn Me Loose

Producers: various
Verve Records

Release Date: Aug. 18

R&B artist Ledisi's new album,

"Turn Me Loose," on which she collaborates with new producers and even sports a Mohawk (on the cover), serves as her official coming-out party. On her second Verve release, the Bay Area artist goes from wondering if her partner will still be there "In the Morning" and convincing herself that everything will be "Alright"—both were also singles from 2007's "Lost and Found"—to boasting more confidence and sass. On the bluesy title track, Ledisi warns, "I'm gonna get my things and walk out the door," while the horns on the drum-laden song "Everything Changes" find the artist preaching about letting go and living life to the fullest. On the flirty midtempo track "Please Stay," Ledisi promises to give her love a special treat if he stays the night. But she isn't one to sugarcoat things. "Alone" touches on a relationship that's coming to an end, while "I Need Love" questions if the narrator will ever find real love again. Still, like a true woman, Ledisi keeps growing as she takes the good with the bad.—MC



THIRD EYE BLIND

Ursa Major

Producer: Stephan Jenkins
Mega Collider Records

Release Date: Aug. 18

After a few false starts and

pushed-back release dates, Third Eye Blind's fourth full-length release, "Ursa Major," will finally see the daylight. Six years have passed since the release of the rock band's last album, "Out of the Vein," but the new set finds the group is still writing upbeat and off-kilter pop songs. The first single, "Don't Believe a Word," is outwardly political yet vintage Third Eye Blind, complete with singer/guitarist Stephan Jenkins' trademark hip-hop-cadenced verses and a fist-pumping singalong chorus. "Bonfire" and "Summer Town" are breezy, bouncy anthems, while the slow burner "Monotov's Private Opera" combines delicate acoustic guitar with pitter-patter percussion and Jenkins' hushed vocals. It's ultimately encouraging to hear the singer declare, "Let's start a riot, me and you/Cause a riot's overdue," on the album opener "Can You Take Me"—proof that the band hasn't lost its swagger. "Ursa Major" isn't Third Eye Blind's crowning jewel, but it's a welcome return to form after such a lengthy hiatus.—EL

THE BILLBOARD REVIEWS

SINGLES

ates some Southern rock with their country.—KT

DANCE

CASCADA

Evacuate the Dancefloor

Producers: various

Robbins

Release Date: Aug. 18

If Cascada singer Natalie Horler started her career on "American Idol," the country would have fallen in love with her. But the fetching German-born blonde—who sings like Christina Aguilera, minus the diva vocalizing—arrives by way of the electronic dance world, where stars are rarely born. Cascada (which also includes producers DJ Manian and Yanou) already had a hit with 2006's "Everytime We Touch," which sold 1.9 million downloads in the United States, according to Nielsen SoundScan. The group's third full-length release, "Evacuate the Dancefloor," repeats that single's formula: Tracks like "Ready or Not" and "What About Me" combine Horler's teen-bop vocals with a wallop, turbo-charged kick drum that could fit in a warehouse rave. But from underneath the din, Cascada's strengths shine through: Horler's infectious vocals and singalong melodies. When the act opts for straight-up pop (like "Everytime I Hear Your Name" and "Fever") it sounds more radio-worthy than most major-label product.—KM

LATIN

OMAR GARCIA

Omar Garcia

Producers: various

Warner Music Latina

Release Date: Aug. 11

It's anyone's guess as to what a major pop label is doing with an underground poet/rapper from Puerto Rico who doesn't

perform reggaeton. But Omar Garcia's unusually versatile ability to spit a smart rhyme, sing a pop-dance melody or croon over salsa is undeniable. The songs on his new album range from odd ("Lo Mejor de Mi," a trip-hop track with dramatic, soulful vocals) to aggressive (the satirical single "Quien Soy," a dead ringer for Calle 13's "Que Lloren") to artsy (the spoken-word "Matiz"). The combination is interesting, if a bit jarring. Garcia could hit a sweet spot if he can match depth with humor and catchiness.—ABY

JAZZ

TERENCE BLANCHARD GROUP

Choices

Producers: Terence

Blanchard, Robin Burgess,

Frank Wolf

Concord Jazz

Release Date: Aug. 18

In the wake of Terence Blanchard's 2008 Grammy Award-winning album "A Tale of God's Will (A Requiem for Katrina)," the New Orleans-based trumpeter/composer embarks on a new, dramatic song cycle that plumbs the depths of personal and societal decision-making. In addition to his band, "Choices" features special guests: Lionel Loueke provides imaginative guitar parts, Dr. Cornei West delivers provocative spoken-word interludes, and vocalist Bilal sings on a pair of R&B beauties. Blanchard has never sounded better on trumpet—his most passionate playing appears on the samba-like "Journey," on which he supports Bilal, and the 12-minute lyrical sojourn "Winding Roads." Other standouts include the Bilal-sung "When Will You Call" and the upbeat "Robin's Choice."—DO

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Troy Carpenter, Ginger Clements, Mariel Concepcion, Melanie Fried, Ron Hart, Monica Herrera, Evan Lucy, Kerri Mason, Michael Menachem, Fred Mills, Dan Quellet, Deborah Evans Price, Jon Regen, Jesse Serwer, Ken Tucker

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.

ROCK

VIVIAN GIRLS

When I'm Gone (3:30)

Producer: Mike McHugh

Writers: Vivian Girls

Publishers: Vivian Girls/In the Red

The lo-fi rock band Vivian Girls stake their claim as the queens of Brooklyn's indie music scene with "When I'm Gone," the lead single from their second album, "Everything Goes Wrong," due Sept. 8. Members Cassie Ramone, Kickball Katy and Ali Koehler show growth as songwriters on the hazy tune, embracing their love for Brill Building girl-group harmonies more than ever before as they sing of an ex-lover's regret. "When everything goes wrong, will you sit around and miss me when I'm gone?" they sing over an unabated wash of amplifier fuzz, adding just the right amount of distortion to the sweetness. Displaying a moodier edge than on the band's self-titled debut, the Girls are clearly holding their Wipers 7-inch collection close to their broken hearts.—RH

HIP-HOP

TREY SONGZ FEATURING GUCCI MAN & SOULJA BOY TELL'EM

LOL :-) (3:46)

Producers: Fisha & Price

Writers: various

Publishers: various

Song Book/Atlantic

The most ubiquitous abbreviation and emoticon of the mobile generation are now a song title. This moment has felt inevitable for some time, but the day has officially arrived thanks to R&B singer Trey Songz, who teams with rappers Gucci Mane and Soulja Boy Tell'Em for the most absurdly appealing, tech-savvy song of the year to date. "Shorty just text me, say she wanna sex me/LOL, smiley face, LOL, smiley face," Songz exclaims in a cadence resembling a nursery rhyme. "Shorty sent a Twitpic, saying 'Come and get this.' " The appropriately named duo Fisha & Price produce a beat that sounds like a preschooler's toy, and the cyber-flirtatious lyrics recall Soulja Boy's own recent hit, "Kiss Me Thru the Phone." Anyone younger than 15 is already texting their friends about their new favorite song.—MF

COUNTRY

SARA EVANS

Feels Just Like a Love

Song (3:42)

Producer: Nathan Chapman

Writers: various

Publishers: various

RCA

Many of Sara Evans' biggest hits are uptempo, life-affirming tunes ("Born to Fly," "Suds in

SEAN PAUL

So Fine (3:34)

Producer: Stephen "Di Genius"

McGregor

Writers: S.P. Henriques, N. Staff

Publishers: various

VP/Atlantic

"So Fine," the first single from Sean Paul's upcoming "Imperial Blaze," is a litmus test for both the artist and dancehall music itself. Paul has been the Jamaican genre's ambassador for a decade. But with four years separating the singer from his last album, "Trinity," does reggae's Mr. Reliable still have the power? Over a jittery yet danceable rhythm produced by dancehall boy wonder Stephen "Di Genius" McGregor, "So Fine" offers the sort of digestible, ambiguous lyrics that have always made Paul's music so easy to embrace. Yet it hardly brings heat the way past No. 1s "Get Busy" or "Temperature" did. He hasn't lost his touch when it comes to crafting catchy club-fillers, but Paul will have to show us what else is in his "Imperial" bag before he can reclaim his throne as dancehall's ruler.—JS



the Bucket," "A Real Fine Place to Start"), and the Missourian's new single fits perfectly into the hit parade. Produced by Nathan Chapman, who has become a hot commodity in the wake of his record-breaking work with Taylor Swift, this is the feel-good country-pop song of the season. The lyrics celebrate the minutiae that come with

building a life with that special someone. "It's always been inside my head/Sunlit hardwood floors and feather beds/And children laughing running up and down the stairs," she sings. The melody is buoyant, and Evans' performance is playful, sultry and vibrant. In her hands (and throat), happiness sounds like a big ol' hit.—DEP



WHITNEY HOUSTON

I Look to You (4:21)

Producers: Christopher "Tricky"

Stewart, Emanuel Kiriakou, Harvey

Mason Jr.

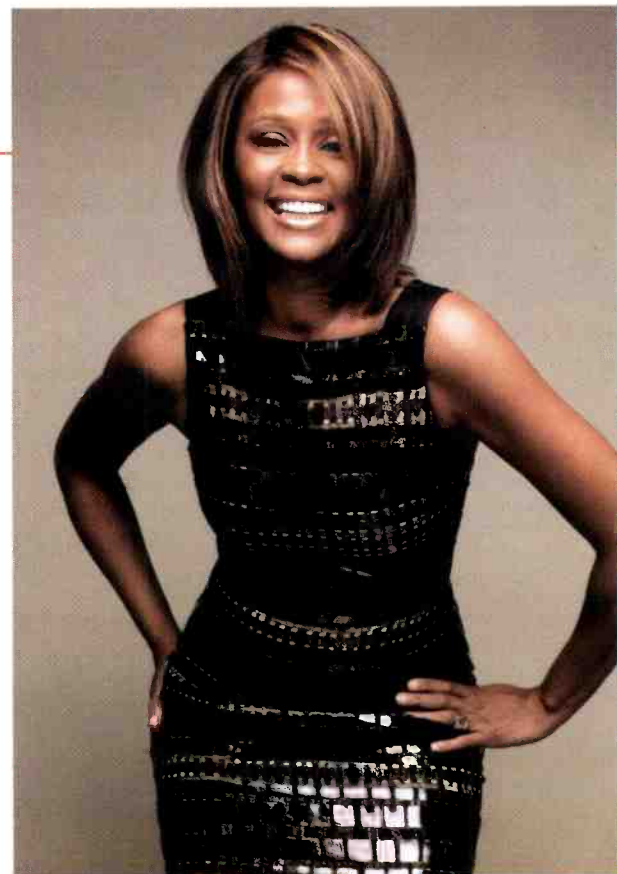
Writer: R. Kelly

Publishers: R. Kelly Publishing/Universal Music-Z

Songs (BMI)

Arista/RMG

On the lead single from her first album in seven years, Whitney Houston is both vulnerable and in control. The singer re-enters the spotlight with a stoic ballad about rising again after a fall from grace, with all the literal resonance that brings. "As I lay me down/Heaven hear me now," Houston sings, punctuating each syllable with strong-willed aplomb. "After all that I've been through/Who can I turn to?" The lyrics are penned by R. Kelly, himself no stranger to career downturns and revivals. And the minimalist production, which features a lone, sullen piano and soft synths, exists purely to cushion Houston's moving vocal performance. "I Look to You" stands firmly in the tradition of her most emotive hits ("Greatest Love of All," "I Will Always Love You") and signals the long-awaited return of a true diva.—MH



COUNTRY BY KEN TUCKER

In A Solo Groove

Michelle Branch Follows Wreckers' Breakup With New Album

A funny thing happened to Michelle Branch on her way to Nashville: She scored hit singles as a member of the Wreckers, a country-pop duo that broke up after one successful album.

The Wreckers—Branch and Jessica Harp, a friend and a former backup singer—released three singles during their short career. The first, “Leave the Pieces,” spent two weeks at No. 1 on Billboard’s Hot Country Songs chart in 2006. The pair’s album, “Stand Still, Look Pretty” (Maverick/Warner Bros.), has sold 856,000 copies, according to Nielsen SoundScan.

Now Branch is once again ready to step out on her own. The singer/songwriter’s first solo album in six years, “Everything Comes and Goes” (Reprise/Warner Bros. Nashville), is due in late fall while the defiant first single, “Sooner or Later,” has just arrived at country radio. Although it hasn’t yet charted on Hot Country Songs, the song is picking up early airplay in Chicago; Cleveland; Nashville; Des Moines, Iowa; and Bakersfield, Calif. It became available July 28 exclusively through iTunes’ Premiere of the Week program.

Once past the Wreckers’ breakup—which she compares to a divorce—Branch threw her energy into a new solo album. Her two previous solo pop albums, 2001’s “The Spirit Room” and 2003’s “Hotel Paper,” have sold a total of 3.2 million copies, according to SoundScan.

But after “Everything” was written and recorded, Warner execs in Burbank, Calif., and

Nashville began wondering aloud whether Branch’s new album would fare better in the country or pop market. “I pretty much came up with the album and finished it within the first six months [after the breakup],” Branch says. “Then everybody started overthinking every little piece of the record.

“It was my nightmare position to be in,” Branch adds. “I’m very impulsive, especially with music. If it feels right, you should walk away and say, ‘We’re done.’ But I actually stopped and listened to everybody giving their two cents about what the record should be.”

The back and forth delayed the release of the album, which Branch had hoped to put out in 2008. “This record has been a process for sure,” she says. “I’m used to a quick turnaround, but this album has been two years of my life.”

In the end, the label agreed that what Branch had originally recorded would stick. “It’s the next progression,” she says of the new album. “I started out as a pop artist, then came to Nashville and it changed me. I don’t know how or why I could turn my back on that. I hope it’s a happy marriage of both [genres].”

John Leventhal and John Shanks, or “my two Johns,” as Branch laughingly refers to them, produced the new set. Branch wrote the album’s title track soon after the Wreckers disbanded. “I was in Canada on a bus and couldn’t sleep,” she recalls. “Instead of going down a dark road, I began purging myself by writing. It was the first



On her own: MICHELLE BRANCH

song that I had written by myself in a long time. I realized that everything changes; I started out making records by myself and I can do it again.”

As difficult as the dissolution of the Wreckers was for the Arizona native, Branch realizes the duo’s success paved the way for her work as a solo country artist. “I don’t think I would have ever been able to go into Nashville on my own and accomplish what I did,” Branch says.

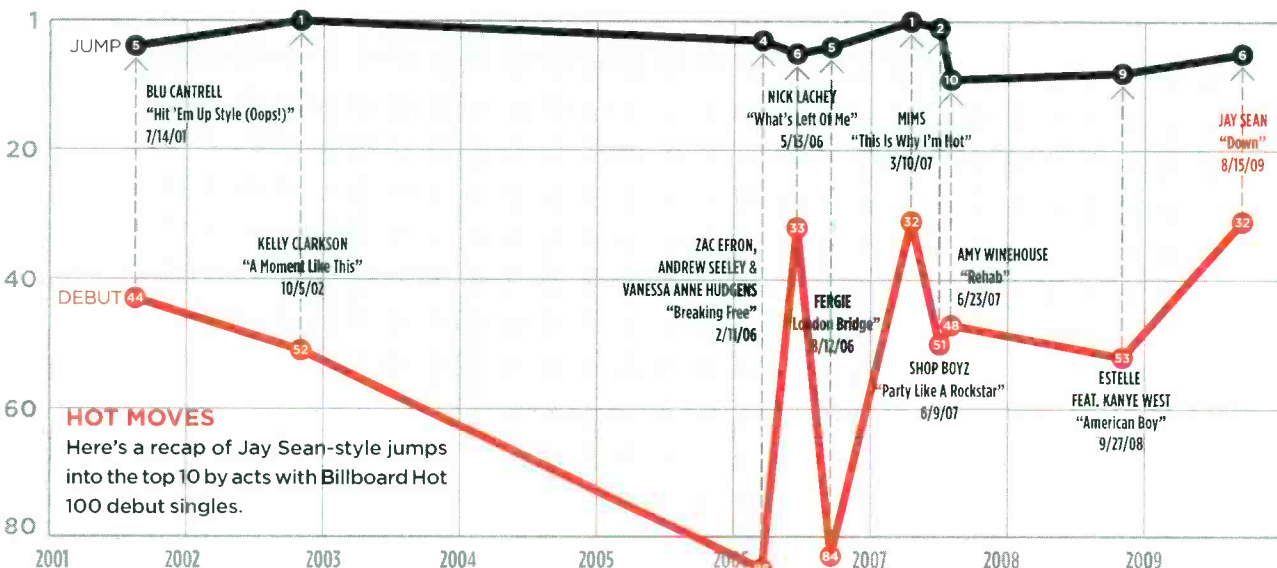
“I have Jessica to thank for that. And because of the Wreckers, people know this is where I want to be.”

Branch will headline select dates this fall and hopes to join a country tour in the winter. “I’m dying to play this music live,” she says. “I’ve never been off the road for this length of time. I didn’t realize how much I missed it and loved it until I didn’t do it for a few years.”

‘DOWN’ IS UP

Jay Sean charts his first Billboard Hot 100 top 10 single as “Down” (Cash Money/Universal Republic), featuring Lil Wayne, climbs 63-32-6. The 26-spot jump is the biggest leap into the top 10 by an artist’s debut single since Estelle’s “American Boy” went 53-9 in the Sept. 27, 2008, issue. ¶ On the heels of its July 23 YouTube video premiere, “Down” earns Greatest Gainer/Digital honors as it dashes 17-2 on Hot Digital Songs with an increase of 136% to 137,000 downloads. The track makes a more moderate 65-47 jump on Hot 100 Airplay, but its 50% audience impressions increase (to 29.2 million) is that chart’s highest percentage gain.

—Silvio Pietrolungo



BRANCH: RAPHAEL MAZZUCCO; SEAN: MARK ALLAN/WIREIMAGE.COM; PURENRG; TEC; PETAJA; MISHON; MEEING; MINAJ; DONNA PERMELL

Fervent Energy

Tween Act PureNRG Builds On Its Faith-Based Momentum

Few acts score a No. 1 album before they receive their driver license. Joining that short list is Fervent Records tween act pureNRG. The trio's new project, "The Real Thing," debuted at No. 1 on Billboard's Top Christian Albums chart and bowed at No. 20 on the Billboard 200.

PureNRG members Carolyne Williams (14), Carolyne Meyers (14) and Jordan Yates (16) have been riding the fast track since debuting in 2007 with a self-titled set. "The Real Thing" is their third studio album, and the group has also released a Christmas CD, a remix collection and three DVDs.

"We had a lot more input on this album [and were] able to make up different parts of the songs," Yates says. "We were definitely more comfortable with our producers and the singing."

Meyers agrees. "As we move forward, we're learning more about our voices, who we are and what to sing," she says. "We chose songs we felt would spread the message of God to people and songs we could really energize."

The young act is known for its energetic stage shows, incorporating complex choreography and acrobatics. PureNRG has toured extensively, opening for Casting Crowns on last winter's Christmas trek, performing on the multi-artist Winter Jam tour earlier this year in the United States and playing spring dates in Norway.

Word Label Group senior VP of marketing Tim Marshall says pureNRG's appeal to parents looking for a faith-based alternative to mainstream pop music has spurred sales. The album has sold 24,000 copies, according to Nielsen SoundScan.

"Consumers have caught the vision that this is the group who is going to carry the mantle for faith-based tween music," Marshall says.



MARSHALL



Tween power: PURENRG

He notes that label executives are in discussions with Word's parent company, Warner Bros., about mainstream opportunities for pureNRG.

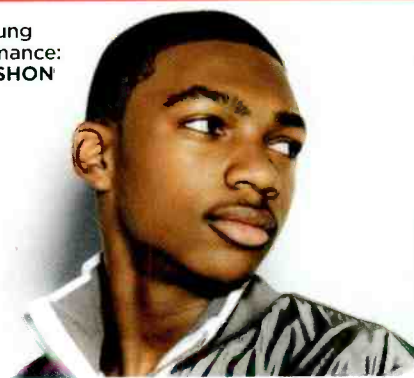
Both major chains and independent retailers have been supportive of the group. Word's merchandise department developed a special coloring/activity book that was sold exclusively through the Lifeway chain. Meanwhile, Family Christian Stores partnered with the label on a presale campaign that started in April and ran until the July 14 street date.

"It was exciting to work with Family Christian," Marshall says, "because we were able to work with its nonprofit organization, the James Fund." Aiding widows and orphans around the world, the fund

has discovered that one of its biggest needs for kids, specifically in Mexico, is shoes.

With that in mind, a portion of the monies raised during the pureNRG presale campaign was donated to the James Fund. (Family Christian declined to specify the percentage the charity received.) PureNRG—accompanied by Marshall and manager Stacey Jennette—will travel to Mexico in October to personally deliver shoes to needy children. "We're going to be able to hand out thousands of shoes that were purchased because of the presale campaign," Marshall says. "People wanted the record and they knew buying it would impact someone's life. Kids helping kids, what an amazing picture." ...

Young romance: MISHON



FIRST KISS

R&B singer/actor Mishon has co-starred on ABC Family's "Lincoln Heights" for four seasons. But the 16-year-old was still thrown for a loop when the video for his first single, "Just a Kiss," premiered on BET's "106 & Park."

"It was amazing to see myself on the TV screen with my new joint," Mishon says. "I've been doing this music thing since I was 9; it's my first passion."

"Just a Kiss" has climbed to No. 53 on Billboard's Hot R&B/Hip-Hop Songs chart since debuting nine weeks ago, while its video is No. 5 on the "106 & Park" top 10 countdown. The song connects with teens because its lyrics about young romance are age-appropriate without being patronizing.

"I'm impressed by Mishon," says Harvey Mason Jr. (Whitney Houston, Jordin Sparks), who co-produced "Kiss" with Da Internz. "He is a very talented young guy."

Born Mishon Ratliff, the southern California native signed with the independent label Dynasty Records at age 10 and released his first two albums at 11 and 13, respectively. His third album, "The Yearbook," will be a joint October release among Dynasty, Streamline Records and Interscope.

Dennis Dennehy, executive VP of marketing and publicity at Interscope, says the label has a long-term vision for Mishon in which "he builds his fan base and his fan base grows and matures with him. He can be as big as he wants to be." Interscope has booked Mishon to perform at high schools and teen-centric events like Disney World Grad Night and Boys & Girls Club summer camps.

Additionally, SingersRoom.com launched a contest in which fans can submit their "first kiss" stories for the chance to win a date with Mishon. Similar promotions are in the works with TeenDiariesOnline.com and MyYearbook. Though Dennehy couldn't reveal specifics, he says Interscope is also discussing ways to leverage Mishon's role on "Lincoln Heights" to broaden his exposure.

Meanwhile, Mishon, who plays a singer on the show and has performed his own songs as his character, Tay, is still getting used to being famous for all of his talents. "It's funny," he says, "because I started off singing, but now people are like, 'Oh, it's that kid from "Lincoln Heights"!' "

—Monica Herrera

RAPPING BARBIE

Nicki Minaj often describes herself as a Barbie doll. But don't let the cute moniker fool you. Minaj's aggressive flow and fearless wordplay have pegged her as a rising star within Lil Wayne's Young Money crew.

The 23-year-old rapper is currently displaying her buzzed-about MC skills on Young Money Presents: America's Most Wanted Music Festival. Adding 10 new dates this week for a total of 32 shows through Sept. 6, the tour is headlined by Wayne and features Young Jeezy, Soulja Boy Tell'Em, Pleasure P, Jeremih and the Young Money camp.

"The lack of female rappers has in some ways made it easier to come up because now there's an open lane for me," Minaj says. "I salute the female rappers who came before me, but it's my time now."

Minaj's third Young Money Entertainment mixtape, "Beam Me Up Scotty," features guest spots by Drake (who was on the Wanted tour before injuring his knee), Busta Rhymes and Gucci Mane. Despite the set's impressive list of collaborators, Minaj remains in the foreground and displays a unique female persona in an increasingly male-dominated genre.

For the past two years, Minaj has foregone a major-label deal and a formal debut album in order to establish her fan base. Appearances on a handful of high-profile remixes, from Wyclef Jean's

"Sweetest Girl" to Drake's chart-topping "Best I Ever Had," have caught the attention of hip-hop enthusiasts. Minaj's activity on social networking sites has also allowed her to gain mainstream awareness.

"We're establishing her online first," says Portia Kirkland, VP of marketing at Minaj's production company Mizay Entertainment. "Nicki always stays in touch with her fans through Twitter, MySpace and blogging. We didn't position her as music but as a lifestyle."

That lifestyle began to take shape while the Queens-born rapper attended LaGuardia High School, the performing arts school on which the film "Fame" was based. An appearance on Dirty Money's "The Come Up" street DVD series caught the attention of Lil Wayne, who contacted Minaj and asked her to work with Young Money. Since then, the two have developed a chemistry, with Minaj appearing on his acclaimed 2007 mixtape "Da Drought 3" and Wayne guesting on all three of her Young Money-issued mixtapes.

"He's no-holds-barred when he raps, and I've always been like that," Minaj says. "I bring sarcasm and comedy, which [Wayne] connects with. I guess we both dare to be different."



Lil Wayne protégé: NICKI MINAJ

Though not yet attached to a label deal, Minaj is recording a debut album that she hopes to release early next year. Her main focus now is on the Wanted tour and impressing arena-sized crowds. "It's intimidating 30 seconds before I go onstage," Minaj says. "But once I'm out there, it's all gone. I'm the fearless Barbie doll." —Jason Lipshutz

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com

HELP WANTED

**Business Development
Manager - Music
Acquisition**

Location: London The Entertainment & Devices Division ("E&D") is seeking an experienced business development professional to drive European content licensing in digital music. The position will support E&D divisions including Zune, Xbox and Windows Mobile. This individual will work within this organization and have the following specific responsibilities:

- Drive local music content acquisition efforts in EMEA
- Own the relationships with EMEA-based Microsoft subsidiaries and product teams
- Own and manage music content licensing relationships with key local licensors and music distributors Candidate must have demonstrated experience leading negotiating teams for music content licensing agreements. Inbound major label music licensing and digital experience is preferred. In addition the candidate must have excellent analytical, oral/written communication, problem resolution, and decision-making skills. The ability to effectively manage ambiguity and interact with multi-disciplinary teams across the company in order to negotiate successfully with counterparts at content companies is critical to success. Candidates must be based in London. Candidates must have a minimum of an MBA or JD and extensive related content licensing experience in the music industry. Please email your resume today to; Joanna Kurczab -v-jokurc@microsoft.com

**BILLBOARD
CLASSIFIEDS**
www.billboard.com
for more info call:
800-223-7524

DUPLICATION/ REPLICATION

CD/DVD · T-SHIRTS/APPEL · STICKERS/POSTERS

CRYSTAL CLEAR
DISC, PROMO & APPAREL

**1000
RETAIL
READY
CD'S
ONLY
\$999!**

**25
WHITE
TEES
ONLY
\$99!**

"TRUSTED EXPERIENCE FOR OVER 25YRS" TOLL FREE 1-800-880-0073

ONLINE SALES - ITUNES DISTRIBUTION - WWW.CRYSTALCLEARCD.COM

CALL US TODAY AND ASK

ABOUT THE

**BILLBOARD CLASSIFIEDS
INTRODUCTORY OFFER FOR
NEW ADVERTISERS!**

1-800-223-7524 or

jserrette@billboard.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O.Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

MASTERING

tangerineMASTERING.com

Grammy winning CD mastering

REISSUES & RESTORATION

201-865-1000

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE . . .

NOTHING!
BE CREATIVE • KNOW YOUR OPTIONS
ADVERTISE WISELY

Billboard JEFF SERRETTE SENIOR ACCOUNT MANAGER

PHONE: 646-654-4697/800-223-7524/FAX: 646-654-8066 EMAIL: JSERRETTE@BILLBOARD.COM

FREE

(Advice)

**HOW DO YOU MAKE
YOUR CLASSIFIED
AD PAY?**

By running it consistently —
consecutive weeks—for impact!!

Rarely does a prospective
customer reply to an ad the very
first time it appears. When that
customer is ready to buy.

Remember, the very week he or
she is ready your advertisement
should be in **POSITION**.

Stay **ALIVE** and **SATISFIED**
with an **ACTIVE CLASSIFIED!!**

TOLL FREE

800-233-7524 or 646-654-4697

Billboard Classifieds Covers Everything

- | | | | |
|--------------------|---------------------|---------------------------|----------------------|
| DUPLICATION | DISPLAY UNITS | TAX PREPARATION | FOR LEASE |
| REPLICATION | PUBLICITY PHOTOS | BANKRUPTCY SALE | DISTRIBUTION |
| VINYL PRESSING | INTERNET/WEBSITE | COLLECTABLE | NEEDED |
| CD ROM SERVICES | SERVICES | PUBLICATIONS | EDUCATION |
| DVD SERVICES | BUSINESS SERVICES | TALENT | OPPORTUNITY |
| FOR SALE | MUSIC INSTRUCTION | SONGWRITERS | HELP WANTED |
| PROMOTION & | BUSINESS | SONGS FOR SALE | MASTERING |
| MARKETING SERVICES | OPPORTUNITIES | DEALERS WANTED | AUDIO SUPPLIES |
| MUSIC DISTRIBUTORS | COMPUTER/SOFTWARE | RETAILERS WANTED | ROYALTY PAYMENT |
| AUCTIONS | MUSIC MERCHANDISE | WANTED TO BUY | PRINTING |
| RECORDING STUDIOS | T-SHIRTS | CONCERT INFO | MUSIC PRODUCTION |
| REAL ESTATE | EMPLOYMENT SERVICES | VENUES | METAMUSIC |
| INVESTORS WANTED | PROFESSIONAL | NOTICES/
ANNOUNCEMENTS | STAGE HYPNOTIST |
| STORES FOR SALE | SERVICES | VIDEO | CD FAIRS & FESTIVALS |
| EQUIPMENT FOR SALE | DJ SERVICES | MUSIC VIDEO | MUSIC WEBSITES |
| STORE SUPPLIES | FINANCIAL SERVICES | POSITION WANTED | NEW PRODUCTS |
| FIXTURES | LEGAL SERVICES | LISTENING STATIONS | DOMAIN NAMES |
| CD STORAGE | ROYALTY AUDITING | | |
| CABINETS | | | |

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BRAUN'S BOW

>> Trumpeter Rick Braun opens at No. 2 on Top Contemporary Jazz Albums with "All It Takes." It's his highest-ranking solo set since May 26, 2001, when "Kisses in the Rain" spent its last of eight nonconsecutive weeks atop the list.

JACKSON'S FIVE

>> As Michael Jackson's "Number Ones" spends a fifth week as the top-selling album in the United States (see page 40), it matches the longest No. 1 run for a male artist since Josh Groban's "Noel" ruled for five weeks in late 2007 and early 2008. For Jackson, it's his longest reign since "Bad" ruled for six weeks in 1987.



'DIRTY' DEBUT

>> George Thorogood & the Destroyers take their new album, "The Dirty Dozen," straight to No. 1 on Top Blues Albums (see page 40), giving the act its second chart-topper and seventh top 10. The set pairs six newly recorded tunes with six fan favorites.

CHART BEAT

>> The transition from actor to singer isn't as complicated as one might think, as two TV thespians occupy slots on the Billboard Hot 100. "Gossip Girl" Leighton Meester notches her first Hot 100 top 10 as a featured vocalist on Cobra Starship's "Good Girls Go Bad." And Drake, from "Degrassi: The Next Generation," is No. 2 with "Best I Ever Had."

>> Mary J. Blige owns the Hot 100's Hot Shot Debut for a second week. Her guest appearance on T.I.'s "Remember Me," which debuts at No. 29, ties her highest bow—when "Everything" entered at No. 29 in 1997. "Remember" is the Queen of Hip-Hop Soul's 20th top 40 Hot 100 hit—the fourth-most among women since 1990.

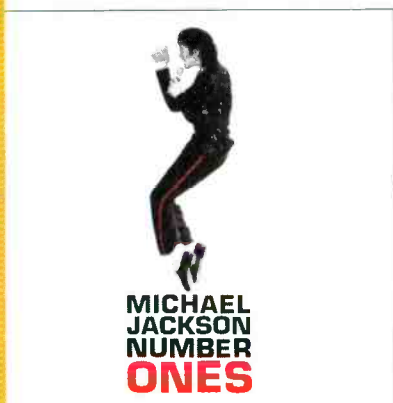
Read Chart Beat every week at billboard.com/chartbeat.

GEORGE THOROGOOD AND THE DESTROYERS: CHRIS CUFFARO

Could 'Number Ones' Be No. 1 For The Year?

Though rapper **Fabulous** notches his first No. 1 on the Billboard 200 (see "Between the Bullets," page 46), the bigger news this week is that **Michael Jackson's** "Number Ones" hits collection is now the year's second-best-selling album.

As the 2003 set moves another



MICHAEL JACKSON NUMBER ONES

114,000 copies, according to Nielsen SoundScan—and retains the No. 1 spot on Top Comprehensive Albums—its total for the year rises to 1.4 million. That moves it past the "Hannah Montana: The Movie" soundtrack (1.32 million) and **Eminem's** "Relapse" (1.31 million). Now, only **Taylor Swift's** "Fearless" (with 1.5 million sold) stands in Jackson's way.

The King of Pop has now ruled with

the top-selling album in the United States for five of the past six weeks. "Number Ones" only stepped aside when **Daughtry's** "Leave This Town" bowed two weeks ago with 269,000 copies sold.

SLEEPY WEEK: **Fabulous** opens atop the Billboard 200 with a less-than-fabulous debut of 99,000 copies. It marks just the second July week when not one current album sold at least 100,000 since Nielsen SoundScan began tracking data in 1991. (This issue's chart reflects the sales week that ended Aug. 2, but five of its seven days were in July.)

This last happened in 2006, when **Johnny Cash's** "American V: A Hundred Highways" was released July 4 and sold 88,000 copies, debuting at No. 1 on the Billboard 200.

The dreary sales story may continue next week. On Aug. 4, the biggest new album release was **Sugarland's** Wal-Mart-exclusive CD/DVD combo pack "Live on the Inside." The 10-track CD is paired with a 16-song concert DVD. The album boasts the duo's covers of **Kings of Leon's** "Sex on Fire," **Beyoncé's** "Irreplaceable" and the **B-52s'** "Love Shack."

That set was pretty much the week's only big release. Of course, that depends on what one considers to be big. Other Aug. 4 releases include the "Kidz Bop 16" set, **K'Jon's** "I Get Around" and **Gloriana's** self-titled debut.

What does this mean for next week's chart? **Sugarland** will likely notch its second No. 1 album (thanks partially to a lack of competition), possibly selling 100,000 copies. It will also likely be the only set to move close to that number on the Billboard 200.

But if **Sugarland** sells less than that figure, it will be the first time during an August week that none of the current albums sold at least 100,000 copies since Nielsen SoundScan began tracking data in 1991.

NOT-SO-HOT AUGUST NIGHTS: The Aug. 4 release schedule was devoid of superstar pop releases. But this isn't a new trend.

On Aug. 5, 2008, the biggest new releases were **Lloyd's** "Lessons in Love" and **Heidi Newfield's** "What Am I Waiting For." While both debuted the following week in the top 10 on the Billboard 200, Lloyd barely sold more than

51,000 and **Newfield** sold 34,000.

But the "Mamma Mia!" soundtrack was still selling strongly, rising to No. 1 for its first chart-topping week (131,000; down a relatively small 5%), while **Miley Cyrus'** "Breakout" dropped one slot to No. 2 (102,000; a decline of 37%).

Since 2004, the first full week of August has been absent of new blockbuster albums. The highest-charting titles released in this period have either been hip-hop or rock sets from **UGK, Plies, Rick Ross, Breaking Benjamin, Slayer, Staind, Shyne** and **Mobb Deep**. That's not to say those albums didn't sell well. Many of them did; they just didn't produce jaw-dropping numbers.

Two years ago, UGK's "Underground Kingz" bowed at No. 1 with 160,000 copies sold. And in 2006, Ross' "Port of Miami" set sail atop the tally with 187,000.

FOR CHART AND COUNTRY: **Sugarland's** "Live on the Inside" is the first of three new albums from major country acts in August, and all of them have a shot at No. 1. **George Strait's** "Twang" comes out Aug. 11, and **Reba McEntire's** first album for Valory Records, "Keep On Loving You," is due Aug. 18.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,964,000	1,295,000	21,222,000
Last Week	6,253,000	1,350,000	21,359,000
Change	-4.6%	-4.1%	-0.6%
This Week Last Year	7,359,000	1,191,000	19,995,000
Change	-19.0%	8.7%	6.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	242,216,000	207,717,000	-14.2%
Digital Tracks	641,858,000	722,397,000	12.5%
Store Singles	991,000	1,030,000	3.9%
Total	885,065,000	931,144,000	5.2%
Albums w/TEA*	306,401,800	279,956,700	-8.6%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	203,466,000	161,707,000	-20.5%
Digital	37,681,000	44,513,000	18.1%
Cassette	58,000	23,000	-60.3%
Other	1,011,000	1,474,000	45.8%

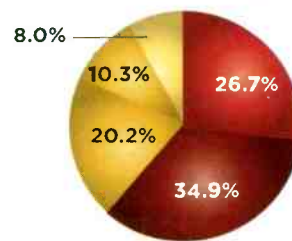
For week ending August 2, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

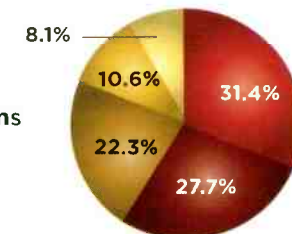
Distributors' Market Share: 06/29/09-08/02/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	FABOLOUS	Loso's Way (Soundtrack)		1
2	2	1	DAUGHTRY	Leave This Town		1
3	3	2	MAXWELL	BLACKsummers'night	●	1
4	4	4	VARIOUS ARTISTS	NOW 31		1
5	6	5	THE BLACK EYED PEAS	The E.N.D.		1
6	8	10	GREATEST SOUNDBLASTER	KINGS OF LEON Only By The Night	■	5
7	5	3	SOUNDBLASTER	Hannah Montana 3		2
8	1	2	DEMI LOVATO	Here We Go Again		1
9	9	9	TAYLOR SWIFT	Fearless		1
10	10	11	LADY GAGA	The Fame	■	4
11	11	16	ZAC BROWN BAND	The Foundation	●	1
12	NEW	1	ASHLEY TISDALE	Guilty Pleasure		12
13	12	13	EMINEM	Relapse		1
14	13	15	SOUNDBLASTER	Hannah Montana: The Movie		1
15	17	17	JASON ALDEAN	Wide Open	●	1
16	16	18	NICKELBACK	Dark Horse	■	2
17	22	28	DARIUS RUCKER	Learn To Live	●	1
18	14	12	BRAD PAISLEY	American Saturday Night		2
19	15	14	JONAS BROTHERS	Lines, Vines And Trying Times		1
20	21	25	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King		1
21	7	2	JORDIN SPARKS	Battlefield		1
22	20	21	GREEN DAY	21st Century Breakdown	●	1
23	NEW	1	KRISTINIA DEBARGE	Exposed		23
24	24	32	SHINEDOWN	The Sound Of Madness	●	8
25	30	22	JEREMIH	Jeremih		1
26	25	33	LADY ANTEBELLUM	Lady Antebellum	●	4
27	27	40	RASCAL FLATTS	Unstoppable	■	1
28	29	30	KENNY CHESNEY	Greatest Hits II		1
29	18	17	ROB THOMAS	Cradlesong		1
30	19	8	TWISTA	Category F5		8
31	35	43	BILLY CURRINGTON	Little Bit Of Everything		13
32	33	37	SOUNDBLASTER	Twilight	■	1
33	28	23	WILCO	Wilco (The Album)		1
34	32	34	BEYONCE	I Am...Sasha Fierce	■	2
35	46	48	SUGARLAND	Love On The Inside		1
36	38	44	TAYLOR SWIFT	Taylor Swift	■	5
37	37	41	PINK	Funhouse	■	2
38	40	42	CHICKENFOOT	Chickenfoot		4
39	26	7	JOE	Signature		7
40	39	46	THEORY OF A DEADMAN	Scars & Souvenirs	●	26
41	23	6	THE DEAD WEATHER	Horehound		8
42	34	36	SOUNDBLASTER	Transformers: Revenge Of The Fallen: The Album		1
43	48	58	CHRISSETTE MICHELE	Epiphany		1
44	44	47	JASON MRAZ	We Sing. We Dance. We Steal Things.	■	3
45	42	51	KEITH URBAN	Defying Gravity		1
46	31	26	ALL TIME LOW	Nothing Personal		1
47	43	53	THE FRAY	The Fray	●	1
48	71	99	PACE SETTER	(500) Days Of Summer		48
49	49	66	KATY PERRY	One Of The Boys	■	9
50	57	61	KERI HILSON	In A Perfect World...		4



The band's slow and steady climb back up the chart continues as the set benefits from the group's July 31 performance on NBC's "Today" (up 21%).



The singer/actress' second album begins with 25,000 copies sold. Her first, 2007's "Headstrong," debuted and peaked at No. 4 with 64,000.



The band's gain of 53% in download sales (10% overall) may be owed to the album's inclusion in the Amazon MP3 store's new, monthly \$0/\$5 program, in which 50 albums are sold for \$5 each.



Her July 31 appearance on ABC's "Nightline" (during which she discussed her musical influences) helps push "Wanted" to a 30% jump.



A deluxe iTunes version of the set, with three bonus tracks (including songs from the film's stars, Joseph Gordon-Levitt and Zooey Deschanel), was released July 28. Its sales rise by 50%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	51	56	HOLLYWOOD UNDEAD	Swan Songs		22
52	54	27	OWL CITY	Ocean Eyes		27
53	36	2	DJ SKRIBBLE	Total Club Hits 3		36
54	55	60	3OH3	Want		44
55	64	71	PHOENIX	Wolfgang Amadeus Phoenix		37
56	47	39	KILLSWITCH ENGAGE	Killswitch Engage		1
57	62	127	SOUNDBLASTER	Mamma Mia!		1
58	52	52	VARIOUS ARTISTS	NOW 30		1
59	86	75	KELLY CLARKSON	All I Ever Wanted		1
60	61	54	REGINA SPEKTOR	Far		3
61	58	45	AVENTURA	The Last	■	2
62	60	67	JAMEY JOHNSON	That Lonesome Song	●	28
63	45	63	VARIOUS ARTISTS	Vans Warped Tour: 2009 Tour Compilation		45
64	66	59	GINUWINE	A Man's Thoughts		1
65	53	49	SOUNDBLASTER	American Idol: Season 8		34
66	56	64	INCUBUS	Monuments And Melodies		1
67	59	31	SICK PUPPIES	Tri-Polar		31
68	67	83	CAGE THE ELEPHANT	Cage The Elephant		67
69	72	81	KELLIE PICKLER	Kellie Pickler		1
70	82	78	LIL WAYNE	Tha Carter III	■	3
71	77	76	U2	No Line On The Horizon		1
72	88	82	CARRIE UNDERWOOD	Carnival Ride	■	2
73	76	74	COLDPLAY	Viva La Vida or Death And All His Friends	■	2
74	74	69	ALAN JACKSON	Good Time	●	1
75	75	72	KID ROCK	Rock N Roll Jesus	■	3
76	69	90	HALESTORM	Halestorm		40
77	89	80	MARY MARY	The Sound		1
78	84	65	DAUGHTRY	Daughtry	■	4
79	70	100	SILVERSN PICKUPS	Swoon		1
80	68	62	SOUNDBLASTER	Spongebob Squarepants: Spongebob's Greatest Hits		62
81	83	70	JAMIE FOXX	Intuition	■	3
82	113	88	LEVON HELM	Electric Dirt		36
83	79	73	WISIN & YANDEL	La Revolución		1
84	94	98	ADELE	19	●	10
85	50	24	AUGUST BURNS RED	Constellations		24
86	99	106	MGMT	Oracular Spectacular		38
87	112	109	DANE COOK	Isolated Incident		4
88	NEW	1	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	Avanzando En La Vida		88
89	103	97	VARIOUS ARTISTS	Disney Channel Playlist		72
90	100	104	GEORGE STRAIT	Troubadour	■	1
91	98	89	ANTHONY HAMILTON	The Point Of It All		12
92	63	29	SOUNDBLASTER	Harry Potter And The Half-Blood Prince		29
93	90	86	DAVID COOK	David Cook	■	1
94	109	115	KIDZ BOP KIDS	Kidz Bop Greatest Hits		94
95	118	122	TENTH AVENUE NORTH	Over And Underneath		95
96	NEW	1	MATT HIRE	Take Us To The Start		96
97	96	96	SEETHER	Finding Beauty In Negative Spaces	●	1
98	91	77	BEYONCE	Above And Beyonce: Video Collection & Dance Mixes (EP)		35
99	107	118	DIANA KRALL	Quiet Nights		3
100	111	107	RASCAL FLATTS	Greatest Hits Volume 1		6

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	182	ALL THAT REMAINS	187	THE BLACK EYED PEAS	5
3OH3	54	BLUE OCTOBER	194	ZAC BROWN BAND	11
ADELE	84	AUGUST BURNS RED	85	MICHAEL BUBLE	136
THE AIRBORNE TOXIC EVENT	113	AVENTURA	61	BUSTA RHYMES	198
AKON	143	FRANCESCA BATISTELLI	161	CAGE THE ELEPHANT	68
JASON ALDEAN	15	DIERKS BENTLEY	146	CAROLINA LIAR	183
THE ALL-AMERICAN REJECTS	172	BEYONCE	34	CELTIC THUNDER	120

PASITO DURANGUENSE DE ALFREDO RAMIREZ	88	ALAN JACKSON	74	ISRAEL HOUGHTON	184
ALAN JACKSON	74	ISRAEL HOUGHTON	184	JOE	39
ALAN JACKSON	74	ISRAEL HOUGHTON	184	JOE	39

DAUGHTRY	2	78	DAUGHTRY	4
DAUGHTRY	2	78	DAUGHTRY	4

DAUGHTRY	4	DAUGHTRY	4
DAUGHTRY	4	DAUGHTRY	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	129	129	43	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
102	127	126	24	CHARLIE WILSON P.MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		17
103	122	123	25	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		13
104	114	125	11	MAT KEARNEY AWARE/COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White		17
105	123	124	19	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
106	119	92	15	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98) ⊕	Deeper Than Rap		58
107	97	68	4	VICENTE FERNANDEZ SONY MUSIC LATIN 53282 (16.98)	Necesito De Ti		58
108	128	111	21	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		10
109	116	112	8	PLEASURE P ATLANTIC 516393/AG (18.98) ⊕	The Introduction Of Marcus Cooper		10
110	NEW	1	1	EARNEST PUGH EPM/BLACKSMOKE 3070/WORLDWIDE (13.98)	LIVE: Rain On Us		110
111	RE-ENTRY	2	2	MICHAEL JACKSON MOTOWN 013303/UME (13.98)	The Stripped Mixes		95
112	130	155	19	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		8
113	108	131	24	THE AIRBORNE TOXIC EVENT MAJORDOMO/HOUTI FACTORY/ISLAND 012827* IDJMG (12.98)	The Airborne Toxic Event		108
114	131	121	25	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
115	124	114	44	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		1
116	134	144	11	RANDY HOUSER UNIVERSAL SOUTH 011599 (10.98)	Anything Goes		101
117	142	116	33	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388* IGA (13.98)	iSouljaBoyTellem		43
118	132	132	43	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CMG/PROVIDENT-INTEGRITY 887742/WORO-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
119	92	79	5	PAUL SIMON WARNER BROS./RHINO CUSTOM PRODUCTS 6321 EX/STARBUCKS (12.98)	This Better Be Good		60
120	121	55	3	CELTIC THUNDER CELTIC THUNDER 013087/DECCA (18.98)	Take Me Home		55
121	RE-ENTRY	8	8	MARTINA MCBRIDE RCA NASHVILLE 34190/SMM (17.98)	Shine		10
122	87	35	3	DEVILDRIVER ROADRUNNER 617875 (18.98) ⊕	Pray For Villains		35
123	135	94	8	MOS DEF DOWNTOWN 70055* (16.98)	The Ecstatic		10
124	133	153	48	CHRIS TOMLIN SIX STEPS 12359/SPARROW (17.98)	Hello Love		10
125	85	38	3	CLUTCH WEATHERMAKER 009 (14.98)	Strange Cousins From The West		38
126	136	108	33	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		10
127	152	120	5	VARIOUS ARTISTS NOW That's What I Call The 80s Vol. 2 EMI/UNIVERSAL ZDMBA 45347/SONY MUSIC (18.98)	NOW That's What I Call The 80s Vol. 2		37
128	102	119	10	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest		10
129	143	140	36	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		10
130	NEW	1	1	ORIGINAL BROADWAY CAST RECORDING DOLBY 1 (17.98)	9 To 5: The Musical		130
131	167	178	65	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		10
132	104	91	4	LMFAO PARTY ROCK/WILL I.A.M./CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock		33
133	140	142	51	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
134	192	196	33	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit		10
135	147	136	61	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		10
136	120	101	7	MICHAEL BUBLE Michael Buble Meets Madison Square Garden 143/REPRISE 517750/WARNER BROS. (24.98 CD/DVD) ⊕	Michael Buble Meets Madison Square Garden		14
137	189	-	13	MERCYME INO COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) ⊕	10		18
138	125	158	64	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		10
139	198	-	10	VARIOUS ARTISTS Playing For Change: Songs Around The World HEAR 31130 (18.98 CD/DVD) ⊕	Playing For Change: Songs Around The World		10
140	154	175	8	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		140
141	101	-	40	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
142	105	105	43	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		10
143	163	156	36	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		10
144	137	102	5	DREAM THEATER ROADRUNNER 617883* (18.98)	Black Clouds & Silver Linings		10
145	187	181	11	PARACHUTE MERCURY 012917/IDJMG (10.98)	Losing Sleep		40
146	151	151	26	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		10
147	95	95	4	JOB FOR A COWBOY METAL BLADE 14744 (13.98)	Ruin		42
148	NEW	1	1	DIVINE HERESY CENTURY MEDIA 8626 (16.98)	Bringer Of Plagues		148
149	178	146	67	SAVING ABEL SKIDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
150	150	117	7	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison		34



Like the title at No. 111, this Dolly Parton-penned cast album returns to the tally (up 461%) as the CD was released last week — two weeks after it bowed as a digital set.

139 A PBS special about the Playing for Change Foundation began airing during the July 31 week-end, helping spark the set's 23% increase.



The original 1978 series soundtrack debuted on the Oct. 21, 1978, Billboard 200 and peaked at No. 144. This new set starts with 2,000-plus copies.



The singer/songwriter's debut album arrives with more than 2,000 sold and also bows at No. 7 on Top Heatseekers. The set features a guest appearance from Matisyahu.



The Mars Volta's sales total (slightly more than 2,000 copies) becomes the smallest sum sold by the No. 200 album since the chart began using Nielsen SoundScan data in May 1991.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	145	57	5	MAINO HUSTLE HARD/ATLANTIC 512968/AG (13.98)	If Tomorrow Comes...		25
152	161	133	7	LAURA IZIBOR ATLANTIC 512240/AG (13.98)	Let The Truth Be Told		27
153	155	160	37	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
154	159	162	47	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic		1
155	165	195	50	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		10
156	157	189	18	FLO RIDA PDE BOV/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		10
157	RE-ENTRY	7	7	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners		51
158	171	148	14	BOB DYLAN COLUMBIA 43893*/SONY MUSIC (18.98) ⊕	Together Through Life		10
159	184	167	10	HILLSONG United: a CROSS//the_EARTH: Tear Down The Walls HILLSONG/INTEGRITY-COLUMBIA/SONY MUSIC (13.98)	United: a CROSS//the_EARTH: Tear Down The Walls		21
160	158	130	11	METHOD MAN & REDMAN WU-TANG DEF SQUAD DEF JAM 012400*/IDJMG (13.98)	Blackout! 2		10
161	176	176	21	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		91
162	41	-	2	OUR LADY PEACE COALITION 519895/IG (15.98) ⊕	Burn Burn		41
163	149	103	5	ACE HOOD WE THE BEST/DEF JAM 013066*/IDJMG (10.98)	Ruthless		23
164	162	194	21	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22
165	183	187	36	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age		10
166	146	-	29	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		10
167	169	159	35	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus		1
168	174	169	10	MARILYN MANSON INTERSCOPE 012796/IGA (13.98)	The High End Of Low		10
169	NEW	1	1	GEORGE THOROGOOD AND THE DESTROYERS CAPITOL 84082 (13.98)	The Dirty Dozen		169
170	138	141	5	SUICIDE SILENCE CENTURY MEDIA 8603* (16.98) ⊕	No Time To Bleed		32
171	RE-ENTRY	16	16	A DAY TO REMEMBER VICTORY 448* (13.98)	Homesick		21
172	156	145	33	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
173	NEW	1	1	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7065 (15.98)	Fall On Me		173
174	185	173	31	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
175	193	191	38	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
176	190	150	17	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		10
177	73	-	2	STRYPHER BIG3 36868 (13.98)	Murder By Pride		73
178	177	182	49	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		10
179	139	157	3	SOUNDTRACK REUNION 10143/SONY MUSIC (13.98)	Fireproof		139
180	RE-ENTRY	4	4	ESPINOZA PAZ ASL/DISA 730251/UMLE (11.98)	Yo No Canto, Pero Lo Intentamos		116
181	65	-	2	SET YOUR GOALS EPITAPH 87028 (13.98)	This Will Be The Death Of Us		65
182	181	172	62	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		10
183	194	-	10	CAROLINA LIAR ATLANTIC 474364 AG (13.98)	Coming To Terms		140
184	RE-ENTRY	10	10	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 42584/SONY MUSIC (13.98)	The Power Of One		34
185	168	168	12	THE DEVIL WEARS PRADA FERRIS 123 (14.98) ⊕	With Roots Above And Branches Below		11
186	RE-ENTRY	4	4	VARIOUS ARTISTS Kerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III GOSPEL TRUTH/BLACKSMOKE 3068/WORLDWIDE (14.98 CD/DVD) ⊕	Kerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III		76
187	182	-	21	ALL THAT REMAINS PROSTHEIC 82999*/RAZOR & TIE (16.98)	Overcome		16
188	164	134	82	JACK JOHNSON BRUSHFIRE 010580* UMRG (13.98)	Sleep Through The Static		1
189	197	179	46	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		1
190	188	171	18	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron		138
191	195	164	11	ERIC CLAPTON AND STEVE WINWOOD Live From Madison Square Garden WINDCRAFT/QUICK REPRISE 517584/WARNER BROS. (21.98)	Live From Madison Square Garden		14
192	RE-ENTRY	10	10	SOUNDTRACK HBO ELEKTRA 519381 AG (18.98)	True Blood: Music From The HBO Original Series		105
193	191	165	9	MITCHEL MUSSO WALT DISNEY 003103 (13.98)	Mitchel Musso		19
194	RE-ENTRY	15	15	BLUE OCTOBER BRANDI/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal		13
195	NEW	1	1	SOUNDTRACK LA-LA LAND 1100 (22.98)	Battlestar Galactica: Season 4		195
196	NEW	1	1	MATT & KIM FADER LABEL 0908* (11.98)	Grand		170
197	179	152	1	WILL DOWNING PEAK 31278/CONCORD (18.98)	Classique		22
198	160	143	11	BUSTA RHYMES UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.		5
199	NEW	1	1	TREVOR HALL VANGUARD 79941/WELK (12.98)	Trevor Hall		199
200	RE-ENTRY	5	5	THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS. (13.98)	Octahedron		12

See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MGMT	160	OUR LADY PEACE	162	PHOENIX	55	MICHAEL W. SMITH	153	SOUNDTRACK	57	TWILIGHT	32	TITO "EL BAMBINO"	190
CHRISTINE MICHELE	43	OWL CITY	52	KELLIE PICKLER	69	SOULJA BOY TELLEM	117	(500) DAYS OF SUMMER	48	CHRIS TOMLIN	124	CHRIS TOMLIN	124
MOS DEF	123	PINK	37	SAVING ABEL	149	JORDIN SPARKS	21	AMERICAN IDOL: SEASON 8	166	TWISTA	30	TWISTA	30
JASON MRAZ	44	PLEASEURE P	109	SEAL	175	BRITNEY SPEARS	167	BATTLESTAR GALACTICA: SEASON 4	65	THEORY OF A DEADMAN	40	THEORY OF A DEADMAN	40
MITCHEL MUSSO	193	SET YOUR GOALS	181	SEETHER	97	REGINA SPEKTOR	60	HITS	80	THIRD DAY	155	THIRD DAY	155
		SHINEDOWN	24	SHINEDOWN	24	GEORGE STRAIT	90	TRANSFORMERS: REVENGE OF THE FALLEN. THE ALBUM	42	ROB THOMAS	29	ROB THOMAS	29
		SICK PUPPIES	67	SUGARLAND	35	STRYPHER	177						

TOP POP CATALOG™		ARTIST	Title	WEEKS ON CHART	PERCENT
1	1	#1 MICHAEL JACKSON IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) 6 WKS MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	121	■
2	2	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	19	■
3	3	MICHAEL JACKSON EPIC/LEGACY 17986/SONY MUSIC (19.98)	Thriller	267	◆
4	4	MICHAEL JACKSON EPIC/LEGACY 66072/SONY MUSIC (12.98)	Bad	117	■
5	5	MICHAEL JACKSON EPIC/LEGACY 66070/SONY MUSIC (12.98)	Off The Wall	197	■
6	6	MICHAEL JACKSON EPIC/LEGACY 66071/SONY MUSIC (12.98)	Dangerous	124	■
7	7	JACKSON 5 MOTOWN 530558/UME (13.98)	The Ultimate Collection	6	■
8	8	JACKSON 5 MOTOWN 007718/UME (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	8	●
9	9	CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	Castling Crowns	104	■
10	12	MICHAEL JACKSON EPIC 69400/SONY MUSIC (12.98)	Invincible	34	■
11	11	MICHAEL JACKSON EPIC 85250/SONY MUSIC (13.98)	Greatest Hits: HIStory – Volume 1	38	●
12	13	ABBA POLAR POLYDOR 517007/UME (18.98/12.98)	Gold – Greatest Hits	497	■
13	14	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) ◆	Legend: The Best Of Bob Marley And The Wailers	1005	◆
14	10	MICHAEL JACKSON MJJ/EPIC/SONY CUSTOM MARKETING GROUP 23908/SONY MUSIC (6.98)	Blood On The Dance Floor: HIStory In The Mix	15	■
15	15	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) ◆	Journey's Greatest Hits	821	◆
16	25	GREATEST GAINER KINGS OF LEON RCA 03776/RMG (13.98)	Because Of The Times	25	■
17	16	CREEDENCE CLEARWATER REVIVAL FANTASY 2/CONCORD 17.98/12.98	Chronicle The 20 Greatest Hits	646	■
18	20	GUNS N' ROSES GEFFEN 001714/IGA (16.98)	Greatest Hits	280	■
19	18	NICKELBACK ROADRUNNER 618300 (18.98) ◆	All The Right Reasons	200	■
20	23	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ◆	Minutes To Midnight	116	■
21	22	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	124	●
22	31	KINGS OF LEON RCA 64544/RMG (11.98)	Aha Shake Heartbreak	18	■
23	26	LED ZEPPELIN SWAN SONG 313148/ATLANTIC (19.98) ◆	Mothership	89	■
24	30	TOM PETTY AND THE HEARTBREAKERS GEFFEN 010327/UME (13.98)	Greatest Hits	47	■
25	27	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	222	■
26	35	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	194	■
27	42	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	142	■
28	21	PARAMORE FUELED BY RAMEN 159612/AG (13.98)	RIOT!	112	■
29	NOT SHOT DEBUT	ELVIS PRESLEY RCA/LEGACY 51497/SONY MUSIC (21.98)	From Elvis In Memphis: Legacy Edition	29	■
30	32	AC/DC EPIC/LEGACY 80207/SONY MUSIC (17.98) ◆	Back In Black	890	◆
31	28	THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	432	◆
32	29	PINK FLOYD CAPITOL 46001/ (18.98/10.98)	Dark Side Of The Moon	1666	◆
33	RE-ENTRY	MICHAEL JACKSON MJJ/EPIC 92600/SONY MUSIC (59.98 CD/DVD) ◆	The Ultimate Collection	33	■
34	36	JACK JOHNSON JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149/UMRG (13.98)	In Between Dreams	194	■
35	17	THE JACKSONS EPIC/SONY MUSIC CUSTOM MARKETING GROUP 23941/SONY MUSIC (6.98)	Live	21	■
36	41	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ◆	The Ultimate Hits	90	■
37	37	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	764	■
38	38	GEORGE STRAIT MCA NASHVILLE 00459/UMGN (25.98)	50 Number Ones	141	■
39	NEW	CROSBY, STILLS & NASH ATLANTIC 73290 (18.98)	Crosby, Stills & Nash	4	■
40	43	AEROSMITH Geffen/Columbia 00667/Sony Music (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	42	■
41	24	MICHAEL JACKSON EPIC 59000/SONY MUSIC (32.98)	HIStory: Past, Present And Future Book 1	42	■
42	46	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	477	■
43	RE-ENTRY	JIMI HENDRIX EXPERIENCE HENDRIX 111671/UME (18.98/12.98)	Experience Hendrix: The Best Of Jimi Hendrix	43	■
44	40	ELVIS PRESLEY RCA 68079/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	235	■
45	RE-ENTRY	CREED WIND-UP 13103 (18.98 CD/DVD) ◆	Greatest Hits	45	■
46	45	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	(Hybrid Theory)	365	◆
47	33	TOBYMAC FOREFRONT 0379 (17.98) ◆	(Portable Sounds)	44	■
48	34	METALLICA ELEKTRA 81113/AG (18.98)	Metallica	898	◆
49	44	MICHAEL BUBLE 143 REPRISE 4894/WARNER BRDS. (18.98) ◆	It's Time	232	■
50	39	KORN IMMORTAL EPIC 92700/SONY MUSIC (18.98 CD/DVD) ◆	Greatest Hits Vol. 1	71	■

TOP COMPREHENSIVE ALBUMS™		ARTIST	Title	WEEKS ON CHART	PERCENT
1	1	#1 MICHAEL JACKSON IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) 5 WKS MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	104	■
2	NOT SHOT DEBUT	FABOLOUS DESERT STORM/DEF JAM 013098/IDJMG (13.98) ◆	Loso's Way (Soundtrack)	2	■
3	4	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	13	■
4	3	DAUGHTRY 19/RCA 53744/RMG (18.98) ◆	Leave This Town	3	■
5	5	MICHAEL JACKSON EPIC/LEGACY 17986/SONY MUSIC (19.98)	Thriller	32	◆
6	6	MAXWELL COLUMBIA 89142/SONY MUSIC (15.98) ◆	BLACKsummers'night	4	■
7	7	VARIOUS ARTISTS EMI/UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	7	■
8	9	THE BLACK EYED PEAS INTERSCOPE 012887/IGA (13.98)	The E.N.D.	9	■
9	11	GREATEST GAINER KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night	45	■
10	8	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3	4	■
11	2	DEMI LOVATO HOLLYWOOD 003493 (18.98)	Here We Go Again	2	■
12	12	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ◆	Fearless	38	◆
13	16	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame	40	■
14	18	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	37	●
15	13	MICHAEL JACKSON EPIC/LEGACY 66072/SONY MUSIC (12.98)	Bad	6	■
16	NEW	ASHLEY TISDALE WARNER BROS. 518235 (18.98) ◆	Guilty Pleasure	6	■
17	14	MICHAEL JACKSON EPIC/LEGACY 66070/SONY MUSIC (12.98)	Off The Wall	6	■
18	19	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE 012863/IGA (13.98)	Relapse	11	■
19	20	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	19	■
20	15	MICHAEL JACKSON EPIC/LEGACY 66071/SONY MUSIC (12.98)	Dangerous	6	■
21	24	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	17	●
22	17	JACKSON 5 MOTOWN 530558/UME (13.98)	The Ultimate Collection	6	■
23	23	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	37	■
24	29	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	46	●
25	21	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night	5	■
26	22	JONAS BROTHERS HOLLYWOOD 007876 (19.98)	Lines, Vines And Trying Times	7	■
27	28	DAVE MATTHEWS BAND BAMA RAGS BAMA 48712/RMG (18.98) ◆	Big Whiskey And The GrooGruX King	9	■
28	10	JORDIN SPARKS 19/JIVE 44668/JLG (18.98) ◆	Battlefield	2	■
29	27	GREEN DAY REPRISE 517153/WARNER BROS. (18.98)	21st Century Breakdown	27	●
30	NEW	KRISTINIA DEBARGE SODAPOP/ISLAND 013094/IDJMG (12.98)	Exposed	30	■
31	31	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness	58	●
32	38	JEREMIH MICK SCHULTZ/DEF JAM 013095/IDJMG (12.98)	Jeremih	5	■
33	33	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	68	●
34	35	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	17	■
35	37	KENNY CHESNEY BNA 49590/SMN (16.98)	Greatest Hits II	11	■
36	25	ROB THOMAS EMBLEM ATLANTIC 517814/AG (18.98) ◆	Cradlesong	5	■
37	32	JACKSON 5 MOTOWN 007718/UME (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	6	●
38	26	TWISTA GMG 96412 (18.98)	Category F5	3	■
39	44	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	19	■
40	41	SOUNDTRACK SUMMIT CHOP SHOP ATLANTIC 515923/AG (18.98) ◆	Twilight	39	■
41	36	WILCO NONESUCH 516608/WARNER BROS. (18.98)	Wilco (The Album)	5	■
42	40	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	37	■
43	56	SUGARLAND MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside	54	■
44	43	CASTING CROWNS BEACH STREET 10723/REUNION (18.98)	Castling Crowns	80	■
45	47	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ◆	Taylor Swift	145	◆
46	46	PINK LAFACE 36759/JLG (18.98)	Funhouse	40	■
47	50	CHICKENFOOT REDLINE 20091/ (13.98)	Chickenfoot	9	■
48	34	JOE 563 00005/KEDAR (17.98)	Signature	3	■
49	48	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs	70	●
50	30	THE DEAD WEATHER THIRD MAN 519785/WARNER BROS. (18.98)	Horehound	3	■

I LIKE PROFILES: MOST ADDED		TITLE	ARTIST (IMPRINT/LABEL)	WEEKS ON CHART
1	1	#1 THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	6
2	2	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	28
3	3	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)	6
4	5	RIGHT ROUND	FLO RIDA (POE BOY ATLANTIC)	25
5	4	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)	6
6	6	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	39
7	7	I'M YOURS	JASON MRAZ (ATLANTIC RRP)	54
8	8	IF I WERE A BOY	BEYONCE (MUSIC WORLD/COLUMBIA)	42
9	9	HOT N COLD	KATY PERRY (CAPITOL)	43
10	10	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	38
11	11	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEATURING SAMMIE (COLLIPARK/INTERSCOPE)	20
12	15	BLAME IT	JAMIE FOXX FEATURING T-PAIN (J/RMG)	14
13	14	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	27
14	13	IN THE END	LINKIN PARK (WARNER BROS.)	56
15	16	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	6

LALA.COM SONGS		TITLE	ARTIST (IMPRINT/LABEL)	WEEKS ON CHART
1	1	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	4
2	2	BEST I EVER HAD	DRAKE (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN)	4
3	4	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	4
4	3	HE COULD BE THE ONE	HANNAH MONTANA (WALT DISNEY)	3
5	7	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	4
6	5	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	4
7	6	YOU'RE A JERK	NEW BOY (ASYLUM/WARNER BROS.)	4
8	16	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	3
9	8	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	4
10	20	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	2
11	10	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	4
12	15	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	3
13	11	DON'T TRUST ME	3OH3 (PHOTO FINISH ATLANTIC/RRP)	4
14	9	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	3
15	-	HERE WE GO AGAIN	DEMI LOVATO (HOLLYWOOD)	1

TOP BLUES ALBUMS™		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	WEEKS ON CHART
1	1	#1 THE DIRTY DOZEN	GEORGE THOROGOOD AND THE DESTROYERS (CAPITOL)	1
2	1	CADILLAC RECORDS	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	35
3	3	TELL 'EM WHAT YOUR NAME IS!	BLACK JOE LEWIS & THE HONEYBEARS (LOST HIGHWAY)	20
4	2	ALREADY FREE	THE DEREK TRUCKS BAND (VICTOR/SONY MUSIC)	29
5	4	THE WOODSTOCK EXPERIENCE	JOHNNY WINTER (COLUMBIA LEGACY/SONY MUSIC)	5
6	8	COMING UP FOR AIR	DAVY KNOWLES & BACK DOOR SLAM (BLIX STREET)	8
7	6	BACK TO THE RIVER	SUSAN TEDESCHI (VERVE FORECAST VG)	40
8	7	THE BALLAD OF JOHN HENRY	JOE BONAMASSA (J & R ADVENTURES)	23
9	9	SKIN DEEP	BUDDY GUY (SILVERTONE/JLG)	54
10	-	MISS UNDERSTOOD	CAROLYN WONDERLAND (BISMAUX)	4
11	-	MAKE A MOVE	HILL COUNTRY REVUE (RAZOR & TIE)	8
12	-	NEVER GOING BACK	SHEMKA COPELAND (TELARC BLUES/TELARC)	15
13	-	THE TRUTH ACCORDING TO RUTHIE FOSTER	RUTHIE FOSTER (BLUE CORN)	12
14	-	PENTATONIC WARS AND LOVE SONGS	OTIS TAYLOR (TELARC BLUES/TELARC)	4
15	-	HAVIN' THE LAST WORD	SAFFIRE-THE UPPITY BLUES WOMEN (ALLIGATOR)	8

Elvis Presley's classic album "From Elvis In Memphis" returns to the charts, debuting at No. 29 on Top Catalog Albums with 3,000 copies sold. The 1969 set was reissued July 28 in a 40th-anniversary Legacy edition and has all 32 master tracks that were recorded during Presley's two-week session at American Studios in Memphis in January 1969. Some of those tunes include "Suspicious Minds," "In the Ghetto" and "Don't Cry Daddy."



Michael Jackson continues to dominate the Top Comprehensive Albums chart with six of his solo albums in the top 50. Collectively, his solo albums have sold 4.1 million copies this year. That's more than what they sold between 2004 and 2008 (3.9 million).



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP COMPREHENSIVE ALBUMS: Reflects the top-selling albums, including current and catalog titles. BILLBOARD BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's website. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #2 KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #51 SO FINE SEAN PAUL (VP/ATLANTIC).

1,307 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #6 SEXY BITCH DAVID GUETTA FEAT. AKON (GUM/VIAGIN/CAPITOL).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #51 I'M YOURS JASON MRAZ (ATLANTIC/RRP).

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: For selling paid download songs, compiled from internet sales reports collected and reported to Nielsen SoundScan. For more information, visit www.billboard.com. Legend for additional rules and explanations. All charts © 2009, Nielsen Business Media, Inc. All rights reserved.

ALBUM CHARTS

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

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

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

SONG CHARTS

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

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

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

RECURRENT RULES
Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously after 20 weeks on the Billboard Hot 100 and if ranking below No. 50. Songs are removed from Hot R&B/Hip-Hop Songs after 20 weeks if ranking below No. 50. Songs are removed from Hot Country Songs after 20 weeks if ranking below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks. Songs are removed from Mainstream Top 40, Rock Songs, 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).
Numerical within Platinum or Diamond symbol indicates album's multi-platinum level.
For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes.
Certification for net shipments of 100,000 units (Or).
Certification of 200,000 units (Platinum).
Certification of 400,000 units (Multi-Platinum).

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

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

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 WAKING UP IN VEGAS KATY PERRY (CAPITOL)
2	3	9	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
3	2	14	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	4	8	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	7	11	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
6	8	14	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
7	5	18	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
8	9	17	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
9	21	2	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
10	12	7	66 GOOD GIRLS GO BAD JESSIE JAMES (MERCURY/IDJMG)
11	11	10	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
12	10	22	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
13	15	9	USE SOMEBODY KINGS OF LEON (RCA/RMG)
14	16	6	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
15	19	11	NO SURPRISE DAUGHTRY (19/RCA/RMG)
16	14	16	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
17	13	24	SECOND CHANCE SHINEDOWN (ATLANTIC)
18	18	20	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)
19	1	25	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
20	22	10	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
21	25	3	SHE WOLF SHAKIRA (EPIC)
22	20	12	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
23	24	10	NEVER SAY NEVER THE FRAY (EPIC)
24	26	4	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
25	21	17	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
26	23	14	WANTED JESSIE JAMES (MERCURY/IDJMG)
27	27	10	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
28	30	4	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
29	28	7	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)
30	34	3	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
31	37	2	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
32	29	6	HUSH HUSH THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
33	33	5	SO FINE SEAN PAUL (VP/ATLANTIC)
34	11	4	RADAR BRITNEY SPEARS (JIVE/JLG)
35	36	4	WHO'S GOT YOUR MONEY? TINA PAROL (UNIVERSAL MOTOWN)
36	39	2	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
37	32	7	WHEN LOVE TAKES OVER DAVID GUETTA FEAT. KELLY ROWLAND (GUM/A&R/WORKS/CAPITOL)
38	35	5	JUMP FLO RIDA FEAT. NELLY FURTADO (POE BOY/ATLANTIC)
39	NEW		OBSESSED MARIAH CAREY (ISLAND/IDJMG)
40	NEW		21 GUNS GREEN DAY (REPRISE)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	41	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	5	52	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
4	4	28	YOU FOUND ME THE FRAY (EPIC)
5	6	46	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
6	5	42	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
7	7	41	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
8	8	25	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
9	9	12	GREATEST GAINER HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
10	11	17	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
11	10	5	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
12	12	31	HOT N COLD KATY PERRY (CAPITOL)
13	13	17	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	14	26	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
15	15	26	JUST GO LIONEL RICHIE (DEF JAM/DJMG)
16	19	8	NO SURPRISE DAUGHTRY (19/RCA/RMG)
17	20	11	COME BACK TO ME DAVID COOK (19/RCA/RMG)
18	21	6	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
19	18	13	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
20	17	7	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
21	22	3	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	23	13	HEART ON MY SLEEVE MICHAEL JOHNS (TRIP/DOWNTOWN)
23	27	3	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
24	24	9	SECOND CHANCE SHINEDOWN (ATLANTIC)
25	25	11	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
2	3	16	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
3	19	9	SECOND CHANCE SHINEDOWN (ATLANTIC)
4	5	13	NO SURPRISE DAUGHTRY (19/RCA/RMG)
5	19	9	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
6	6	14	USE SOMEBODY KINGS OF LEON (RCA/RMG)
7	8	12	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
8	7	17	COME BACK TO ME DAVID COOK (19/RCA/RMG)
9	10	8	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	11	13	NEVER SAY NEVER THE FRAY (EPIC)
11	12	7	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	9	20	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
13	19	9	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
14	14	17	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
15	18	5	GREATEST GAINER I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
16	1	9	21 GUNS GREEN DAY (REPRISE)
17	15	15	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
18	20	18	STAY SAFETY SUIT (UNIVERSAL MOTOWN)
19	26	4	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (604 BOO WAX/ANTI/UNIVERSAL REPUBLIC)
20	24	6	STARING SOUL COLLECTIVE SOUL (LOUD & PROUD/ROADRUNNER/RRP)
21	19	12	LIFE IN TECHNICOLOR II COLDFPLAY (CAPITOL)
22	21	14	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
23	25	5	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
24	27	7	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
25	28	7	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	3	9	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
3	2	2	THE FIXER PEARL JAM (MONKEYWRENCH)
4	4	9	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	6	9	21 GUNS GREEN DAY (REPRISE)
6	5	9	PANIC SWITCH SILVERSN PICKUPS (DANGEBIRD)
7	7	9	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
8	8	8	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
9	9	9	CHAMPAGNE CAVO (REPRISE)
10	10	9	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
11	12	6	JARS CHEVELLE (EPIC)
12	11	9	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
13	16	9	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	13	9	KNOW YOUR ENEMY GREEN DAY (REPRISE)
15	14	9	NOTION KINGS OF LEON (RCA/RMG)
16	18	9	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
17	21	9	I GET OFF HALESTORM (ATLANTIC)
18	15	9	SEX ON FIRE KINGS OF LEON (RCA/RMG)
19	22	9	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
20	27	7	GREATEST GAINER SAVIOR RISE AGAINST (DGC/INTERSCOPE)
21	17	9	SECOND CHANCE SHINEDOWN (ATLANTIC)
22	20	9	KIDS MGMT (COLUMBIA)
23	24	9	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
24	26	4	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
25	25	9	THE NIGHT DISTURBED (REPRISE)
26	28	9	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
27	23	9	DROWNING (FACE DOWN) SAVING ABEL (SKI/DCO/VIRGIN/CAPITOL)
28	32	5	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
29	33	9	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
30	35	5	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
31	31	9	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
32	34	8	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
33	38	9	1901 PHOENIX (LOYAUTE/GLASSNOTE)
34	29	9	SCARLET LETTERS COLDFPLAY (EPIC)
35	37	9	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJOR/DOMO/SHOUT! FACTORY/ISLAND/IDJMG)
36	39	9	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
37	42	3	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
38	45	9	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
39	47	7	IT'S ALRIGHT 311 (VOLCANO/JLG)
40	50	2	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (604 BOO WAX/ANTI/UNIVERSAL REPUBLIC)
41	4	7	THIS IS IT STAINED (FLIP/ATLANTIC)
42	46	9	LIFE IN TECHNICOLOR II COLDFPLAY (CAPITOL)
43	HOT SHOT DEBUT		ONE DAY MATISYAHU (JDU/OR/EPIC)
44	48	4	SAY IT BLUE OCTOBER (BRAND/O/UNIVERSAL MOTOWN)
45	40	9	HALF-TRUISM THE OFFSPRING (COLUMBIA)
46	41	9	HEARTLESS THE FRAY (EPIC)
47	RE-ENTRY		YOU NEVER KNOW WILCO (INONESUCH/WARNER BROS.)
48	44	9	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
49	RE-ENTRY		WISHING WELL THE AIRBORNE TOXIC EVENT (MAJOR/DOMO/SHOUT! FACTORY/ISLAND/IDJMG)
50	RE-ENTRY		OH YEAH CHICKENFOOT (REDLINE)

Twelve years after its chart debut, Wilco climbs to the Triple A summit for the first time as "You Never Know" bounds 3-1, setting a chart record for the longest wait between an act's first entry and first No. 1. The band's debut effort, "Outtastie (Outta Mind)," peaked at No. 16 in 1997.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	21	2	PANIC SWITCH SILVERSN PICKUPS (DANGEBIRD)
3	20	3	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	4	11	21 GUNS GREEN DAY (REPRISE)
5	5	17	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
6	11	2	GREATEST GAINER THE FIXER PEARL JAM (MONKEYWRENCH)
7	7	10	NOTION KINGS OF LEON (RCA/RMG)
8	6	29	USE SOMEBODY KINGS OF LEON (RCA/RMG)
9	8	44	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
10	9	19	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
11	10	22	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
12	12	4	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
13	13	7	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
14	14	11	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
15	15	6	JARS CHEVELLE (EPIC)
16	18	7	IT'S ALRIGHT 311 (VOLCANO/JLG)
17	23	13	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
18	19	38	KIDS MGMT (COLUMBIA)
19	16	6	SECOND CHANCE SHINEDOWN (ATLANTIC)
20	16	14	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
21	22	7	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
22	24	10	WISHING WELL THE AIRBORNE TOXIC EVENT (MAJOR/DOMO/SHOUT! FACTORY/ISLAND/IDJMG)
23	21	16	KNOW YOUR ENEMY GREEN DAY (REPRISE)
24	27	12	CHAMPAGNE CAVO (REPRISE)
25	26	7	ONE DAY MATISYAHU (JDU/OR/EPIC)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	11	#1 YOU NEVER KNOW WILCO (INONESUCH/WARNER BROS.)
2	1	26	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	4	4	21 GUNS GREEN DAY (REPRISE)
4	2	15	LIFE IN TECHNICOLOR II COLDFPLAY (CAPITOL)
5	6	13	OK, IT'S ALRIGHT WITH ME ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
6	8	8	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
7	5	6	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
8	10	6	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
9	15	3	GREATEST GAINER FUGITIVE DAVID GRAY (MERCER STREET/DOWNTOWN)
10	7	21	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
11	9	15	DON'T WANNA CRY PETE DINKlage (COLUMBIA)
12	16	2	THE FIXER PEARL JAM (MONKEYWRENCH)
13	43	3	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
14	12	37	CRACK THE SHUTTERS SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
15	11	15	THE GREAT DEFECTOR BELL X1 (VEP/ROC)
16	17	4	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
17	20	3	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
18	19	7	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	18	8	BE THERE HOWIE DAY (EPIC)
20	21	15	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJOR/DOMO/SHOUT! FACTORY/ISLAND/IDJMG)
21	24	11	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
22	26	7	NEVER SAY NEVER THE FRAY (EPIC)
23	25	11	FLY ONE TIME BEN HARPER AND RELENTLESS7 (VIRGIN/CAPITOL)
24	17	17	COMPLICATED SHADOWS (2009) ELVIS COSTELLO (HEAR/CMG)
25	23	14	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)

More than 10 years after initially cracking the Country Songs chart, Brad Paisley makes his first foray onto the Adult Contemporary list (viewable in full at billboard.biz/charts) as his former No. 1 "Then" enters at No. 30. Paisley's 33 Country appearances before gracing the AC chart are the most since Trisha Yearwood broke through with "Trying to Love You" on the March 25, 2006, AC list, at which point she had already amassed 40 Country chart hits since arriving on the scene in 1991. But that sum pales when compared with the record-setting amount held by Eddy Arnold, who charted 88 songs starting in 1945 before first reaching the AC chart with "What's He Doing In My World" in the May 29, 1965, issue.

On Mainstream Top 40, Mariah Carey makes her 29th appearance with the debut of "Obsessed" at No. 39, extending her lead for most overall chart entries in the tally's nearly 17-year history. She is now three titles ahead of second-place holder Madonna (26).



HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	2	17	#1 ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker	Capitol Nashville		1
2	1	1	22	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JDNES)	Billy Currington	Mercury		1
3	3	4	15	YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift	Big Machine		3
4	6	7	15	SUMMER NIGHTS D. HUFF, RASCAL FLATTS (G. LEVIX, B. JAMES, B. BUSBEE)	Rascal Flatts	Lyric Street		4
5	7	8	24	BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. K. NNEY)	Randy Houser	Universal South		5
6	9	10	12	GREATEST GAINER BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean	Broken Bow		6
7	8	9	10	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait	MCA Nashville		7
8	4	3	29	I RUN TO YOU V. SHAW, P. WORLEY (O. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum	Capitol Nashville		1
9	10	11	35	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler	19/BNA		9
10	12	13	24	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)	Blake Shelton	Warner Bros./WRN		10
11	13	15	24	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore	Valory		11
12	14	14	26	BAREFOOT AND CRAZY J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)	Jack Ingram	Big Machine		12
13	15	19	8	IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KROEGER)	Tim McGraw	Curb		13
14	19	20	5	AIR POWER AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith	Show Dog Nashville		14
15	16	-	47	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana	Emblem/Reprise/Warner Bros./WRN		15
16	21	21	6	AIR POWER WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley	Arista Nashville		16
17	20	18	25	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church	Capitol Nashville		17
18	17	16	13	INDIAN SUMMER K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	Brooks & Dunn	Arista Nashville		16
19	18	17	27	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WDRLEY, W. VARBLE, P. O'DONNELL)	Darryl Worley	Stroud/Avarious		17
20	22	25	4	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban	Capitol Nashville		20
21	11	12	17	STRANGE M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba	Starstruck/Valory		11
22	23	23	39	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young	RCA		22
23	24	22	23	RUNAWAY J. COPLAN, R. F. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft	Carlowood		22
24	26	27	7	JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland	Mercury		24
25	25	24	12	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins	Curb		24



The second single from the singer's "Wide Open" set surges 3.7 million impressions to earn the Greatest Gainer in its 10th chart week. The lead track, "She's Country," topped the May 16 chart.



Shelton logs his eighth top 10 with "I'll Just Hold On" (12-10). His chart history includes five No. 1 songs, all of which spent multiple weeks at the summit.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	27	26	23	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus	Walt Disney/Hollywood/Lyric Street		26
27	28	28	35	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail	MCA Nashville		27
28	35	40	8	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band	Homegrown/Atlantic Big Picture		28
29	31	31	11	BONFIRE D. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan	BNA		29
30	30	32	13	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins	Capitol Nashville		30
31	29	29	14	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols	Universal South		28
32	34	34	15	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan	Capitol Nashville		32
33	37	38	12	ROCKIN' THE BEER GUT T. KEITH (BUTTER)	Trailer Choir	Show Dog Nashville		33
34	32	30	16	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green	BNA		28
35	33	33	20	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel	Curb		30
36	38	36	14	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride	RCA		36
37	36	35	16	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington	Lyric Street		32
38	39	42	8	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry	Columbia		38
39	42	39	14	SINCE YOU BROUGHT IT UP J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto	Warner Bros./WRN		37
40	40	43	11	EIGHT SECOND RIDE J. RITCHIEY (J. OWEN, E. DURRANCE)	Jake Owen	RCA		40
41	RE-ENTRY	-	-	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews	BNA		41
42	45	47	3	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll	Arista Nashville		42
43	47	48	11	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band	Republic/Universal South		43
44	43	44	15	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan	MCA Nashville		43
45	46	54	2	THAT THANG J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)	Fast Ryde	Capitol Nashville		45
46	51	-	2	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley	Capitol Nashville		46
47	44	45	11	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson	Carlowood		44
48	48	50	6	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton	Lyric Street		48
49	53	52	1	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers	BNA		49
50	56	-	2	I STILL LIKE BOLOGNA K. STEGALL (A. JACKSON)	Alan Jackson	Arista Nashville		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	1	38	#1 TAYLOR SWIFT 21 WKS	Fearless	Big Machine 0200 (18.98) ⊕		1
2	2	4	17	ZAC BROWN BAND	The Foundation	Roar/Big Picture/Homegrown/Atlantic 51693/AG (13.98)		2
3	3	3	12	SOUNDTRACK	Hannah Montana: The Movie	Walt Disney 063101 (18.98)		1
4	5	5	17	JASON ALDEAN	Wide Open	Broken Bow 7637 (18.98)		2
5	6	6	46	GREATEST GAINER DARIUS RUCKER 1 WKS	Learn To Live	Capitol Nashville 85506 (18.98)		1
6	4	2	1	BRAD PAISLEY	American Saturday Night	Arista Nashville 47352/SMN (18.98)		1
7	7	8	16	LADY ANTEBELLUM	Lady Antebellum	Capitol Nashville 03206 (12.98)		1
8	8	9	17	RASCAL FLATTS	Unstoppable	Lyric Street 002604 (18.98)		1
9	9	7	11	KENNY CHESNEY	Greatest Hits II	BNA 49530/SMN (18.98)		1
10	10	10	42	BILLY CURRINGTON	Little Bit Of Everything	Mercury 009550/UMGN (13.98)		2
11	13	12	34	SUGARLAND	Love On The Inside	Mercury 011273/UMGN (13.98)		1
12	11	11	16	TAYLOR SWIFT	Taylor Swift	Big Machine 079012 (18.98) ⊕		3
13	12	13	18	KEITH URBAN	Defying Gravity	Capitol Nashville 35751 (18.98)		1
14	14	14	39	JAMEY JOHNSON	That Lonesome Song	Mercury 011237/UMGN (13.98)		6
15	15	16	44	KELLIE PICKLER	Kellie Pickler	19/BNA 22811/SMN (18.98) ⊕		1
16	17	17	16	CARRIE UNDERWOOD	Carnival Ride	19/Arista Nashville 11221/SMN (18.98)		2
17	16	15	74	ALAN JACKSON	Good Time	Arista Nashville 19943/SMN (18.98)		1
18	18	18	28	GEORGE STRAIT	Troubadour	MCA Nashville 010626/UMGN (13.98)		1
19	19	19	40	RASCAL FLATTS	Greatest Hits Volume 1	Lyric Street 002764 (13.98)		2
20	20	20	19	ERIC CHURCH	Carolina	Capitol Nashville 20810 (12.98)		4
21	21	21	37	RANDY HOUSER	Anything Goes	Universal South 011899 (10.98)		21
22	28	27	19	PACE SETTER MARTINA MCBRIDE 1 WKS	Shine	RCA 34190/SMN (17.98)		1
23	25	25	16	TOBY KEITH	35 Biggest Hits	Show Dog Nashville 010334/UME (19.93)		1
24	24	24	18	COLT FORD	Ride Through The Country	Average Joe's 1001 (16.98)		24
25	22	23	21	DIERKS BENTLEY	Feel That Fire	Capitol Nashville 02158 (18.98)		1

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	26	22	7	HANK WILLIAMS JR.	127 Rose Avenue	Curb 79149 (18.98)		7
27	27	26	10	MONTGOMERY GENTRY	For Our Heroes	Cracker Barrel 49446/SMN (11.98)		5
28	37	38	40	JOEY & RORY	The Life Of A Song	Vanguard/Sugar Hill 4050/WELK (17.98)		10
29	29	30	46	TIM MCGRAW	Greatest Hits: Limited Edition	Curb 79086 (14.98)		1
30	30	29	42	KENNY CHESNEY	Lucky Old Sun	Blue Chair/BNA 34553/SMN (18.98)		1
31	35	35	20	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis	Warner Bros 51819/WRN (18.98)		3
32	32	31	40	TOBY KEITH	That Don't Make Me A Bad Guy	Show Dog Nashville 022 (18.98)		1
33	33	33	4	VARIOUS ARTISTS	NOW That's What I Call Country	Capitol Nashville/SMN/MCA/Universal 01124/UMGN (18.98)		1
34	31	34	37	BLAKE SHELTON	Startin' Fires	Warner Bros 517911/WRN (18.98)		7
35	34	32	32	RODNEY CARRINGTON	El Nino Loco	Capitol Nashville 06288 (18.98)		19
36	42	43	1	TRAILER CHOIR	Off The Hillbilly Hook (EP)	Show Dog Nashville 025 (7.98)		36
37	36	36	15	RODNEY ATKINS	It's America	Curb 79132 (18.98)		3
38	40	39	46	DIERKS BENTLEY	Greatest Hits // Every Mile A Memory 2003-2008	Capitol Nashville 09070 (18.98)		2
39	39	37	48	ELI YOUNG BAND	Jet Black & Jealous	Republic 011794/Universal South (10.98)		5
40	43	41	18	MONTGOMERY GENTRY	Back When I Knew It All	Columbia 22817/SMN (18.98)		1
41	41	44	23	JAKE OWEN	Easy Does It	RCA 31287/SMN (12.98)		2
42	38	28	5	TANYA TUCKER	My Turn	Saguaro Road 24553 (17.98)		27
43	47	48	14	TRACE ADKINS	X: Ten	Capitol Nashville 20281 (18.98)		7
44	45	42	14	JASON MICHAEL CARROLL	Growing Up Is Getting Old	Arista Nashville 26910/SMN (12.98)		7
45	44	40	12	STEVE EARLE	Townes	New West 6164 (17.98)		6
46	46	45	48	TIM MCGRAW	Greatest Hits 3	Curb 79118 (11.98)		1
47	50	50	44	CRAIG MORGAN	Greatest Hits	Broken Bow 7737 (12.98)		16
48	49	49	16	DARRYL WORLEY	Sounds Like Life	Stroud/Avarious 01002 (13.98)		26
49	52	47	15	RON WHITE	Behavioral Problems	Capitol Nashville 98425 (18.98)		13
50	54	-	2	LARRY THE CABLE GUY	On The Can	Jack/Warner Bros 518981 EX/WRN (18.98 518981)		50

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION
1	1	24	1	#1 STEVE MARTIN 20 WKS	The Crow, New Songs For The Five-String Banjo	Nettwerk 610647/ROUNDER		1
2	4	40	1	STEVE IVEY	Ultimate Bluegrass	IMI/Madacy Special Products 53859/MADACY		2
3	5	7	1	SARAH JAROSZ	Song Up In Her Head	Sugar Hill 4049/WELK		3
4	3	7	1	RHONDA VINCENT	Destination Life	Rounder 610623		4
5	2	45	1	OLD CROW MEDICINE SHOW	Tennessee Pusher	Nettwerk 30812*		5
6	6	17	1	DAILEY & VINCENT	Brothers From Different Mothers	Rounder 610617		6
7	RE-ENTRY	-	-	MICHAEL MARTIN MURPHEY	Buckaroo Blue Grass	Rural Rhythm 1044		7
8	NEW	-	-	BRANDON RICKMAN	Young Man, Old Soul	Rural Rhythm 1046		8
9	9	36	1	STEVE IVEY	Best Of Bluegrass	IMI/Madacy Special Products 54103/MADACY		9
10	12	31	1	STEVE IVEY	Celtic Hymns	Madacy Special Products 53894/MADACY		10

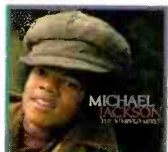
BETWEEN THE BULLETS RUCKER'S 'ALRIGHT'



As "Alright" steps 2-1 on Hot Country Songs, Darius Rucker becomes the first artist in nearly 17 years—and the fourth in the past 20 years—to top the chart consecutively with his first three format singles. That hasn't happened since Wynonna's first three solo songs went to No. 1 in 1992, preceded by Brooks & Dunn (

TOP R&B/HIP-HOP ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / DISTRIBUTING LABEL
1	HOT SHOT DEBUT	1	1	13	BEST I EVER HAD	FABOLOUS	LOSOS WAY GROUNDTRACK/DESSERT STORM/DEF JAM 012797/IDJMG
2	1	4	4	4	MAXWELL	BLACKSUMMERS'NIGHT COLUMBIA 89142/SONY MUSIC	
3	5	5	5	5	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG	
4	4	8	8	8	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*/JGA	
5	2	3	3	3	TWISTA	CATEGORY F5 GMG 96412	
6	6	11	11	11	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/AGA	
7	3	3	3	3	JOE	SIGNATURE 563 00005/KEDAR	
8	8	13	13	13	GREATEST GAINER CHRISSETTE MICHELE	EPIPHANY DEF JAM 012797/IDJMG	
9					VARIOUS ARTISTS	NOW 31 EMI/UNIVERSAL/ZDDBA 28617/SONY MUSIC	
10	9	6	6	6	GINUWINE	A MAN'S THOUGHTS NOTIF/ASYLUM 519147/WARNER BROS.	
11	10	20	20	20	KERI HILSON	IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000*/GA	
12	11	38	38	38	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC	
13	13	33	33	33	ANTHONY HAMILTON	THE POINT OF IT ALL MISTERS MUSIC/SO DEF 23387/JLG	
14	17	24	24	24	CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG	
15	21	7	7	7	LAURA IZIBOR	LET THE TRUTH BE TOLD ATLANTIC 512240/AG	
16	16	33	33	33	JAMIE FOXX	INTUITION J 41294/RMG	
17	32	21	21	21	THE-DREAM	LOVE VS MONEY RADIO KILLA/DEF JAM 012579*/IDJMG	
18	19	41	41	41	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC	
19	12	46	46	46	RAPHAEL SAADIQ	THE WAY I SEE IT COLUMBIA 08585*/SONY MUSIC	
20	18	8	8	8	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG	
21	20	16	16	16	RICK ROSS	DEEPER THAN RAP MAYBACK/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG	
22	14	3	3	3	KRIZZ KALIKO	GENIUS STRANGE 57/RBC	
23	24	61	61	61	LIL WAYNE	THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG	
24	29	33	33	33	KEYSHIA COLE	A DIFFERENT ME IMANI/GEFFEN 012395*/IGA	
25	31	8	8	8	TEENA MARIE	CONGO SQUARE STAX 31320/CONCORD	
26	27	11	11	11	BUSTA RHYMES	BACK ON MY B.S. UNIVERSAL MOTOWN 012387*/UMRG	
27	25	5	5	5	ACE HOOD	RUTHLESS WE THE BEST/DEF JAM 013066*/IDJMG	
28	26	7	7	7	WILL DOWNING	CLASSIQUE PEAK 31278/CONCORD	
29	NEW				MICHAEL JACKSON	THE STRIPPED MIXES MOTOWN 013303/UME	
30	28	5	5	5	MAINO	IF TOMORROW COMES... HUSTLE HARD/ATLANTIC 512969/AG	
31					JADAKISS	THE LAST KISS RUFF RYDERS-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG	
32	35	11	11	11	METHOD MAN & REDMAN	BLACKOUT! 2 WU-TANG/DEF JAM 012400*/IDJMG	
33	36	8	8	8	MOS DEF	THE ECSTATIC DOWNTOWN 70055*	
34	15	3	3	3	CHICO DEBARGE	ADDITION REALITY 00004/KEDAR	
35	34	6	6	6	AL B. SURE!	HONEY I'M HOME HIDDEN BEACH 00092	
36	23	2	2	2	DJ SKRIBBLE	TOTAL CLUB HITS 3 THRIVE 90814	
37	22	48	48	48	SOLANGE	SOL-ANGEL & THE HADLEY ST. DREAMS MUSIC WORLD/GEFFEN 011785/IGA	
38	37	45	45	45	T.I.	PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG	
39	40	49	49	49	YOUNG JEEZY	THE RECEPTION CTE/DEF JAM 011536*/IDJMG	
40	30	5	5	5	MICHAEL JACKSON	GOLD MOTOWN 011431/UME	
41	33	33	33	33	SOULJA BOY TELLEM	ISULJABOYTELLEM COLLIPARK/INTERSCOPE 012388*/IGA	
42	56	12	12	12	CAM'RON	CRIME PAYS DIPLOMATIC MAN 518073/ASYLUM	
43	1	25	25	25	INDIA.ARIE	TESTIMONY VOL. 2 LOVE & POLITICS SOUTHERN/UNIVERSAL REPUBLIC 012572/UMRG	
44	48	35	35	35	MUSIQ SOULCHILD	ONMYRADIO ATLANTIC 512335/AG	
45	45	45	45	45	JAZMINE SULLIVAN	FEARLESS J 32713/RMG	
46	46	46	46	46	NE-YO	YEAR OF THE GENTLEMAN DEF JAM 011410*/IDJMG	
47	43	37	37	37	KANYE WEST	BOBS & HEARTBREAK ROC-A-FELLA/DEF JAM 012198*/IDJMG	
48	38	13	13	13	GUCCI MANE	MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY	
49	49	36	36	36	SEAL	SOUL 143 515868/WARNER BRDS.	
50	14	18	18	18	PRINCE/BRIA VALENTE	LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX	

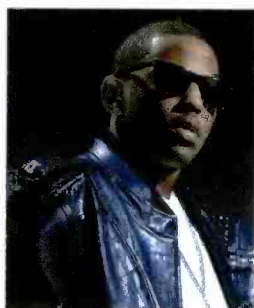
Michael Jackson's "The Stripped Mixes" enters Top R&B/Hip-Hop Albums at No. 29 to become his seventh hits package to chart this decade and the third since his death. The album's arrival marks Jackson's highest entry since "Number Ones" debuted and peaked at No. 6 in 2003.



MAINSTREAM R&B/HIP-HOP		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	13	1	13	BEST I EVER HAD	FABOLOUS	LOSOS WAY GROUNDTRACK/DESSERT STORM/DEF JAM 012797/IDJMG
2	3	9	3	9	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
3	4	11	4	11	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)	
4	2	14	2	14	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
5	5	5	5	5	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)	
6	6	11	6	11	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)	
7	7	14	7	14	TRUST	KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)	
8	9	10	9	10	PRETTY WINGS	MAXWELL (COLUMBIA)	
9	11	9	11	9	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)	
10	8	18	8	18	LAST CHANCE	GINUWINE (NOTIF/ASYLUM/WARNER BROS.)	
11					SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
12	14	9	14	9	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESSERT STORM/DEF JAM/IDJMG)	
13	13	3	13	3	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
14	16	6	16	6	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
15	10	19	10	19	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
16	19	19	19	19	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
17	17	4	17	4	UNDER	PLEASURE P (ATLANTIC)	
18	17	14	18	17	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)	
19	18	20	19	20	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
20	6	5	20	6	5 STAR CHICK	YO GOTTI (POLO GROUNDS/J/RMG)	
21	24	2	21	24	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
22	2	17	22	2	IMMA PUT IT ON HER	DAY26 FEAT. P. DIDDY & YUNG JOC (BAD BOY/ATLANTIC)	
23	NEW				GREATEST GAINER RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
24	27	8	24	27	WHO'S REAL	JADAKISS FEAT. SWIZZ BEATZ & OJ DA JUICEMAN (RUFF RYDERS-BLOCK/DEF JAM/IDJMG)	
25	19	19	25	19	SWAG SURFIN'	F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)	
26	26	6	26	6	TRICK'N	MULLAGE (FROM THE GROUND UP/JIVE/JLG)	
27	27	1	27	1	MAKE HER SAY	KID CUU FEAT. KANYE WEST & COMMON (G.O.D.D./UNIVERSAL MOTOWN)	
28	29	4	28	29	JUST A KISS	MISHON (DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)	
29	25	19	29	25	NOT ANYMORE	LETOYA (CAPITOL)	
30	24	12	30	24	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)	
31	24	12	31	24	PLENTY MONEY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
32	22	16	32	22	DOWNLOAD	LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)	
33	19	2	33	19	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)	
34	28	16	34	28	THE ONE	MARY J. BLIGE FEAT. DRAKE (MATRIARCH/GEFFEN/INTERSCOPE)	
35	30	5	35	30	D.O.A. (DEATH OF AUTO-TUNE)	JAY-Z (ROC NATION)	
36	33	5	36	33	WHY R U	AMERIE (DEF JAM/IDJMG)	
37	NEW				LOL (-)	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLEM (SONG BOOK/ATLANTIC)	
38	37	2	38	37	TIPSY IN DIS CLUB	PRETTY RICKY (BLUESTAR)	
39	NEW				BECKY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
40	NEW				FROM MY HEART TO YOURS	LAURA IZIBOR (ATLANTIC)	

BETWEEN THE BULLETS

FABOLOUS FINDS 'WAY' TO NO. 1



New York rapper Fabolous lives up to his name by starting at No. 1 on both Hot R&B/Hip-Hop Albums and the Billboard 200 with "Losos Way." The set is his second chart-topper on the former list. His Island Def Jam debut, "From Nothin' to Something," ruled for two weeks in 2007.

On the Billboard 200, Fabolous charts with 99,000 copies sold. It's his first studio album to open with fewer than 100,000 copies, but it's also the chart's only debut to start with more than 26,000 this week.

The album is also the soundtrack to a short movie of the same name. It's available on DVD as part of a deluxe CD/DVD package and as a video download with the digital album. It debuts at No. 1 on the Top Soundtracks chart.

—Raphael George

RHYTHMIC		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	13	1	13	BEST I EVER HAD	FABOLOUS	LOSOS WAY GROUNDTRACK/DESSERT STORM/DEF JAM 012797/IDJMG
2	2	17	2	17	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
3	14	14	3	14	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
4	5	8	4	5	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
5	4	17	5	4	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
6	8	9	6	8	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
7	7	12	7	12	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	10	6	8	10	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
9	15	15	9	15	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
10	13	11	10	13	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)	
11	13	11	11	13	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
12	26	26	12	26	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
13	11	22	13	11	SO FINE	SEAN PAUL (VP/ATLANTIC)	
14	14	11	14	14	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
15	18	18	15	18	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
16	20	5	16	20	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
17	15	27	17	15	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)	
18	19	17	18	19	MAKE HER SAY	KID CUU FEAT. KANYE WEST & COMMON (G.O.D.D./UNIVERSAL MOTOWN)	
19	21	7	19	21	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESSERT STORM/DEF JAM/IDJMG)	
20	24	3	20	24	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)	
21	22	9	21	22	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)	
22	25	7	22	25	GREATEST GAINER RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
23	NEW				GREATEST GAINER RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
24	33	3	24	33	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
25	5	5	25	5	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
26	29	9	26	29	CHILLIN'	WALE FEAT. LADY GAGA (ALLI/O/INTERSCOPE)	
27	32	32	27	32	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
28	27	10	28	27	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
29	34	34	29	34	OUTTA CONTROL	BABY BASH FEAT. PITBULL (ARISTA/RMG)	
30	26	19	30	26	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
31	23	23	31	23	WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)	
32	NEW				SHE WOLF	SHAKIRA (EPIC)	
33	31	31	33	31	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
34	28	16	34	28	BOYFRIEND #2	PLEASURE P (ATLANTIC)	
35	36	36	35	36	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
36	30	19	36	30	SUGAR	FLO RIDA FEAT. WYNTER (PDE BOY/ATLANTIC)	
37	39	3	37	39	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
38	38	2	38	38	NOW I'M THAT BITCH	LIVVI FRANC FEAT. PITBULL (JIVE/JLG)	
39	NEW				SWAG SURFIN'	F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)	
40	NEW				THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	

ADULT R&B		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	14	1	14	PRETTY WINGS	MAXWELL	(COLUMBIA)
2	4	23	2	23	LAST CHANCE	GINUWINE (NOTIF/ASYLUM/WARNER BROS.)	
3	24	24	3	24	ON THE OCEAN	K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)	
4	19	19	4	19	THE POINT OF IT ALL	ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)	
5	9	14	5	9	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
6	5	24	6	5	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ (COLUMBIA)	
7	8	42	7	8	THERE GOES MY BABY	CHARLIE WILSON (P MUSIC/JIVE/JLG)	
8	7	7	8	7	BAD HABITS	MAXWELL (COLUMBIA)	
9	30	30	9	30	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)	
10	25	25	10				

HOT DANCE CLUB SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	10	#1 HUSH HUSH	THE PUSSYCAT DOLLS FEATURING NICOLE SCHERZINGER INTERSCOPE
2	3	10	WAKING UP IN VEGAS	KATY PERRY CAPITOL
3	5	9	PATRON TEQUILA	PARADISO GIRLS FEATURING LIL JON & EVE WILLIAMS/INTERSCOPE
4	8	8	CRAZY POSSESSIVE	KACI BATTAGLIA CURB
5	7	10	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
6	7	10	MONEYS TOO TIGHT TO MENTION 2009	SIMPLY RED SIMPLYRED.COM/RAZOR & TIE
7	11	6	BE ALRIGHT	KRISTINE W FLY AGAIN
8	11	11	GIVE YOU EVERYTHING	ERIKA JAYNE E1
9	17	4	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
10	14	7	GOODBYE	KRISTINA DEBARGE SODAPOPI/ISLAND/IDJMG
11	10	11	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
12	13	8	DROP A HOUSE	DJ DEEPAK FEATURING HEATHER LEIGH WEST SILVER LABEL/TOMMY BOY
13	9	12	LOVE ETC.	PET SHOP BOYS ASTRALWERKS/CAPITOL
14	16	8	ANOTHER DAY	SOPHIA MAY NERVOUS
15	4	10	SING	WYONNNA CURB
16	12	12	MAGNIFICENT	U2 ISLAND/INTERSCOPE
17	18	18	ATTENTION WHORE	DEADMAUS & MELLEEFRESH PLAY
18	19	5	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
19	25	3	BULLETPROOF	LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
20	23	5	ROSE OF JERICHO	BT NETWERK
22	7	7	ARMAGEDDON	JESSICA JARRELL MERCURY/DJMG
22	24	5	SHOES	TIGA LAST GANG/TURBO
24	20	12	BACK IT UP	GIA BELLA XTREME NYC
24	21	7	AT MIDNIGHT	JIMMY D. ROBINSON PRESENTS CEEVDX J MUSIC
25	26	6	LIVING FOR THE WEEKEND	JILL JONES PEACE BISQUIT

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	29	6	SUGARFREE	KAT DANSON FLOWER
27	34	4	PARANOID	JONAS BROTHERS HOLLYWOOD
28	32	7	TOTALLY NUMB	TOD MINER MUSIC PLANT
29	37	3	DONT UPSET THE RHYTHM (GO BABY GO)	NOISETTES MERCURY/IDJMG
30	15	14	BODY ROCK	OCEANA SILVER LABEL/TOMMY BOY
31	28	6	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE WARNER BROS.
32	27	7	MORE IS MORE	HEIDI MONTAG THE ORCHARD
33	38	3	WHILE YOU SEE A CHANCE	MATT ZARLEY FEATURING BILLY PORTER ZARLEY SONGS
34	33	7	RISE	DEEP INFLUENCE FEATURING ZELMA DAVIS BLUEPLATE
35	31	10	JUST GO	LIONEL RICHIE DEF JAM/IDJMG
35	30	5	WHEN LOVE TAKES OVER	KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
37	42	2	#1 POWER PICK MAJOR LAZER MAD DECENT/DOWNTOWN	
38	36	5	RISE	CYONFLARE MUSIC PLANT
39	39	3	I GET LIFTED	ERICK MORILLO FEATURING DEBORAH COOPER SUBLIMINAL
40	HOT SHOT DEBUT		#1 WOULD'VE BEEN THE ONE	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
41	49	2	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS NICKIRICHARDS.COM
42	48	2	WHATEVA WHATEVA	RALPH FALCON NERVOUS
43	40	5	LAGERFELD LADY	FRITZ HELDER HOUSE OF HELDER
44	NEW		WANTED	JESSIE JAMES MERCURY/IDJMG
45	50	2	DISCO ELECTRIQUE	BINGO PLAYERS VS. CHOCOLATE PUMA STRICTLY RHYTHM
46	NEW		FOUNTAINS OF YOUTH	LOVERUSH FEATURING MOLLY BANCROFT SEA TO SUN
47	41	9	EPHAPHY (I'M LEAVING)	CHRISTELLE MICHELE DEF JAM/IDJMG
48	NEW		GIVE ME TONIGHT	TR FEATURING FRENCHIE DAVIS DAUMAN
49	NEW		I'M A FUCKING CELEBRITY	DJ TIMBO LUNA TRIP
50	NEW		RIGHT HERE	GARMEN REECE REAL MF

TOP DANCE/ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	40	#1 LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011895/IGA
2	3	3	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
3	2	2	DJ SKRIBBLE	TOTAL CLUB HITS 3 THRIVE 90814
4	4	56	3OH!3	WANT PHOTO FINISH 511181
5	7	7	BEYONCE	ALIVE AND BEYONCE (EP) MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC
6	6	4	LMFAO	PARTY ROCK PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE 012932/IGA
7	36	36	SOUNDTRACK	SUNDG MILLIONAIRE INTERSCOPE 012502/IGA
8	8	5	MOBY	WAIT FOR ME LITTLE IDIOT 9416*/MUTE
9	10	16	DEPECHE MODE	SONDS OF THE UNIVERSE MUTE/VIRGIN 95769*/CAPITOL
10	NEW		YACHT	SEE MYSTERY LIGHTS OFA 2218
11	4	4	DISCOVERY	LP XL 446*/BEGGARS GROUP
12	12	4	OAKENFOLD	PERFECTO VEGAS PERFECTO 90819/THRIVE
13	11	5	JASON NEVINS	ULTRA WEEKEND 5 ULTRA 2080
14	8	8	DAVID WAXMAN	ULTRAHITS ULTRA 2043
15	66	66	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN
16	13	30	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
17	16	22	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE
18	RE-ENTRY		MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
19	18	10	VARIOUS ARTISTS	JUSTDANCE ULTRA/ISLAND 013025/IDJMG
20	17	11	OWL CITY	WAYNE TM DREAMING SKY HARBOR/UNIVERSAL REPUBLIC 012856/UMRG
21	22	30	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
22	19	4	OWL CITY	OF LUNE (EP) SKY HARBOR/UNIVERSAL REPUBLIC 012882/UMRG
23	20	7	MAJOR LAZER	GUNS DONT KILL PEOPLE... LAZERS DO DOWNTOWN 70068*
24	NEW		BAD BOY BILL	THE ALBUM NETWERK 30780
25	21	11	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE TMG 97936/TOOTH & NAIL

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	16	#1 WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
2	3	13	LET THE FEELINGS GO	ANNAGRACE ROBBINS
3	2	16	INFINITY 2008	GURU JOSH PROJECT ULTRA
4	4	6	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	7	7	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	7	6	ARMAGEDDON	JESSICA JARRELL MERCURY/IDJMG
7	8	11	ANOTHER DAY	SOPHIA MAY NERVOUS
8	9	4	THE SOUND OF MISSING YOU	AMEERAH ROBBINS
9	11	8	BEAUTIFUL U R	DEBORAH COX DEF CON/IMAGE
10	15	3	EVACUATE THE DANCEFLOOR	CASCADA ROBBINS
11	10	11	CRAZY POSSESSIVE	KACI BATTAGLIA CURB
12	21	5	I REMEMBER	DEADMAUS MAUSTRAP/AND PRESS/ULTRA
13	16	16	SHE WOLF	SHAKIRA EPIC
14	12	45	FEEL YOUR LOVE	KIM SOZZI ULTRA
15	RE-ENTRY		SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
16	22	5	WAKING UP IN VEGAS	KATY PERRY CAPITOL
17	13	15	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA FEAT. MARCUS PEARSON RED STICK/STRICTLY RHYTHM
18	NEW		HOTEL ROOM SERVICE	PITBULL MR. 305/POLLO GROUNDS/J/IMG
19	17	5	PLEASE DON'T LEAVE ME	PINK LAFAGE/JLG
20	6	7	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
21	24	7	GONE	LASGO ROBBINS
22	NEW		DANCING INTO DANGER	NOVAPACE RED STICK/STRICTLY RHYTHM
23	19	2	THE REELING	PASSION PIT FRENCH/ISS/COLUMBIA
24	NEW		SHAME ON ME	ALEX SAYZ FEATURING LAWRENCE ALEXANDER PAKER/NEXT PLATEAU
25	NEW		OBSESSED	MARIAH CAREY ISLAND/IDJMG

TOP TRADITIONAL JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	19	#1 DIANA KRALL	13 WEEKS QUIET NIGHTS VERVE 012433*/VG
2	2	7	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 1409PREP/9175/WARNER BROS.
3	14	14	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
4	4	5	SOUNDTRACK	PUBLIC ENEMIES DECCA 013072
5	5	2	BILL FRIESEL	DISFARMER NONESUCH 478524/WARNER BROS.
6	6	9	FRANK SINATRA	CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL
7	7	28	FRANK SINATRA	SELECTION SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 51990/PREP
8	14	27	RENEE OLSTEAD	SKYLARK 143 REPRISE 44247/WARNER BROS.
9	10	12	FRANK SINATRA	LIVE AT THE MEADOWLANDS THE FRANK SINATRA COLLECTION 31331/CONCORD
10	9	21	MADELEINE PEYROUX	BARRE BONES ROUNDER 613272
11	12	73	MELODY GARDOT	WORRISOME HEART VERVE 010468*/VG
12	11	26	VARIOUS ARTISTS	BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY
13	13	15	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI NONESUCH 480380/WARNER BROS.
14	8	6	KURT ELLING	DEDICATED TO YOU CONCORD JAZZ 31314/CONCORD
15	NEW		FRED HERSCH	FRED HERSCH PLAYS JOBIM SUNKYSIDE 1223

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	19	#1 CHRIS BOTTI	16 WEEKS CHRIS BOTTI IN BOSTON COLUMBIA 38736/SONY MUSIC
2	NEW		RICK BRAUN	ALL IT TAKES MACK AVENUE 7020/ARTISTRY
3	4	26	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815
4	2	9	VANESSA WILLIAMS	THE REAL THING CONCORD 30816
5	3	2	PAUL TAYLOR	BURNIN' PEAK 31257/CONCORD
6	RE-ENTRY		SKI JOHNSON	NEW BEGINNINGS WIDE-A-WAKE 11461
7	9	16	BERNIE WILLIAMS	MOVING FORWARD REFORM 61217/ROCK RIDGE
8	NEW		STREETWIZE	PUT U TO BED SHANACHIE 5174
9	10	10	PAUL HARDCASTLE	THE COLLECTION TRIPPIN' N' RHYTHM 36
10	6	21	THE RIPPINGTONS FEATURING RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD
11	8	44	FOURPLAY	ENERGY HEADS UP 3146
12	5	9	MARCUS JOHNSON	POETICALLY JUSTIFIED THREE KEYS 2079
13	12	43	GREATEST HITS	CAPITOL 34163
14	14	11	RICHARD ELLIOT	ROCK STEADY MACK AVENUE 7018/ARTISTRY
15	15	55	WAYMAN TISDALE	REBOUND RENDEZVOUS 5139

SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	29	#1 STEADY AS SHE GOES	3 WEEKS WALTER BEASLEY HEADS UP
2	3	23	MOVE ON UP	RICHARD ELLIOT ARTISTRY
3	4	16	GO FOR IT	BERNIE WILLIAMS REFORM/ROCK RIDGE
4	2	24	I'M WAITING FOR YOU	JACKIE JOYNER ARTISTRY
5	6	13	TALK OF THE TOWN	GARREN RAHN NUGROOVE
6	13	4	GREATEST GAMER TROPICAL RAIN	JESSY J PEAK/CMG
7	5	10	SEND ONE YOUR LOVE	BONEY JAMES CONCORD/CMG
8	12	9	THE CIRCLE	PAUL HARDCASTLE TRIPPIN' N' RHYTHM
9	11	14	WHO WILL COMFORT ME	MELODY GARDOT VERVE
10	16	4	LIVING IN HIGH DEFINITION	GEORGE BENSON CONCORD/CMG
11	41	41	CHILL OR BE CHILLED	OLI SILK TRIPPIN' N' RHYTHM
12	8	28	BADA BING	DAVE KOZ FEAT. JEFF GOLUB CAPITOL
13	14	5	JUST FRIENDS	VANESSA WILLIAMS CONCORD/CMG
14	10	9	TIJUANA DANCE	RICK BRAUN MACK AVENUE/ARTISTRY
15	15	5	SONGBIRD	CRAIG CHAQUICO SHANACHIE

TOP TRADITIONAL CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	2	37	#1 THE PRIESTS	24 WEEKS THE PRIESTS RCA VICTOR 33969/SONY MUSIC
2	NEW		JOHN ADAMS SAINT LOUIS SYMPHONY ORCHESTRA (ROBERTSON)	DOCTOR ATOMIC SYMPHONY NONESUCH 468220/WARNER BROS.
3	4	21	PLACIDO DOMINGO	AMORE INFINITO UNIVERSAL CLASSICS GROUP
4	5	38	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP
5	7	5	VLADIMIR HOROWITZ	AT CARNegie HALL THE PRIVATE COLLECTION LISI REA/RED SEAL 4085/SONY MASTERWORKS
6	NEW		JORDI SAVALL/ANDREW LAWRENCE-KING	THE CELTIC VIOL ALIA VOX 9865
7	8	60	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 011489/UNIVERSAL CLASSICS GROUP
8	1	15	STILE ANTICO	SONG OF SONGS HARMONIA MUNDI 807489
9	15	72	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP
10	2	2	BEVERLY SILLS/JOHN ALDUS CHOIR/NEW PHILHARMONIC ORCHESTRA	BELLINI: NORMA DG 013144/UNIVERSAL CLASSICS GROUP
11	18	18	JOSHUA BELL ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS
12	16	43	LANG LANG VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS DG 011654/UNIVERSAL CLASSICS GROUP
13	RE-ENTRY		LOS ANGELES PHILHARMONIC (BRONFMAN)	SALONEN DG 012736/UNIVERSAL CLASSICS GROUP
14	10	22	ARVO PART	IN PRINCIPIO ECM NEW SERIES/ECM 012599/UNIVERSAL CLASSICS GROUP
15	9	22	ANDRE RIEU	GREATEST HITS DENON 17764/SLG

TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	38	#1 IL DIVO	23 WEEKS THE PROMISE SYCO COLUMBIA 39968/SONY MUSIC
2	2	9	DAVID GARRETT	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP
3	5	39	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA
4	3	10	ESCALA	ESCALA SYCO/COLUMBIA 47423/SONY MUSIC
5	4	5	NEAL E. BOYD	MY AMERICAN DREAM DECCA 012897
6	7	21	SARAH BRIGHTMAN	SYMPHONY LIVE IN VIENNA MANHATTAN 21681/BLG
7	RE-ENTRY		AHN TRIO	LULLABY FOR MY FAVORITE BIRD/ISLAND/IDJMG
8	6	14	PAUL POTTS	PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC
9	8	19	MORMON TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (NILBERG)	COME THOU FOUNT OF EVERY BLESSING MORMON TABERNACLE CHORUS 5014032
10	NEW		LAURENT KORCIA	CINEMA APM 65642
11	13	19	SHARON ISBIN	JOURNEY TO THE NEW WORLD SONY CLASSICAL 45456/SONY MASTERWORKS
12	15	65	JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.
13	11	42	YO-YO MA	YO-YO MA & FRIENDS SONGS OF JOY A PEACE SONY CLASSICAL 2414/SONY MASTERWORKS
14	14	32	MORMON TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 LO INTENTAMOS	ESPINOZA PAZ (ASL)
2	4	5	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
3	2	22	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	5	17	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
5	25	2	EL AMOR	TITO "EL BAMBINO" (SIENTE)
6	11	14	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
7	14	14	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
8	3	13	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
9	10	13	QUIEN ES USTED?	SERGIO VEGA (DISA)
10	7	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
11	15	15	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
12	14	39	TE PRESUMO	BANDA EL RECORDO (FONOVISA)
13	30	3	#1 MANOS AL AIRE	NELLY FURTADO (WELLSSTAR/UNIVERSAL MUSIC LATIN)
14	9	9	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
15	12	28	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
16	3	3	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
17	17	14	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
18	15	15	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
19	16	20	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVISA)
20	19	21	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
21	18	15	ALL UP 2 YOU	AVENTURA FEAT AKON & WISIN & YANDEL (PREMIUM LATIN)
22	NEW	DEBUT	OVARIOS	JENNI RIVERA (FONOVISA)
23	22	12	CAMINARE	INTOCABLE (EMI TELEVISION)
24	25	25	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
25	23	20	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
26	37	4	TODOCOMUNDO FONDO	RICARDO ARJONA (WARNER LATINA)
27	32	7	NECESITO DE TI	VICENTE FERNANDEZ (SONY MUSIC LATIN)
28	24	11	LOCO POR TI	LOS TEMERARIOS (FONOVISA)
29	31	31	SEXY ROBOTICA	DON OMAR (MACHETE)
30	27	3	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISA)
31	26	7	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
32	28	7	ME GUSTA ME GUSTA	LOS BUITRES DE CULACAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATIN)
33	35	35	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
34	29	1	TU CAMISA PUESTA	JENNI RIVERA (FONOVISA)
35	34	5	TE AMO TANTO	FLEX (EMI TELEVISION)
36	41	4	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA)
37	34	4	MAR ADENTRO	TOMMY TORRES (WARNER LATINA)
38	33	10	EL BALEADO	LARRY HERNANDEZ (FONOVISA/MUSIVISA)
39	NEW	NEW	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISA)
40	36	6	TU NO VALES LA PENA	CUISILLOS (MUSART/BALBOA)
41	NEW	NEW	MARIPOSA MIA	VIVANATIVA (VIV/PIMPING MUSIK)
42	39	8	ERES	CRUIZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
43	NEW	NEW	ADIOS	JESSE & JOY (WARNER LATINA)
44	NEW	NEW	MI COMPLEMENTO	LOS HURACANES DEL NORTE (DISA)
45	42	15	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVISA)
46	43	3	AJUSTE DE CUENTAS	PESADO (DISA)
47	RE-ENTRY	RE-ENTRY	EXCUSE ME	DA' ZOO (SONY MUSIC LATIN)
48	NEW	NEW	SU VENENO	AVENTURA (PREMIUM LATIN)
49	NEW	NEW	CUMBAYA	PEE WEE (EMI TELEVISION)
50	45	8	EL LATIDO DE MI CORAZON	TATI (786/ROYAL)

Los Creadores Del Pasito Duranguense debuta atop Regional Mexican Albums with their latest set, "Avanzando En La Vida," selling 4,000 copies. It's their second album to open at No. 1 following 2007's "Recio, Recio Mis Creadores." "Avanzando" also enters at No. 3 on Top Latin Albums.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	8	#1 AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	2	10	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
3	HOT SHOT DEBUT	DEBUT	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA DISA 721282/UMLE
4	3	4	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
5	6	11	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
6	4	21	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
7	5	4	TIERRA CALI	SITU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE
8	14	18	LARRY HERNANDEZ	16 MARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE
9	38	38	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
10	8	3	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE
11	6	6	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE
12	17	55	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
13	7	7	EL TRONO DE MEXICO	DESDE LA PATRIA. EN VIVO FONOVISA 354088/UMLE
14	13	14	DON OMAR	IDON MACHETE 012867/UMLE
15	49	49	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE
16	3	3	MARISELA	20 EXITOS INMORTALES IM 6614
17	6	6	ALICIA VILLARREAL	LA JEFA FONOVISA 354073/UMLE
18	16	51	DADDY YANKEE	TALENTO DE BARRIO (SONY MUSIC LATIN) EL CARTEL/MACHETE 280202/UMLE
19	15	15	EL COMPA SACRA: EL ULTIMO RAZO	HERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
20	12	11	LUIS ENRIQUE	CICLOS TOP STOP 8910
21	19	16	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
22	20	3	CONJUNTO PRIMAVERA	LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
23	24	37	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
24	21	6	LOS TIGRES DEL NORTE	LEYENDA Y TRADICION LAS GRANDES NORTINAS DE LOS BOULES DEL PUEBLO FONOVISA 354106/UMLE
25	26	19	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
26	28	44	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
27	20	20	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
28	8	8	VARIOUS ARTISTS	SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE
29	4	4	BANDA EL RECORDO	LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE
30	10	10	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
31	31	71	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE
32	29	4	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS CORRIDOS PESADOS FONOVISA 354066/UMLE
33	42	10	HECTOR ACOSTA	SIMPLEMENTE. EL TORITO D A M. VENEZUSO/UNIVERSAL MUSIC LATIN 653881/UMLE
34	34	43	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE
35	NEW	NEW	JENNI RIVERA	JENNI EDICION CD/DVD SUPER DELUXE AYANA/FONOVISA 354092/UMLE
36	36	66	MANA	ARDE EL CIELO WARNER LATINA 481788
37	43	14	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A R.C. 3397
38	33	6	HUICHO MUSICAL	QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE
39	39	37	MAKANO	TE AMO PANAMA/MACHETE 460024/UMLE
40	53	9	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615
41	41	9	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN
42	35	3	BRONCO	LA HISTORIA DE EL OIGANTE DE AMERICA DISCOS 605 53170/SONY MUSIC LATIN
43	40	12	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE
44	56	18	ALEXIS & FIDO	DOWN TO EARTH SONY MUSIC LATIN 43561
45	30	2	EL TRONO DE MEXICO	MAS FUERTE QUE NUNCA SKALONA 6894
46	37	5	TEMPO	FREE TEMPO FREE TEMPO 80100/SONY MUSIC LATIN
47	50	5	BANDA MACHOS	ESTAS SELECCIONADA SONY MUSIC LATIN 52781
48	38	27	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
49	51	38	DJ NESTY	WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA WY/MACHETE 012278/UMLE
50	59	60	MARCO ANTONIO SOLIS	LA NOCHE EN MADRID. MARCO ANTONIO SOLIS EN VIVO FONOVISA 353530/UMLE

Nelly Furtado is conquering Spanish radio as "Manos Al Aire" shoots up nearly all of the Latin airplay charts. Excluding Regional Mexican Airplay, the song has a 60%+ increase in audience across the board. On Latin Pop Airplay, "Manos" jumps 14-5 (6.6 million in audience) to become her first top 10 as a lead artist.



REGIONAL MEXICAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	NEW	DEBUT	#1 LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA DISA 721282/UMLE
2	1	4	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282
3	3	11	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
4	2	4	TIERRA CALI	SITU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE
5	6	15	LARRY HERNANDEZ	16 MARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE
6	4	38	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
7	8	29	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
8	7	7	EL TRONO DE MEXICO	DESDE LA PATRIA. EN VIVO FONOVISA 354088/UMLE
9	5	6	ALICIA VILLARREAL	LA JEFA FONOVISA 354073/UMLE
10	12	11	EL COMPA SACRA: EL ULTIMO RAZO	HERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
11	9	11	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN
12	10	3	CONJUNTO PRIMAVERA	LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
13	11	6	LOS TIGRES DEL NORTE	LEYENDA Y TRADICION LAS GRANDES NORTINAS DE LOS BOULES DEL PUEBLO FONOVISA 354106/UMLE
14	14	19	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE
15	16	39	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
16	13	8	VARIOUS ARTISTS	SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE
17	15	4	BANDA EL RECORDO	LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE
18	19	10	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
19	17	4	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS CORRIDOS PESADOS FONOVISA 354066/UMLE
20	RE-ENTRY	RE-ENTRY	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE

TROPICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	8	#1 AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	2	3	VARIOUS ARTISTS	SUPER 1'S MEGA HITS MACHETE 013149/UMLE
3	3	12	LUIS ENRIQUE	CICLOS TOP STOP 8910
4	4	10	HECTOR ACOSTA	SIMPLEMENTE. EL TORITO D A M. VENEZUSO/UNIVERSAL MUSIC LATIN 653881/UMLE
5	5	25	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA DISCOS 888/Day 1 44130/SONY MUSIC LATIN
6	8	8	VARIOUS ARTISTS	40 BACHATAS PODEROSAS LO MEJOR Y LO MEJOR 2008 HITS & ROLL 60388/SONY MUSIC LATIN
7	6	37	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MOCK & ROLL 60348/SONY MUSIC LATIN
8	NEW	NEW	OMEGA	EL DUENO DEL FLOW PLANET 90118/SONY MUSIC LATIN
9	9	17	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
10	7	18	VARIOUS ARTISTS	FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN
11	10	25	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
12	11	27	VARIOUS ARTISTS	BACHATA ROMANTICA: 1'S MACHETE 012586/UMLE
13	13	35	VARIOUS ARTISTS	BACHATAS 2009: THE #1 HITS SERIES 3 & N 50309/SONY MUSIC LATIN
14	17	51	VARIOUS ARTISTS	BACHATA # 1'S VOL. 2 MACHETE 011705/UMLE
15	14	6	VARIOUS ARTISTS	ARJONA TROPICO DISCOS 605 10520/SONY MUSIC LATIN
16	18	36	XTREME	CHAPTER DOS MACHETE /UMLE
17	12	59	VARIOUS ARTISTS	30 BACHATAS PODEROSAS LO MEJOR Y LO MEJOR 2008 HITS & ROLL 60388/SONY MUSIC LATIN
18	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2008 MOCK & ROLL 60399/SONY MUSIC LATIN
19	RE-ENTRY	RE-ENTRY	CARLOS Y ALEJANDRA	LA INTRODUCCION MACHETE 012814/UMLE
20	NEW	NEW	VARIOUS ARTISTS	SI PARA LISTED: THE FUNKY BEATS OF REVOLUTIONARY CUBA VOL. 2 WAXING DEEP 003

LATIN POP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	6	#1 PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE
2	2	49	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN /UMLE
3	3	19	MARISELA	20 EXITOS INMORTALES IM 6614
4	5	37	RICARDO ARJONA	5TO PISO WARNER LATINA 516669
5	4	20	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
6	6	71	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE
7	7	66	MANA	ARDE EL CIELO WARNER LATINA 481788
8	12	19	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615
9	8	19	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN
10	10	34	RICARDO ARJONA	SIMPLEMENTE. LO MEJOR DISCOS 605 42498/SONY MUSIC LATIN
11	9	3	BEBE	Y EMI TELEVISION 65811
12	11	14	CRISTIAN CASTRO	EL CULPABLE SOY YO UNIVERSAL MUSIC LATIN 012811/UMLE
13	14	44	REIK	UN DIA MAS DAY 1/NORTE 35579/SONY MUSIC LATIN
14	15	27	ALEJANDRO FERNANDEZ	DE NOCHE CLASICOS A MI MANERA. DISCOS 605 42419/SONY MUSIC LATIN
15	16	36	VARIOUS ARTISTS	SUPER 1'S UNIVERSAL MUSIC LATIN 012361/UMLE
16	13	8	DA' ZOO	DA' ZOO SONY MUSIC LATIN 42547
17	NEW	NEW	ALEXANDER ACHA	VOY WARNER LATINA 516116
18	18	12	VARIOUS ARTISTS	BOLEROS: 60 EXITOS MULTIMUSIC 8348
19	17	16	LAURA PAUSINI	PRIMAVERA ANTICIPADA WARNER LATINA 516627
20	19	6	TERCER CIELO	GRATE COMA SUENOS EXTRAORDINARIOS VENEZUSO/UNIVERSAL MUSIC LATIN 653702/UMLE

LATIN RHYTHM ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	10	#1 WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
2	2	21	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
3	3	14	DON OMAR	IDON MACHETE 012867/UMLE
4	4	51	DADDY YANKEE	TALENTO DE BARRIO (SONY MUSIC LATIN) EL CARTEL/MACHETE 280202/UMLE
5	7	37	MAKANO	TE AMO PANAMA/MACHETE 460024/UMLE
6	10	18	ALEXIS & FIDO	DOWN TO EARTH SONY MUSIC LATIN 43561
7	5	5	TEMPO	FREE TEMPO FREE TEMPO 80100/SONY MUSIC LATIN
8	6	27	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917

THIS WEEK		LAST WEEK		BILLBOARD JAPAN HOT 100	
(HANSHIN/SOUNDCAN JAPAN/PLANTECH) AUGUST 5, 2009					
1	69			AYAKASHI KOICHI	DOMOTO JOHNNY'S ENTERTAINMENT
2	37			ICHIGO YUZU	SENHA & GO
3	17			SEMI TSUYOSHI	NAGABUCHI NAYUTAWAVE
4	2			DIRTY FUNK	STEVE APPLETON RCA
5	10			PLUMERIA HANA UTA	AQUA TIMEZ EPIC
6	11			KOISURU HITOMI WA UTSUKUSHII	SUPERFLY WARNER
7	1			FIREWORKS	EXILE RHYTHM ZONE
8	31			ONAJI SORA WO MIAGETERU	NATSU KAI TEARBRIDGE RECORDS
9	NEW			YASASHII USO	ACID BLACK CHERRY AVEX TRAX
10	3			COMOESTA	MASS ALERT FT. MASSATTACK SONY

THIS WEEK		LAST WEEK		SINGLES	
(THE OFFICIAL UK CHARTS CO.) AUGUST 2, 2009					
1	3			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	1			BEAT AGAIN	JLS EPIC
3	2			SUPERNOVA	MR. HUDSON FT. KANYE WEST MERCURY
4	7			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
5	4			EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
6	9			SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
7	5			BULLETPROOF	LA ROUX POLYDOR
8	8			PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
9	6			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
10	10			POPPHOLLA	CHICANE ENZO/MODENA

THIS WEEK		LAST WEEK		SINGLES	
(MEDIA CONTROL) AUGUST 4, 2009					
1	1			JUNGLE DRUM	EMILIANA TORRINI ROUGH TRADE
2	2			STADT	CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN
3	3			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	4			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	5			EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
6	NEW			OH JOHNNY	JAN DELAY UNIVERSAL
7	9			HEAVY CROSS	GOSSIP KILL ROCK STARS/COLUMBIA
8	10			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
9	6			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	8			NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.

THIS WEEK		LAST WEEK		EUROPEAN HOT 100	
AUGUST 5, 2009					
1	1			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
2	3			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
3	2			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	4			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
5	5			EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
6	7			JUNGLE DRUM	EMILIANA TORRINI ROUGH TRADE
7	6			BEAT AGAIN	JLS EPIC
8	9			CA M'NERVE	HELMUT FRITZ DUST IN
9	10			SUPERNOVA	MR. HUDSON FT. KANYE WEST MERCURY
10	11			STADT	CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN
11	8			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
12	13			LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL
13	12			RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
14	NEW			DADDY DJ	CRAZY FROG PLAY ON
15	14			AYO TECHNOLOGY	MILOW HOMERUN/MUNCH
16	19			HEAVY CROSS	GOSSIP KILL ROCK STARS/COLUMBIA
17	15			LOVE GAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
18	29			SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
19	18			NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.
20	55			21 GUNS	GREEN DAY REPRISE

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
(NIELSEN SOUNDCAN INTERNATIONAL) AUGUST 15, 2009					
1	20			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
2	1			KNOCK YOU DOWN	KERI HILSON FT. KANYE WEST & NE-YO MOSLEY ZONE 4/INTERSCOPE
3	2			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
4	3			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
5	5			SUPERNOVA	MR. HUDSON FT. KANYE WEST MERCURY
6	4			BEAT AGAIN	JLS EPIC
7	6			EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALATION/AATW
8	9			SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
9	8			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
10	7			BULLETPROOF	LA ROUX POLYDOR
11	10			PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
12	NEW			SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
13	11			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
14	13			POPPHOLLA	CHICANE ENZO/MODENA
15	12			BATTLEFIELD	JORDIN SPARKS 19/JIVE/JLG

THIS WEEK		LAST WEEK		SINGLES	
(SNEP/IFOP/TITE-LIVE) AUGUST 4, 2009					
1	1			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
2	2			CA M'NERVE	HELMUT FRITZ SONY
3	3			LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL
4	NEW			DADDY DJ	CRAZY FROG PLAY ON
5	5			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
6	4			SHOW CE SOIR	BISSO NA BISSO UP
7	6			WITHOUT YOU (PERDUE SANS TOI)	OCEAN DRIVE/DJ ORISKA STRATEGIC MARKETING
8	7			RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW
9	8			MEME PAS FATIGUE!	KHALED & MAGIC SYSTEM ARTOP
10	9			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN

THIS WEEK		LAST WEEK		SINGLES	
(NIELSEN BDS/SOUNSCAN) AUGUST 15, 2009					
1	1			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE/UNIVERSAL
2	2			FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY MUSIC
3	3			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA/EMI
4	4			PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
5	9			YOU BELONG WITH ME	TAYLOR SWIFT BIG MACHINE/OPEN ROAD/UNIVERSAL
6	8			WAKING UP IN VEGAS	KATY PERRY CAPITOL/EMI
7	5			BATTLEFIELD	JORDIN SPARKS 19/JIVE/SONY MUSIC
8	7			SUMMER GIRL	STEREOS UNIVERSAL
9	NEW			SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN/EMI
10	13			KNOCK YOU DOWN	KERI HILSON FT. KANYE WEST & NE-YO MOSLEY ZONE 4/INTERSCOPE/UNIVERSAL

THIS WEEK		LAST WEEK		SINGLES	
(ARIA) AUGUST 2, 2009					
1	1			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	9			SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
3	3			PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	4			BATTLEFIELD	JORDIN SPARKS 19/JIVE/JLG
5	6			YOU BELONG WITH ME	TAYLOR SWIFT BIG MACHINE
6	10			FUNHOUSE	PINK LAFACE/JLG
7	5			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
8	8			NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.
9	11			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND VIRGIN
10	7			THE LAST DAY ON EARTH	KATE MILLER-HEIDKE SONY

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
AUGUST 5, 2009					
1	2			MICHAEL JACKSON	THE COLLECTION EPIC
2	1			MICHAEL JACKSON	KING OF POP EPIC
3	5			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
4	3			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY
5	4			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	9			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
7	7			MICHAEL JACKSON	NUMBER ONES EPIC
8	10			BILLY TALENT	III WARNER MUSIC CANADA/WARNER
9	6			MICHAEL JACKSON	THRILLER EPIC/LEGACY
10	8			MICHAEL JACKSON AND JACKSON FIVE	THE MOTOWN YEARS MOTOWN/UMI
11	40			A-HA	FOOT OF THE MOUNTAIN UNIVERSAL
12	12			FLORENCE & THE MACHINE	LUNGS ISLAND
13	13			PAOLO NUTINI	SUNNY SIDE UP ATLANTIC
14	11			U2	NO LINE ON THE HORIZON MERCURY
15	22			BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA

THIS WEEK		LAST WEEK		DIGITAL SONGS	
(FIMI/NIELSEN) AUGUST 3, 2009					
1	1			DOMANI	21.04.2009 ARTISTI UNITI PER L'ABRUZZO SUGAR
2	2			MANOS AL AIRE	NELLY FURTADO NELLSTAR/UNIVERSAL
3	4			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
4	15			FLY HIGH	SHAGGY FT. GARY PINE "NESTA" BIG YARO/TIME
5	3			INDIETRO	TIZIANO FERRO CAPITOL
6	12			LOBA/SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC
7	9			PER DIMENTICARE	ZERO ASSOLUTO RTI
8				I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
9	6			NOT FAIR	LILY ALLEN REGAL/PARLOPHONE
10	7			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

THIS WEEK		LAST WEEK		SINGLES	
(PROMUSICAE/MEDIA) AUGUST 5, 2009					
1	3			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
2	4			COLGANDO EN TUS MANOS	CARLOS BAUTE/MARTA SANCHEZ ORD
3	5			MOVING	MACACO EMI
4	1			HOT	INNA VALE
5	11			SUMMERCAT	BILLIE THE VISION & THE DANCERS ADRIAN
6	6			THRILLER	MICHAEL JACKSON EPIC/LEGACY
7	10			LOBA	SHAKIRA SONY MUSIC LATIN/EPIC
8	2			THE BOY DOES NOTHING	ALESHA DIXON ASYLUM
9	8			HALO	BEYONCE MUSIC WORLD/COLUMBIA
10	7			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

THIS WEEK		LAST WEEK		ALBUMS	
(BIMSA) AUGUST 5, 2009					
1	1			MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY
2	2			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY
3	3			VARIOUS ARTISTS	ATREVIETE A SONAR UNIVERSAL
4	4			MICHAEL JACKSON	GREATEST HITS - HISTORY VOL. 1 EPIC/LEGACY
5	8			WISIN/YANDEL	LA REVOLUCION UNIVERSAL
6	7			MICHAEL JACKSON	DANGEROUS EPIC/LEGACY
7	6			MICHAEL JACKSON	NUMBER ONES EPIC
8				MARIA JOSE	AMANTE DE LO AJENO OCEANA/SONY
9	10			MICHAEL JACKSON	HISTORY - PAST PRESENT & FUTURE BOOK 1 EPIC/LEGACY
10	15			VICENTE FERNANDEZ	NECESITO DE TI SONY

THIS WEEK		LAST WEEK		SINGLES	
(ULTRATOP/GFK) AUGUST 5, 2009					
1	1			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
2	2			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
3	53			SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
4	3			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
5	7			COMME DES ENFANTS	COEUR DE PIRATE BARCLAY

THIS WEEK		LAST WEEK		ALBUMS	
1	1			MICHAEL JACKSON	THE COLLECTION EPIC
2	2			MICHAEL JACKSON	KING OF POP EPIC
3	4			THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE
4	3			MICHAEL JACKSON AND JACKSON FIVE	THE MOTOWN YEARS MOTOWN/UMI
5	5			COEUR DE PIRATE	COEUR DE PIRATE BARCLAY

THIS WEEK		LAST WEEK		SINGLES	
(MEDIA CONTROL) AUGUST 5, 2009					
1	1			WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
2	2			I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
3	NEW			SEXY BITCH	DAVID GUETTA FT. AKON GUM/VIRGIN
4	6			I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	3			HEAVY CROSS	GOSSIP KILL ROCK STARS/COLUMBIA

THIS WEEK		LAST WEEK		ALBUMS	
1	1			MICHAEL JACKSON	KING OF POP EPIC
2	2			THE BASEBALLS	STRIKE! WARNER
3	3			MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY
4	4			MICHAEL JACKSON	THE COLLECTION EPIC
5	7			BILLY TALENT	III ATLANTIC

THIS WEEK		LAST WEEK		SINGLES	
(YLE) AUGUST 5, 2009					
1	1			JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
2	5			NEW VIBRATION	WALDO'S PEOPLE SONY MUSIC LATIN/EPIC
3	NEW			CELEBRATION	MAONNA WARNER BROS.
4	11			BADEN BADEN	CHISU HMC
5	8			JUURET	ANTTI TUUSKU HMC

THIS WEEK		LAST WEEK		ALBUMS	
1	1			ANNA PUU	ANNA PUU RCA
2	2			MICHAEL JACKSON	THE ESSENTIAL EPIC
3	25			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	3			PMMP	VEDEN VARAAN RCA
5	1			CHEEK	JARE HENRIK TIHONEN RAHINA

THIS WEEK		LAST WEEK		SINGLES	
(MAHASZ) JULY 31, 2009					
1					

15 MINUTES (Almo Music Corp., ASCAP/Multitone Music, ASCAP/EMI Blackwood Music, Inc., BMI), HL, CS 25
1ST NAME, LAST NAME (Bizzy Boy Publishing BMI)

21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Publishing, Inc., ASCAP), HL/WB, H100 26

5 STAR CHECK (Give Me Me, ASCAP/Copyright Control), RBH 27

A

ABUSADORA (Universal/Musica Unica Publishing, BMI/EMI Blackwood Music, Inc., BMI), LT 8

ADIOS (Not Listed) LT 43

AINT 'N JUSTE DE THE WICKED (42USKY Entertainment, Inc., ASCAP/Sony/ATV), RBH 18

ARRE DE CUENTAS (Edmonda, ASCAP/Siempre Music Pacific Latin Copyright, Inc., ASCAP), LT 46

ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird's Music, BMI), HL/WB, CS 30

ALL UP 2 YOU (Premium Latin Publishing, ASCAP/Bye-Bye Productions, Inc., ASCAP/Sony/ATV), RBH 18

ASCAP/EMI Blackwood Music, Inc., BMI/Universal-Musica Unica Publishing, BMI), HL/WB, LT 21

ALRIGHT (Cadaja Publishing, ASCAP/Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WB, CS 1, H100 34

ALWAYS STRAPPED (Money Mack, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Dark Keys Publishing, BMI), WB, H100 83, RBH 19

AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Totally Wrathless Music, BMI/Big Loud Bucks, BMI), HL/WB, CS 19, H100 54

ALPHONSO (The Patron Publishing, ASCAP), LT 5

AQUA ESTOY YO (Fonovisa Publishing, ASCAP/Sony/ATV Discos, ASCAP/Nana Matuca Music, SESAC/Universal Music Publishing, Inc., ASCAP/Sony/ATV Sounds LLC, SESAC), LT 15

B

BAD HABITS (Sony/ATV Tunes LLC, ASCAP/Muszevel, ASCAP/Ben Ami Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 26

BALEADO (Not Listed), LT 38

BAREFOOT AND CRAZY (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Rhett/Beck Music, BMI/Strng Stratcher Music, BMI), HL/WB, CS 12, H100 81

BATTLEFIELD (Write 2 Love, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc., ASCAP/S.M.Y., ASCAP/Universal Music Publishing, Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Bow The Speaker Music, Inc., ASCAP), RBH 26

BECKY (First N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Tunes LLC, BMI), HL/WB, RBH 54

BEER ON THE TABLE (Ash Street Music, BMI/Big Loud Bucks, BMI/Shot Bud Pacific, SESAC/Songs Of Bug, SESAC/Pacific Wind Music, SESAC/25 North Publishing, BMI), CS 5

BELIEVERS (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steel Wheels Music, BMI/Kritone Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing Company, BMI/This Town Music, BMI), HL/WB, CS 31

BE ON YOU (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music Publishing, Inc., ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 80

BEST DAYS OF YOUR LIFE (Rockie Butt, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, CS 9, H100 52

BEST I EVER HAD (Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Ting Music, BMI/Wispspire Music, BMI/Songs Of Universal, Inc., BMI/Sony/ATV Tree Publishing, BMI), HL/WB, H100 2, RBH 2

THE BEST PART OF THE DAY (Rockie Gordon Jr., BMI/Cecile Barker Publishing, ASCAP), RBH 66

BETTER BELIEVE IT (Tini Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music, Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI), HL/WB, CS 7

BIG GREEN TRACTOR (Say Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Call, BMI/Cal IV Entertainment, LLC, BMI/Old Desperados, ASCAP/N2D Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC), WB, CS 6, H100 28

BIRTHDAY SEX (Jeremy Felton Publishing Designee, 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, RBH 49

BOH (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Who's Only About Music, ASCAP/Radic Davis Music Group, ASCAP), WB, RBH 77

BONFIRE (Key Brothers Music, BMI/Key Brothers Music, BMI/Nashvilleville Songs, BMI/KRO Music, BMI/Morgan Mustang Music, BMI/Trippe Stone Music, BMI/Morgan Mustang Music, ASCAP), CS 29

BOOM BOOM POW (Will I Am Music, Inc., BMI/Nawasha Networks, BMI/Jessie Music, Inc., BMI/HeadPhone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc., ASCAP), CLM/HL, H100 8, RBH 79

ROOTS ON (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kirney Empire Music, BMI/CC, BMI), CS 5, H100 55

BODDY DEW (Devoxx/Ketter Publishing Designee, BMI/GS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 63

BREAK UP (Team S Dot Publishing, BMI/LeVeegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 31, RBH 3

BUY YOU A ROUND (UP AND DOWN) (Not Listed), RBH 84

C

CAMINARE (SECA, BMI), LT 23

CANT LAST A DAY (Alia Rose Music, BMI/American League Music, BMI), RBH 56

CANT LIVE WITHOUT YOU (T And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hoyt Songs, ASCAP/EMI April Music, Inc., ASCAP/Axxy Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/VP Music (Motel Music), ASCAP), HL/WB, RBH 30

CAUSA Y EFECTO (Not Listed), LT 4

CHAMPION (Gutta Publications, BMI/Trac-N-Field Entertainment LLC, ASCAP/Notting Dale Songs, Inc., ASCAP/Tetragrammation Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Nivac Type Music, ASCAP/Universal Music - 2 Times LLC, ASCAP/First N' Gold Publishing, BMI/Sony/ATV Tunes LLC, BMI/Ben-Ghaz Music, Inc., BMI/Wanderock Music, BMI/Sugar Hill Music Publishing, BMI), HL/WB, RBH 73

THE CLIMB (Vivastyle Music, ASCAP/Hopless Rose Music, ASCAP/Music Of Stage Three, BMI/Make It Big Music, BMI), WB, CS 26, H100 22

CLOSER TO LOVE (EMI Blackwood Music, Inc., BMI/Facette Aside Music, BMI/JCLB Music Publishing, BMI/59 Cadillac Music, BMI/Maume, BMI), RBH 76

CLOSE TO YOU (Evergreen Copyrights, BMI), RBH 76

CLOSE TO BACK TO ME (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Starline Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI), HL, H100 87

COMO UN TATUJE (Arpa Music, LLC, BMI), LT 11

COMPREENDE (Universal Music, Inc., ASCAP), LT 7

COOL (T-Bird's Music, BMI/EMI Blackwood Music, Inc., BMI/RAMP Monogamy, ASCAP/Crump Tight Publishing, Inc., ASCAP), HL/WB, RBH 44

COUNTRY FOLKS (LIVIN' LOUD) (EMI Blackwood Music, Inc., BMI/Geoffrey Stokes Nielson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 49

EL CULPABLE SOY YO (Blue Deep, BMI), LT 8

CUMBAYO (EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI/Norega Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/The Kids Publishing, BMI), LT 49

D

DANCIN ON ME (Phrase Ambassador Publishing, SESAC/Scitla Hill, ASCAP/Sally Ruth Ester Publishing, BMI), RBH 61

DIGITAL GIRL (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music, Inc., ASCAP/Phase Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - 2 Songs, BMI/Nappy Pub Music, BMI/Universal Music Publishing, Inc., ASCAP), HL/WB, RBH 70

D.O.A. (DEATH OF AUTO-TUNE) (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/No I D Music, BMI/Chrystal Songs, BMI/Unichappell, Inc.), HL/WB, H100 86, RBH 53

DO I Planet Peanut, BMI/Murah Music Corporation, BMI/Back Music Group, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLET Publishing, BMI/DW/Haywood Music, BMI), WB, CS 32

DON'T STAY (Imagem Music Limited, IMRO), RBH 89

DON'T TRUST ME (Master Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matai Ball Music, BMI/Dick Jones, LLC, BMI), HL/WB, H100 20

DO I Planet Peanut, BMI/Murah Music Corporation, BMI/Back Music Group, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLET Publishing, BMI/DW/Haywood Music, BMI), WB, CS 32

DON'T STAY (Imagem Music Limited, IMRO), RBH 89

DON'T TRUST ME (Master Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matai Ball Music, BMI/Dick Jones, LLC, BMI), HL/WB, H100 20

DOWN (Back Music Group, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLET Publishing, BMI/DW/Haywood Music, BMI), WB, CS 32

DON'T STAY (Imagem Music Limited, IMRO), RBH 89

DON'T TRUST ME (Master Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matai Ball Music, BMI/Dick Jones, LLC, BMI), HL/WB, H100 20

E

EGO (Evis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Unice Bobby Music, BMI/EMI April Music, Inc., ASCAP/B-D Publishing, ASCAP), HL, H100 39, RBH 4

EIGHT SECOND RIDE (Universal Music - Careers, BMI/Shante Mak Publishing, BMI/Drive It Home Music Publishing, Inc., IMRO/FSMJ, IMRO/State One Music Corp., BMI), HL, H100 23

EPIPHANY (I'M LEAVING) (Universal Music - 2 Songs, BMI/Fen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL/WB, RBH 28

EVERY (C.K. Jointz, BMI/Ensign Music Corporation, BMI), RBH 7

EVERY GIRL (Young Music Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Livin Publishing, ASCAP/Hendeworks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc., ASCAP), HL/WB, H100 16, RBH 6

EXCUSE ME (Sony/ATV Tunes LLC, ASCAP), LT 47

F

FALLING FOR YOU (Cococaine Music, BMI/EMI April Music, Inc., ASCAP/R-Rated Music, ASCAP), HL, H100 43

FEELS JUST LIKE A LOVE SONG (Universal Music - Careers, BMI/Radio Music, BMI/Sony/ATV Tree Publishing Company, BMI/Fan In The Art Publishing, BMI/Moonscar Music, BMI/Little Blue Typewriter Music, BMI), HL, CS 59

FIGHT LIKE A GIRL (Getting Grown Music, BMI/KupKak Music, BMI/Osmunson Publishing, BMI/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BMI/Big Loud Bucks, BMI/Regan Music Publishing, ASCAP), WB, CS 35

FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 7

FRANKY (Deion The Don Publishing, BMI/SKO N GO Music Group, ASCAP), RBH 71

FROM MY HEART TO YOURS (Imagem Music Limited, IMRO), RBH 41

FUE SU AMOR (956 Music, BMI/Agula Rad, SESAC), LT 17

FUTURISTIC LOVE (ELROY) (Leland Austin Publishing Designee, BMI/Ricco Barrino Music, ASCAP/Trenchwerk Music, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP), WB, RBH 88

G

GETTIN' YOU HOME (THE BLACK DRESS SONG) (Runnin Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/I Want To Hold Your Song, BMI), HL, CS 2, H100 23

GIVING MYSELF (I Live Em Thicke Music, ASCAP), RBH 9

GO IN ME (EMI April Music, Inc., ASCAP/Wet Ice Music, ASCAP/That's Plum Song, ASCAP/I's Tea Type, ASCAP), H100 92, RBH 17

GOIN THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddie's Music, ASCAP), RBH 8

GOODBYE (Antonio Dixon's Muzik, ASCAP/EMI April Music, Inc., ASCAP/Ivring Music, Inc., BMI/E D Dux II Music, BMI/Underdog East Songs, BMI/Damon Duke Music Publishing, ASCAP/Jaylen Adams Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foxy Music, Inc., SESAC/Unichappell, Inc., BMI), HL/WB, H100 59

GOOD GIRLS GO BAD (Blat Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Are Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Big Music, Incorporated, BMI/J Kasher Publishing, ASCAP), HL/WB, H100 10

H

HALO (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Love, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidd Music, BMI/Beige Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 23

HATERS (Lyfe In Publishing, ASCAP/Chris "CHRIZO" Fyfe, GEMA/Thomas T "CHURCH" Church, GEMA/Sky High Entertainment, GbP/Mospinz Music, BMI), RBH 74

HE AINT WIT ME NOW (THO) (Darn Rich Music, BMI/Universal Music, Inc., BMI), HL, RBH 97

HE COULD BE THE ONE (Wonderland Music Company, Inc., BMI/Wall Disney Music Company, ASCAP), H100 71

HENRY CARTWRIGHT'S PRODUCE STAND (Hope-N-Cal Music, BMI/Trent Tomlinson Songs, BMI/Songs Of Springhigh, BMI/Songs Of Dazahn, BMI/Gimme Them Gimme Them Songs, BMI/Eveen Katz Music, BMI/Cal IV Entertainment, LLC, BMI), CS 47

HER DIAMONDS (J Rule Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 36

HERE WE GO AGAIN (RH Publishing, ASCAP/Hey Kiddo Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Part Time Buddha Productions, ASCAP), H100 53

HONKY TONK STOMP (Sony/ATV Tree Publishing Company, BMI/Showbiz Music, BMI/Ten Me On Music, BMI/Orbison Music, LLC, BMI/Evergreen Copyrights, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI), CS 60

HOTEL ROOM SERVICE (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jimpub, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrystal Music Ltd., PRS), HL/WB, H100 15

MI COMPLEMENTO (Not Listed), LT 44

HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music), ASCAP), WB, CS 42

HUSH HUSH (Pop-Voich Music, AB/Songs Of Universal, Inc., BMI/Sweat Sweden Music, AB/Songs Of Universal Music Publishing, BMI/P & P Songs Ltd., BMI/She Rights Music, BMI/Universal-PolyGram International, ASCAP/Perren-Vibes Music, Inc., ASCAP), HL/WB, H100 77

ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Minder Music Publishing, ASCAP/Ultra Tunes, ASCAP), H100 42, RBH 12

I DO NOT HOOK UP (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Bug Music, Incorporated-EMI, BMI/Reverend Bill Music, BMI/EMI Blackwood Music, Inc., ASCAP/Get A Load Of This Music, ASCAP), H100 11, 13

IF THIS ISN'T LOVE (B-Lineeek Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/GiveMeAMIM Publishing, ASCAP/EMI April Music, Inc., ASCAP/Tnt Explosive Publishing, ASCAP), RBH 34

IF TODAY WAS YOUR LAST DAY (Warner-Tamerlane Publishing Corp., BMI/Arm Your Dillo Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music - 2 Songs, BMI/Nappy Pub Music, BMI/Universal Music Publishing, Inc., ASCAP), HL/WB, RBH 70

I GOTTA FEELING (Will I Am Music, Inc., BMI/Jessie Music, Inc., BMI/Tab Magnelic Publishing, BMI/Cherry River Music Co., BMI/HeadPhone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Strauss, Bernstein & Co., Inc., ASCAP/Ricco Barrino, SACEM), CLM/HL, H100 11, 13

I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Livly Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc., ASCAP/My A Raver Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 36, H100 97

IKNOW YOU WANT ME (CALLE OCHO) (Don Williams Music Publishing, ASCAP/Universal Music Publishing, ASCAP/Alma Tunes, ASCAP/Do It Yourself Music Group S.I., SIAE/Amo Entertainment, BMI), WB, CS 10, H100 90

I LOOK GOOD (Istanbul Music, BMI), RBH 78

I LOVE YOU (R Kelly Music, Inc., BMI/Universal Music Publishing, Inc., BMI), HL/WB, RBH 21

I LOVE IT (PARTY AYE AYE) (My Seeds Music, ASCAP/Wilane Music, Inc., ASCAP/North Port Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 94

I'M ALIVE (Sony/ATV Milene Music, ASCAP/Islandsoul Music LLC, ASCAP/Sony/ATV Cross Keys Music Publishing, ASCAP/Sony/ATV Acuff Rose Music, BMI/Back Music Group, BMI/Face Britte Music, ASCAP/Big Loud Bucks, BMI), CS 41

I'M GOING IN (Not Listed), RBH 93

I'M GOOD (More Water from Nazareth Publishing, ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music, Inc., BMI/Thornton Trust Publishing, BMI/Neighborhood Pusta Publishing, BMI), HL, RBH 75

I'M IN MIAMI TRICK (Nu80's Publishing, ASCAP), H100 11

IMMA PUT IT ON HER (The Crawford Legacy Music Publishing, ASCAP/Jance Combs Publishing, BMI/EMI April Music, Inc., ASCAP/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Basement Funk South, BMI/Novak North, SESAC/Delisa Curry Publishing, SESAC/Danbury Publishing, SESAC/25 North Publishing, ASCAP/Buntlaworth Publishing, SESAC/2 Dada Music Publishing, ASCAP), HL/WB, RBH 40

IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WB, H100 10, RBH 38

IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WB, H100 10, RBH 38

IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WB, H100 10, RBH 38

INDIAN SUMMER (Sony/ATV Tree Publishing Company, BMI/Buffalo Prairie Songs, BMI/Showbiz Music, BMI/Love Monkey Music, BMI), HL, CS 18

I NEED A GIRL (Naked Under My Clothes, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Tunes LLC, ASCAP/Strauss Co., LLC, BMI/EMI April Music, Inc., ASCAP), HL, H100 80, RBH 8

IN LOVE WITH ANOTHER MAN (Nappy Puddy Music, BMI/Universal Music - 2 Times LLC, ASCAP/backpack-anis music publishing, BMI), HL/WB, RBH 45

I RUN TO YOU (Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/Universal Music Publishing, Inc., BMI/Showbiz Music, Inc., SESAC/Multi-Songs, BMI/SESAC/Sony/ATV Tree Publishing Company, BMI/TFDoudgalsmusic, BMI), HL/WB, CS 8, H100 40

I STILL LIKE BOLOGNA (EMI April Music, Inc., ASCAP/Tr-Angels Music, ASCAP), HL, CS 50

IT'S A LITTLE LOVE (Not Listed), RBH 82

IT'S A BUSINESS DOING ASSURE WITH YOU IT (Close These Songs, ASCAP/Bret James Publishing, ASCAP/Three Music, Inc., BMI/Mo Music Productions, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Anaesthetic Publishing, SOCAN), WB, CS 13, H100 73

IT'S A GIRL THING (Warner-Tamerlane Publishing Corp., BMI/Jessie Lee Music, BMI/Circle Songs, ASCAP/Full Circle Music, BMI/Beige Heights Music, BMI/Universal Music Publishing, Inc., BMI), HL, H100 23

I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, CS 46

I WANT MY LIFE BACK (Sixteen Stars Music, BMI/Frank Myers Music, BMI/HorPro Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP/ASCAP), CS 37

JOEY (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Digital Music, BMI/Sony/ATV Tree Publishing Company, BMI/Mr. Bubba Music, BMI), CS 19

JUMP (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Serious Sculptures, ASCAP/Beat Piel Music, ASCAP/EMI April Music, Inc., ASCAP/Ollie G Music, ASCAP/Check Your Pulse Publishing, BMI/Nelstar Publishing, SOCAN/Dat Damon Dean, BMI), HL, H100 57

JUST A KISS (Viva Panama, ASCAP/JoGlo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing & Music Farnamem LLC, ASCAP/Mars Force Music, ASCAP/Northeast Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WB, RBH 51

EL KATCH (Twins House Of Music, ASCAP/Permusic, ASCAP), LT 20

KNOCK YOU DOWN (Danjandra Muzik, SESAC/W.B.M. Music, SESAC/Kerkey Music, ASCAP/Universal Music Publishing, Inc., ASCAP/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Super Sayin Publishing, BMI/Yasina Music Publishing, Inc., ASCAP/David M. Ehrlich, PC, ASCAP/Phase Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WB, H100 4, RBH 11

LA GRANJA (Not Listed), LT 39

LAST CHANCE (WB Music Corp., ASCAP/Songs In The

Key Of B Flat, Inc., SESAC/Northern South, SESAC/EMI Combine Music, SESAC/Foxy Music, Inc., SESAC/Jaylen Adams Music Publishing, SESAC/Christian Combs Publishing, SESAC/Anac Tracks, ASCAP), HL/WB, H100 63, RBH 5

EL LATIDO DE MI CORAZON (Not Listed), LT 50

LIVING FOR THE NIGHT (George Straight Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, CS 7, H100 65

LOBA (The Caramel House Music, BMI/Ensign Music Corporation, BMI/Poedeon Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Clippers, S.L./Warner Chappell Music Spain S.A., SGAE/Amali Coast Music, BMI/Chrystal Songs, BMI), HL/WB, LT 2

LOCO POR TI (Universal Music, Inc., ASCAP), LT 28

LO INTENTAMOS (Not Listed), LT 1

LOL - I (Not Listed), BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinceydecie Music Publishing, BMI/Chet Huxtable Publishing, BMI/Soula 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, RBH 37

LONG LINE OF LOSERS (Kevin Fowler Music, ASCAP), CS 18

LONG PAST GONE (Megan Mullins Music, BMI/Cal IV Songs, ASCAP/Cal IV Entertainment, LLC, BMI), CS 57

LOVE DRUNK (Martin Johnson Music, ASCAP/EMI April Music, Inc., ASCAP/Mayday Malone Music, ASCAP/Slate One Songs America, ASCAP/SI Songs, ASCAP/EMI Blackwood Music, Inc., BMI/Reptilian Music, BMI), CS 48

LOVEGANE (Stefan Germanotta p/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/Gloove Music, Inc., BMI/RedOne Productions LLC, BMI), HL, H100 9

LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), CS 40, H100 46

LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing Company, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 17, H100 85

MAJIC (563 Music Publishing, ASCAP/Universal Music - 2 Songs, BMI/EMI Blackwood Music, Inc., BMI), HL/WB, RBH 68

MAKE HER SAY (Erise's Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music, Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/Nappy Pub Music, BMI/Universal Music T2, BMI/EMI April Music, Inc., BMI/Pulse Music, ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/BN Publishing, ASCAP/2 The Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/EMI Blackwood Music, Inc., BMI/Phase Gimme My Publishing, ASCAP), HL/WB, RBH 90

MANOS AIRE (Not Listed), LT 13

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Enterprises names **Herb Agner** VP of content development and acquisitions. He was an independent consultant for **Brian Wilson**, the estate of **Nat "King" Cole**, **George Thorogood & the Destroyers**, **33 1/3 Records** and **Capitol Records/EMI**.

Frank Sinatra Enterprises and Rhino Entertainment name **Sara Nemerov** senior VP of consumer products and brand licensing. She was VP of global licensing at the **Trump Organization**.

EMI Music promotes **Dan Duncombe** to VP of digital marketing for EMI Music U.K. & Ireland, appoints **Achim Fettig** senior VP of digital marketing for continental Europe and names **Geoff Smith** digital director for the company's catalog unit. Duncombe was digital director at **Parlophone**, Fettig was executive VP at **EMI Music Germany, Switzerland & Austria**, and Smith was a consultant at **Blueprint Digital**.



PUBLISHING: Peermusic names **Julio Bagué** manager for **Peer International Corp. of Puerto Rico**. He will continue in his role as creative director of peermusic's Miami office.

BMI promotes **Russ Blose** to assistant VP of strategic operations. He was senior director of strategic solutions.

Sony/ATV Nashville appoints **Kim Wiggins** creative manager. She was creative director at **Blacktop Music Group**.

DIGITAL: The social networking site **Bebo** names **Stephane Panier** head of global operations. He was VP/COO.

LEGAL: The international law firm **Luther** in Munich taps **Jürgen Becker** as an attorney, where he'll reinforce the law firm's intellectual property and media activities. He was CEO of the German collection society **GEMA**.

—Edited by Mitchell Peters

GOODWORKS

CHAO RECORDING BENEFITS BUENOS AIRES PSYCHIATRIC HOSPITAL

When the Latin alternative artist **Manu Chao** goes to Buenos Aires, he visits his friends at the psychiatric facility **Borda Municipal Hospital**. In recent years, he has also appeared on a patient-run radio station that broadcasts from the facility.

"It came onto Manu's radar during one of his many trips to Buenos Aires," says the artist's manager, **Tomás Cookman**, who's also president of **Nacional Records**. "He listened and was fascinated."

The patients who run the 15-year-old station "talk more than they actually play music," **Cookman** says, but **Chao** has developed a fondness for it. So during one of his visits, **Chao** brought some studio equipment and recorded 20 songs that feature storytelling from some of the patients. "The final result was almost 40 minutes of listenable joy," **Cookman** says. "It's basically **Manu** playing, with the help of some of the patients; all of the lyrics and speeches are from the patients."

The recording was recently made available for download on **VivaLaColifata.org**. **Chao** is encouraging his fans to pay what they want for the album, and 100% of the proceeds go to the hospital. "It's basically to raise money, because as with most insane asylums around the world, they're definitely not on the top of most people's budget lists," **Cookman** says. "There are people paying \$1 and there are people paying \$100."

Cookman notes that it's too early to tell how much the project will raise, "but in the short amount of time that this has come out, people have been responding." —*Mitchell Peters*



The **Sixers Dancers**, the dance team for the **Philadelphia 76ers**, hung out with DJ/Korn frontman **Jonathan Davis** at **Harrah's Resort** in **Atlantic City, N.J.** The troupe had just finished a daylong photo shoot for the **76ers'** new Dance Team calendar at **Harrah's** pool when they met with **Davis**, who performed at the **Pool After Dark** party. Joining **Davis**, from left, are **Sixers Dancers** **Kate, Chenelle, Erica, Ashley** and **Danielle**. PHOTO: COURTESY OF SIXERS.COM

Martina McBride is touring the **United Kingdom** for the first time in 15 years. Her current album, "Shine," was the album of the week on **Radio 2** (the **United Kingdom's** most-listened-to station) and **BBC Northern Ireland**. Pictured at the **O2 Arena** in **London** at her **July 31** show are, from left, **Richard Wootton** of **Richard Wootton Publicity**, **Sony Music Nashville** executive VP **Butch Waugh**, **McBride's** manager **Bruce Allen**, **Sony Music U.K.** international product manager **Kieran Thurgood**, **McBride**, **Sony Music U.K.** director of catalog marketing **Phil Savill**, **Sony Music Nashville** chairman **Joe Galante** and **Sony Music Nashville** senior VP of sales and operations **Paul Barnabee**.



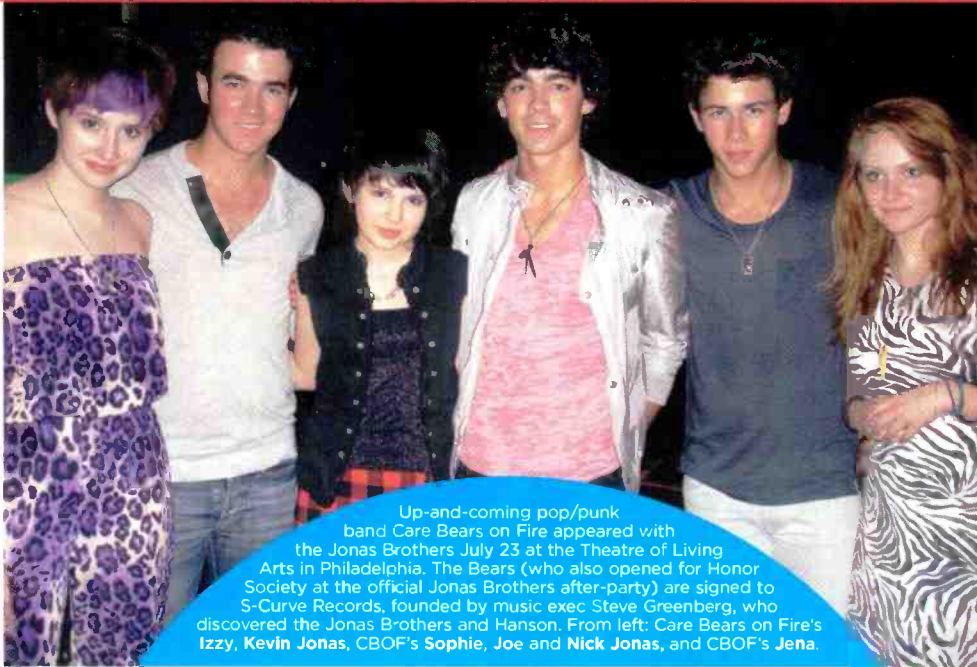
LATIN ALTERNATIVE MUSIC CONFERENCE

During the second week of July the 10th annual the **Latin Alternative Music Conference** visited **New York**. The five-day event featured established and upcoming acts, as well as panels on topics like social networking in the music business and the role of terrestrial radio stations in the digital age. The conference averages 25,000 attendees and provides extensive networking opportunities with the genre's leading personalities. The gathering, which has previously been held in **Canada, Mexico** and **Argentina**, will cross borders again this fall. PHOTOS: COURTESY OF NATACHA NESCA

TOP LEFT: The "Quiero Ser Tu 'Friend': Social Networking, Online Advertising & Making a Living in the Music Business" panel included, from left, **Nacional Records/Cookman International** VP of business affairs and media relations **Josh Norek**, **Blake Zidell & Associates** founder **Blake Zidell**, **Billboard.com** associate editor **Monica Herrera**, **Terra** VP of programming **Angel Sepulveda**, **Fader Media** associate publisher **Melanie Samarasinghe**, **Downtown Records** head of digital **Doug Smiley**, **Alternative Distribution Alliance** head of social networking and digital operations **Michael Oliverio** and **Hoodiny Entertainment Group** executive VP **Ariel Bellumio**.

BOTTOM LEFT: Participants on the "You Can Go Your Own Way: Indie Artist Touring Success Stories & Tribulations" panel, from left: **Frank Madrid Arts & Consulting** founder **Frank Madrid**, **Los Amigos Invisibles** member **Jose Luis Pardo**, **Paradigm Talent Agency** booking agent **Duffy McSwiggin**, **Sounds of Brazil** owner **Larry Gold**, **Windish Agency** founder **Tom Windish**, **City Parks Foundation/Central Park SummerStage** director of music programming **Erika Elliott** and **Zizek/ZZK Records** founder **Grant Dull**.





Up-and-coming pop/punk band Care Bears on Fire appeared with the Jonas Brothers July 23 at the Theatre of Living Arts in Philadelphia. The Bears (who also opened for Honor Society at the official Jonas Brothers after-party) are signed to S-Curve Records, founded by music exec Steve Greenberg, who discovered the Jonas Brothers and Hanson. From left: Care Bears on Fire's Izzy, Kevin Jonas, CBOF's Sophie, Joe and Nick Jonas, and CBOF's Jena.



Keith Urban shows Global Spectrum employees how to live a "Better Life" prior to his Aug. 1 performance at the Wachovia Center in Philadelphia. From left: Global Spectrum staff accountant Marc Pelepko and box-office manager Jonelle Martin, Urban, Global Spectrum assistant marketing manager Erin Bilton and box-office manager Nancy Morelli. PHOTO: COURTESY OF GLOBAL SPECTRUM

INSIDE TRACK

ABEL BODIED

Mississippi rock act Saving Abel has been touring nearly nonstop—mostly with Nickelback—since the March 2008 release of its self-titled debut album. But instead of doing laundry during some recent downtime, the group returned to the studio—producer Skidd Mills' Soul Kitchen studios in Franklin, Tenn.—to start work on album No. 2.

"We've got at least eight or nine songs we think are going to make the cut," says frontman Jared Weeks, who adds that fans shouldn't worry about the new material sounding too different from the gold-certified mix of hard rock—such the platinum single "Addicted"—and power ballads on "Saving Abel."

"You can't come out with something that's mediocre," Weeks says. "We want to top ["Saving Abel"] and keep going. There's a little bit of pressure, but it just keeps us on the edge of our seats, where we should be anyway."

Weeks says the band has been getting "a great response" to one of the new songs, "Hell of a Ride," at live shows. He adds that Mills has been visiting the group on the road to continue recording, as the schedule of Saving Abel's current tour with Nickelback, Hinder and Papa Roach allows.



SAVING ABEL



Legendary faux metal band Spinal Tap performed its new single "Back From the Dead" July 27 on NBC's "Late Night With Jimmy Fallon." From left: Billboard contributor/"Late Night" music booker Jonathan Cohen, Roots bassist Owen Biddle, Harry Shearer (aka Spinal Tap bassist Derek Smalls), Roots drummer Questlove, Michael McKean (as Spinal Tap frontman David St. Hubbins), Roots guitarist Kirk Douglas and Christopher Guest (aka Spinal Tap guitarist Nigel Tufnel). PHOTO: COURTESY OF KEITH MCPHEE



Dave Brubeck (left) recently celebrated the 50th anniversary of his classic "Time Out" recording with a free performance and Q&A at the Apple Store in Soho. Pictured with Brubeck is Sony Music senior VP/GM of Legacy Recordings Adam Block, who presented him with a fine art print from ICON Collectables. PHOTO: COURTESY OF DAN ROOT



Nederlander executives enjoy a moment backstage with Michael McDonald at the Greek Theatre in Los Angeles before a recent performance, where he co-headlined with Boz Scaggs. From left: Nederlander Concerts COO Alex Hodges, McDonald and Nederlander Concerts executive VP of talent Ken Scher. PHOTO: COURTESY OF MICHAEL ZITO



Rock/funk band Living Colour stopped by the Billboard offices to tape a segment for Billboard.com. The band's fifth studio album, "The Chair in the Doorway," will be released Sept. 15 on Megaforce Records. From left: Billboard news editor David Prince, Billboard.com editor Jessica Letkemann, Living Colour's Corey Glover, Billboard editorial director Bill Werde and Living Colour's Vernon Reid.



Grammy Award-winning rock band Kings of Leon celebrated their first U.S. platinum certification July 31 in New York. They were presented with plaques commemorating 1 million albums sold of their critically acclaimed fourth album, "Only by the Night," following their performance as part of the "Today" show's Summer Concert Series in Rockefeller Plaza. This week, the band grabs its first top five spot on the Billboard Hot 100 with its current single "Use Somebody," which is also No. 2 on the Hot Digital Songs chart. From left: RCA/Jive Label Group chairman/CEO Barry Weiss; Kings of Leon's Jared, Caleb, Matthew and Nathan Followill; and RCA Music Group executive VP/GM Tom Corson. PHOTO: COURTESY OF STEPHEN LOVEKIN/GETTY IMAGES

© Copyright 2009 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3595, Northbrook, IL 60065-3595. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Doug Kline, BB@theYGGroup.com, 1-800-290-9460, ext. 133. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 121 Issue 32. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.

Our World Live & Billboard Present

Billboardlive▶

This truly interactive concert experience viewed through the world's
ONLY five-screen HD player will:

- Feature Today's Top Artists
- Reach Millions Of Music Fans Around The Globe
- Allow The Audience To Watch Live Shows From Their Favorite Camera Angle - Free Of Charge With No Additional Equipment Necessary



Produced by:
Michael Williams • Ron Weisner • Tzvi Small

CONNECTING MUSIC FANS WITH ARTISTS FROM A UNIQUE ANGLE!

Artist Submissions: bookings@owl.tv • Advertising Opportunities: branding@owl.tv

sold out

billy elton

JOEL JOHN

face 2 face

march 10

usbank arena

attendance **16,065** gross **\$1,914,237.00**

BOTH FIGURES BEST IN VENUE HISTORY!

may 23



attendance **20,045** gross **\$2,562,258.50**

HIGHEST GROSSING CONCERT IN VENUE HISTORY!

july 14



attendance **18,395** gross **\$2,027,790.50**

congratulations

us bank arena/cincinnati • quicken loans arena/cleveland • nationwide arena/columbus

