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July 2009

No. 1

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360 DEGREES OF BILLBOARD

HOME FRONT

Events

MOBILE ENTERTAINMENT LIVE

This conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, will feature a keynote from BlackBerry creator Research In Motion's Alan Brenner. More at billboardevents.com.

FILM & TV MUSIC

This gathering offers the opportunity to learn from, network and share music with the best in the business. The 2008 event sold out, so don't miss this year's: Oct. 29-30 at the Beverly Hilton in Los Angeles. Details: billboardevents.com.

TOURING

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

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 Fernandez. More at billboardevents.com.

The Trickle-Up Economy

Free Streaming Isn't Promotion—It's Distribution

BY BEN PATTERSON

Last year my company DashGo, a digital distributor that serves independent bands and labels, received a monthly royalty statement from the now-closed online music streaming service Spiral-Frog for a pro-rata share of gross advertising revenue that was all too typical of revenue in this sector: "Effective per-play rate: \$0.0005."

That's three zeroes, on the wrong side of the decimal.

For an artist, that's 2,000 plays just to buy a 99-cent cheeseburger—assuming it's a solo act that receives 100% of the royalty.

As a digital music service and marketing provider for indie artists and indie labels, I test and talk to new digital music services weekly. Right now, the ones that generate the most attention are the digital jukeboxes that offer a vast array of streamed songs on demand for free. Among them are MySpace Music, YouTube, imeem and LaLa; the shuttered Muxtape and Seeqpod; and Grooveshark, which EMI recently sued.

These free streaming sites, alive and dead, receive a lot of attention, both for the simple and elegant way they deliver music and the way the fans believe they were ruthlessly squashed by music industry lawsuits. They collect accolades for helping artists and serving fans, while the world attacks the major labels for ripping off artists, crushing innovation and exploiting a system of copyright that is bound for extinction.

But the situation for artists isn't always so black and white.

The celebrated technology innovations in digital music, from free streaming services to file-sharing systems, ask too much of musicians and too little of consumers. Music pundits and most technology bloggers see the world the way radio promoters did in the '80s: They assume that any impression is a win for the artist. But the return on investment simply isn't there. The value is in the filter. Free streaming sites are not curators. Giving away music to someone who types the name of a song into a search engine doesn't create a new fan—it just fulfills existing demand.



Credit the friend, blog or radio station (online or off) for introducing the artist to the listener. The streaming service is just the delivery mechanism.

Music pundits and technology bloggers say that on-demand access to music is promotional—and that bands sell more downloads, concert tickets and merchandise by giving away music. But industry reports show that even royalty-paying services like LaLa and MySpace Music aren't seeing sustainable rates of conversion from streams to downloads or other sales. Revenue is demonstrating that streaming music doesn't promote a product—it is the product.

Concerts predate recorded music, and T-shirts existed before the Internet. Selling concert tickets and merchandise isn't the new model—it's the old one. Availability does not equal promotion. Look at the avalanche of failed online businesses and a self-evident truth emerges: Ad-supported content isn't working. Not for advertisers who pay remnant rates for branded ads and still see no increased sales for their products. Not for musicians who take home minuscule royalties even when they own their own copyrights. And not even for consumers who are faced with shuttered sites they spent hundreds of hours customizing.

Even if labels got together and created a single powerful service—as NBC and Fox did when they founded Hulu—the winners would be large catalog owners who can demand upfront catalog fees that don't trickle down to artists, while indie artists and labels would be competing for plays at still-abysmal rates. For example, the knowledge that a band

has 500 fans in Cleveland is worthless if the group in question lives in Los Angeles and faces a two-day drive on \$3-per-gallon gas to get there. That's 6,000 streams to the gallon at today's rates.

Both artists and streaming services need to ask more from fans. Artists deserve the right to decide how their music is distributed and how they're compensated for it. They should be free to give away their music and equally free not to.

I've worked with great services that have demonstrated value for indie artists. Amie Street's demand-based pricing sells popular music for more money, and fans can choose to buy hits or search for inexpensive, undiscovered gems. Giving away music in exchange for visibility in an editorial setting like Spinner or a game like "Tap Tap Revenge," where music is curated and limited, encourages fans to discover new music and then actually buy it.

There are other innovations I'd like to see. Right now, the shuttered Seeqpod is trying to sell its remaining assets, including users' e-mail addresses, for \$150,000. Why wasn't it sharing those e-mail addresses with the bands that users signed up to hear? For fans who prefer to listen anonymously, charge a subscription fee as Rhapsody does. DashGo is developing a shopping cart for Twitter called TwoTweet that allows fans to purchase music directly from a band's Twitter messages using a credit card and PayPal. We're adding the ability for artists to set discounts for fans who introduce music to friends, so a fan who re-tweets about a band's music gets money off for every follower that receives the message.

We've already seen how the Internet can disrupt traditional methods of music distribution and discovery—often to the benefit of fans and artists. iTunes and Pandora stand out. Now it's time for artists to ask for value from the other services built around their music, just as consumers, advertisers and (too few) venture capitalists do.

Ben Patterson is the founder of DashGo, a digital music distribution tool and strategy firm serving indie artists and labels. Prior to DashGo, he served as executive VP of GMG Entertainment and was the VP of digital music and strategy at management company the Firm.

FOR THE RECORD

■ In a May 2 story, Nobuya Kitada, deputy GM of the Japanese Society for Rights of Authors, Composers and Publishers, was misidentified in a photograph as Fair Trade Commission investigation director Hiroo Iwanari.

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**>>>RADIO-
HEAD CO-
MANAGER
JOINS MAMA,
NETTWERK
ON VENTURE**

Radiohead co-manager Brian Message, representing his company ATC, joined Mama Group and Nettwerk Music Group to launch Polyphonic, a business that invests in artists. Polyphonic will supply the investment; all copyrights will remain the property of the artists. Polyphonic will earn a share of the profits generated by all revenue earned from artist activities.

**>>>GELB TO
DELIVER
MIDEMNET
KEYNOTE**

Peter Gelb, GM of New York's Metropolitan Opera, will deliver a keynote at the 2010 edition of MidemNet, the digital music conference set for Jan. 23-24 in Cannes. Gelb will use his address to outline how new technologies have revitalized the Met. MIDEM runs Jan. 24-27. The date of Gelb's keynote hasn't yet been confirmed.

**>>>NEW
CREW FOR
'CAMP ROCK 2'**

Jonas Brothers and Demi Lovato are onboard for "Camp Rock 2: The Final Jam," but the sequel to last year's top-rated cable telecast will feature some new faces. Hip-hop artist Matthew "Mdot" Finley and Chloe Bridges, a 17-year-old classical pianist, will join the cast. Paul Hoen, who directed the 2007 Disney Channel movie "Jump In!," will direct; the script was written by Dan Berendsen ("Hannah Montana: The Movie") with Karin Gist and Regina Hicks.

UP FRONT

RETAIL BY ED CHRISTMAN

Sound Of A Crescendo

Retailers See Sustainable Gains On Michael Jackson Catalog As Sales Keep Soaring

As music fans continue mourning the passing of Michael Jackson, the resulting grief and reflection is fueling a surge in sales that doesn't appear likely to end soon.

Retail sources say Sony Music Entertainment pumped about 2 million copies of Jackson-related music product into the U.S. market during the week ended July 5. The replenished supply of CDs helped sales of the late superstar's solo albums soar to 794,000 copies, up 88% from the previous part-week's total of 422,000, according to Nielsen SoundScan.

U.S. brick-and-mortar retailers enjoyed a steady flow of product during the week, reflecting Sony's effort to make almost daily shipments to each account. A dramatic shift in the ratio of physical-to-digital sales of Jackson's most popular albums suggested that the expanded physical supply was a key contributor to the sales gain.

During the week ended July 5, digital sales of the four top-selling Jackson solo albums—"Number Ones," "Thriller," "The Essential Michael Jackson" and "Off the Wall"—accounted for only 16.8% of those titles' total U.S. sales of 673,000 copies. In the previous week, digital downloads accounted for 56.4% of those same albums' total sales of 343,000 copies, according to SoundScan.

As impressive as that gain was, some believe that physical sales of Jackson's catalog still have room to grow.



Got to be there: Fans gather to lay tributes to Michael Jackson outside London's O2 Arena.

"This week [ending July 12] may top last week because retail is in better shape with Jackson inventories," says the head of music purchasing at one large chain. And the massive TV and online audience for the July 7 memorial service honoring Jackson at the Staples Center in Los Angeles, as well as continuing press coverage of legal wranglings over his estate, are expected to lend sales a further boost.

Meanwhile, digital track demand remained strong in the week ended July 5, albeit dipping slightly to 2.1 million downloads in the United States, versus the 2.4 million scanned in the prior week.

Sony's Jackson catalog, which encompasses all of his post-Motown recordings, accounted for the vast majority of U.S. sales. Universal Music

Group's catalog of Jackson 5 and early solo Jackson albums continued to reap far more modest results. During the week ended July 5, UMG's combined Jackson album sales totaled about 24,000 copies, while digital track sales reached 258,000.

On July 1, UMG rush-released to stores a Jackson boxed set called "Hello World: The Motown Solo Collection," a three-CD compilation of hits and rarities that had previously only been available through its direct-to-consumer operation Hip-O Select. The title was originally scheduled for a July 21 retail release.

"Hello World" sold fewer than 1,000 copies in the United States during the week ended July 5 and isn't expected to be a major seller. But a new single-disc compilation that was in the works before Jack-

son's June 25 death appears poised to resonate better with consumers, the result of a fortuitously timed synch deal with State Farm Insurance.

During the week ended July 5, the best-selling Jackson 5 digital track was "I'll Be There." It scanned nearly 50,000 copies, helped by State Farm's use of the song in a TV ad that it began airing in May.

The insurance company began planning a new TV ad campaign in January with the ad agency DDB Chicago and considered a variety of music options before settling on "I'll Be There," according to the company's assistant VP of advertising Mark Gibson.

"This song meant so much to the overall campaign," Gib-

son says. "It's a timeless piece of music and from a generational standpoint, many [age groups] could relate to it."

Rather than license the original version of the Jackson 5 hit, State Farm asked UMG for a new remix that removed much of the instrumental backing to focus attention on Jackson's vocals. "We felt that the stripped-down 'minus' mix gave an even extra level of emotion and matched up with the images showing on the screen," Gibson says.

State Farm debuted the spot May 20 during the season finale of "American Idol" and ran it until shortly before Jackson's death. UMG was so pleased with the remix that it uploaded the track to iTunes June 9 and decided to prepare additional stripped-down remixes of other Jackson 5 and solo Jackson tracks for a new compilation.

UMG had three remixes in the can at the time of Jackson's death, according to Universal Music Enterprises executive VP/GM Mike Davis. In the ensuing days, the label began remixing other songs, coming up with a total of 11 tracks. "Michael Jackson: The Stripped Mixes" debuted on iTunes July 7, just a week-and-a-half after Jackson's passing. A U.S. physical release is scheduled for July 21.

State Farm, which eventually expects to air the "I'll Be There" TV spot again, is streaming a version of the ad on its Web site, accompanied by a link to iTunes to buy the track.

"It has a deeper meaning now that Michael Jackson has passed away," Gibson says. •••

OBIT BY MITCHELL PETERS

Allen Klein, 1931-2009

The Famed Manager's Hard-Nosed Biz Savvy Won Him Admiration And Enmity

>>>'SOUL TRAIN' VAULTS OPEN FOR DVD DEAL

Fans of TV's long-running "Soul Train" will now have the chance to purchase DVDs of the pioneering dance show. Soul Train Holdings has partnered with Direct Holdings Americas, granting the latter the domestic home video and worldwide clip licensing rights to the "Soul Train" library. Direct Holdings' Time-Life brand will produce and distribute DVDs of vintage "Soul Train" episodes. The initial release slate hasn't yet been set.

>>>NEWS CORP. PASSES ON TWITTER

News Corp. isn't interested in buying the microblogging site Twitter and won't sell its struggling MySpace, says the media conglomerate's chief executive, Rupert Murdoch. Murdoch says Twitter would be a tough investment to justify because it hasn't yet developed a sustainable way to make money. "Be careful of investing here," he says of Twitter.

>>>UMG, TUNECORE SIGN DEAL

TuneCore struck a deal with Universal Music Group to deliver major-label marketing services to its DIY indie clients. Under the deal, UMG labels will resell TuneCore's digital distribution services and add their own marketing services as well. TuneCore assists indie artists in selling music through such digital retailers as iTunes. The services will include licensing support, professional audio mastering and servicing tracks to radio.

Compiled by Chris M. Walsh. Reporting by Paul Bond, Antony Bruno, Gail Mitchell, Andre Paine and Reuters.

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ABKCO Music & Records founder Allen Klein died July 4 in New York after a lengthy battle with Alzheimer's disease. He was 77.

Klein, whose career in the music business spanned more than 50 years, first broke into the industry by aggressively auditing record labels on behalf of recording artists who weren't being paid proper royalties. He went on to manage such heavy-weight acts as Sam Cooke, the Beatles and the Rolling Stones.

Known for his hard-nosed business practices, Klein was blamed by some for contributing to the breakup of the Beatles. Others remember him as a person who helped shape the modern-day music industry. "Allen changed the business in the respect that he was fighting for the underdog," says longtime friend and music industry veteran Don Kirshner. "He was fighting for the proper royalty count and he wanted [record companies] to pay properly. He was one of a kind and an iconic figure."

Born Dec. 18, 1931, in Newark, N.J., Klein worked several jobs during his teenage years while attending classes in the evening, learning the basics of distribution while working at the Essex County News. After graduating from Upsala College in East Orange, N.J., with a degree in accounting, Klein did a stint in the U.S. Army and then worked as a clerk at the New York accounting firm Prager and Fenton.

Klein first broke into the music business after Kirshner introduced him to entertainer Bobby Darin. "I said, 'Why don't you try accounting in the music publishing business?' And then I introduced him to all my acts," recalls Kirshner, who served as an early mentor to Klein. "I started him in the music business and showed him the value of copyrights and master recordings. I always tried to tell him that the key was the song. And if you had the song and the artist, the record company was basically your distributor."

Klein's first noteworthy management client was Cooke. In 1963, Cooke hired Klein not only as his manager but also to oversee his SAR Records label and other related entities. That same year, the singer



signed an innovative deal with RCA under which an imprint established by Klein called Tracey Records would release Cooke's future recordings and distribute them through RCA, giving Cooke control of his recorded work. (RCA's right to distribute Tracey—a division of Klein's ABKCO Records—expired in 1993.) Klein owned and managed Cooke's masters and copyrights on behalf of Cooke's widow, Barbara, his daughters, Linda and Tracey; and other family heirs.

Klein also served as the business manager for the Animals, the Dave Clark Five, Donovan and Herman's Hermits, among others. In the mid-'60s, he worked with Stones manager/producer Andrew Loog Oldham to negotiate a new contract for the band with Decca in the United Kingdom. Klein went

on to manage the Stones and purchased the band's master recordings from Oldham, acquiring the rights to all of the group's '60s albums and the 1970 live set "Get Yer Ya-Ya's Out."

By the late '60s, Klein was also managing the Beatles, despite the objections of Paul McCartney, who reportedly wanted the expertise of his father-in-law, New York attorney Lee Eastman. Klein represented the Beatles during renegotiations between Apple Corps and EMI. The deal yielded the highest royalty rate that had ever been paid to an artist, according to ABKCO spokesman Bob Merlis.

Following the Beatles' split, Klein continued to work with John Lennon and Yoko Ono. In his 2005 book "The Beatles: The Biography," Bob Spitz reported that Lennon called Klein "the only businessman I've ever met who isn't gray right through his eyes to his soul."

Although Klein was known for ruthless business practices that sometimes put him at odds with artists, Kirshner believes that's what kept him on top. "Most people who are successful have got to be strong," he says. "That's the world we live in. And if you're on the wrong side of a deal, most of the time people are disgruntled."

In his 2005 book, "Dream Boogie: The Triumph of Sam Cooke," Peter Guralnick described how famed R&B DJ Jocko Henderson viewed Klein, who had helped Henderson secure income from publishing interests he held.

"Allen Klein was a right kind of guy," Guralnick wrote, "a sort of Robin Hood figure with a slide rule who simply by virtue of his disconcerting ability to shut out everything but the problem at hand could make powerful industry figures knuckle under—he was the kind of person you definitely wanted on your side."

Klein is survived by his longtime girlfriend, Iris Keitel; his estranged wife, Betty; his children, Robin, Jody and Beth; his sister, Naomi; and his grandchildren, Jeremy, Julian, Jade and Zachary. A funeral service for Klein was held July 7 at the Riverside Memorial Chapel in New York.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LAUNCHES HEATSEEKERS SONGS CHART

As part of our efforts to spotlight up-and-coming artists, Billboard is launching the Heatseekers Songs chart, which can be found on the magazine's Launch Pad page alongside the Heatseekers Albums and Regional Heatseekers lists.

Similar to the rules that apply to the albums chart, Heatseekers Songs ranks the top titles from artists who have yet to reach the top 50 of the Billboard Hot 100 as a lead performer. The methodology and data used for the chart mirror those used to compile the Hot 100. Points are derived from audience impressions as measured by monitored airplay of nearly 1,300 stations by Nielsen BDS, digital download and

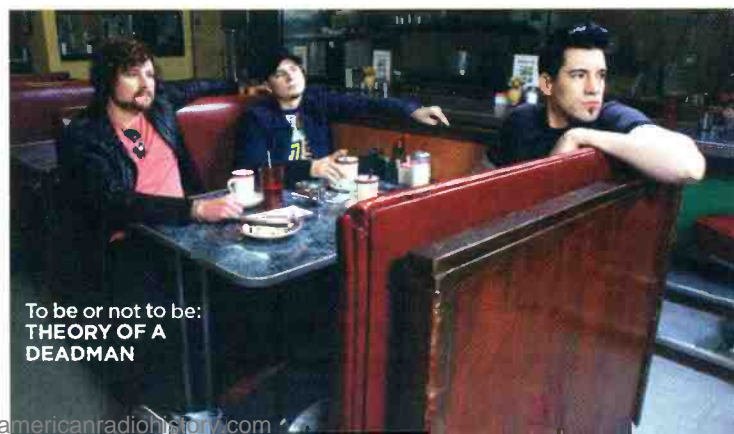
physical single sales data tracked by Nielsen SoundScan and streaming data provided by AOL and Yahoo.

While Heatseekers Songs is a companion chart to Heatseekers Albums, the artists eligible for the former chart aren't governed by the rules that apply to the latter tally and vice versa. Thus, artists yet to appear in

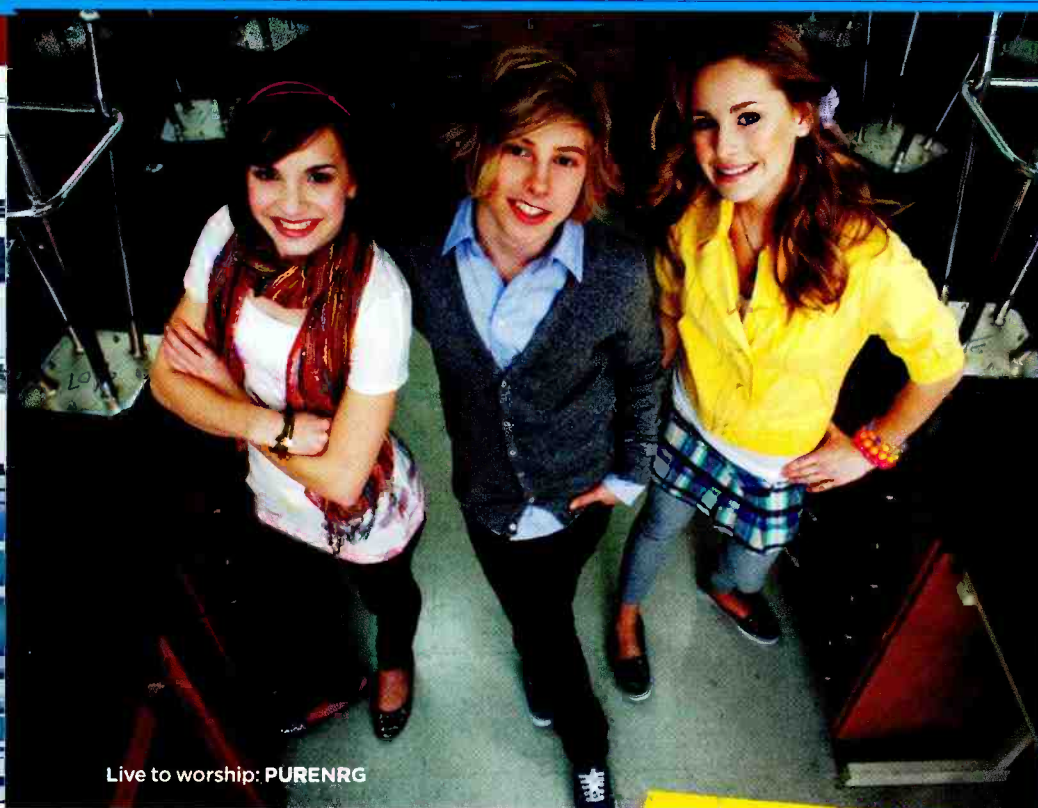
the top 100 of the Billboard 200 will still be eligible for Heatseekers Albums but will not qualify for Heatseekers Songs if they've notched a top 50 title on the Hot 100.

Theory of a Deadman is the first act to top Heatseekers Songs with the track "Not Meant to Be." The song ranks at No. 56 on the Hot 100.

Heatseekers Songs will run 25 positions deep in print. The entire 50-position chart and the Tastemakers chart, which ranks best-selling albums at influential retailers, are viewable at billboard.biz/charts. The Heatseekers Songs chart will be managed by Gary Trust (gtrust@billboard.com).



To be or not to be: THEORY OF A DEADMAN



Live to worship: PURENRG

CHRISTIAN BY DEBORAH EVANS PRICE

BILLBOARD EXCLUSIVE

SPREAD THE WORD

WMG's Christian Music Division Acquires Nashville Booking Agency

In its latest move to expand its array of in-house services, Warner Music Group's Word Entertainment division has acquired the Breen Agency, a booking operation that represents such Christian acts as Point of Grace, Cindy Morgan and Plumb.

The two sides declined to release financial details of the sale. The Nashville agency's founder David Breen and agents Dara Easterday and Rann Russell will remain with Word and have moved into the company's Music Row offices.

"Instead of just hiring somebody and starting to book in-house," Word Entertainment COO Rod Riley says. "We chose to acquire a company with a roster of 30-plus artists because the momentum we could bring in-house with David was very attractive to us."

The deal is part of Word's efforts to become a full-service Christian entertainment company, Riley says. The acquisition of the Breen Agency comes three years after Word Entertainment launched a merchandising division to handle the design, production and sale of artist-branded merch like T-shirts and hats.

"What we're doing at Word is offering active solutions through merch, e-commerce and now the booking side," Word Entertainment president/CEO Mark Bright says. "We're saying to an artist, 'You can come in and we'll provide a solution.'"

Breen says he had been looking for a partner that could help grow his agency. Joining forces with Word "really offers an opportunity for growth through their resources and relationships in a time when a lot of agents can't put

money into marketing and can't put a lot of focus on growth," he says. "It was exciting for me to branch out, and they assured me that they loved what I had built and just wanted me to continue."

New Word signings will have the option of being represented by Breen and his staff, but the agency won't represent Word acts exclusively. "We did not lose one artist in the transition and since then, I've had meetings with four other artists who are not Word artists that are interested," Breen says.

Word was founded in 1951 as a record label specializing in Christian music and through the years has grown to encompass several divisions including Word Distribution, Word Music Publishing and Word Label Group's Word Records, Fervent Records, Canaan Records and Myrrh Records. Warner acquired Word Entertainment in 2002 from Gaylord Entertainment for \$84.1 million, and later that year Curb Records acquired a 20% stake in Word.

Word Entertainment's various labels are home to such acts as Diamond Rio, BarlowGirl, Mark Schultz, Randy Travis, Big Daddy Weave and Francesca Battistelli.

Some of Breen's clients are already part of Word's roster, including pureNRG, Sidewalk Prophets and the Dove Award-winning Point of Grace, a trio that includes Breen's wife, Shelley.

"As a Word artist for our entire career, we are very excited about the immediate synergy created by this move," Point of Grace's Denise Jones says. "There has long been a disconnect on many levels between labels and booking agencies, but now, for the first time ever our team is under one roof working side by side to make the best decisions for our business."

"They assured me that they loved what I had built and just wanted me to continue."
—DAVID BREEN, THE BREEN AGENCY

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,668,150 \$350/\$45	ERIC CLAPTON, STEVE WINWOOD Hollywood Bowl, Hollywood, June 30	17,013 sellout	Bill Silva Presents, Andrew Hewitt Co.
2	\$1,628,667 (\$2,030,336 Australian) \$391.32/\$62.55	JAY CHOU Acer Arena, Sydney, July 3	13,047 sellout	JMS Productions
3	\$1,295,873 (\$934,144) \$133.17/\$88.78	EAGLES Sportpaleis, Antwerp, Belgium, June 18	11,031 12,096	Live Nation International
4	\$1,291,614 (\$1,610,712 Australian) \$96.15	PINK, FAKER Newcastle Entertainment Centre, Newcastle, Australia, July 3-4	14,570 two sellouts	Michael Coppel Presents
5	\$1,033,927 (\$777,114) \$125.06/\$51.89	BEYONCÉ Sportpaleis, Antwerp, Belgium, May 7	15,780 15,836	Greenhouse Talent
6	\$1,018,745 \$70/\$35	RASCAL FLATTS, DARIUS RUCKER Nissan Pavillion at Stone Ridge, Bristow, Va., June 27	23,200 sellout	Live Nation
7	\$980,907 \$75/\$20	SCHAEFFER EYE CENTER CRAWFISH BOIL: 311, SNOOP DOGG & OTHERS Outdoors at the BJCC, Birmingham, Ala., May 1-2	33,852 two sellouts	Red Mountain Entertainment
8	\$965,058 \$70/\$35	RASCAL FLATTS, DARIUS RUCKER Comcast Theatre, Hartford, Conn., June 26	22,535 sellout	Live Nation
9	\$936,813 \$125/\$45	RICARDO ARJONA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 22-23	10,553 19,162 two shows	Stein Dueño Entertainment
10	\$878,028 (\$672,860) \$58.72/\$45.67	LENNY KRAVITZ Sportpaleis, Antwerp, Belgium, April 19	6,208 6,234	Live Nation International
11	\$830,037 \$39	WIDESPREAD PANIC & OTHERS Amphitheater at the Wharf, Orange Beach, Ala., April 17-19	21,283 25,500 three shows	Red Mountain Entertainment, in-house
12	\$819,002 (\$946,504 Canadian) \$38.50	STAR ACADÉMIE Sportif Lacroix-Dutil, St-Georges de Beauce, Quebec, July 2-5	21,272 24,750 five shows	Gillett Entertainment Group, Productions J
13	\$813,585 \$149.50/\$79.50/ \$49.50	FLEETWOOD MAC Atlantic City Boardwalk Hall, Atlantic City, N.J., June 13	3,458 1,670	Caesars Atlantic City
14	\$705,323 (\$532,444) \$82.13/\$52.99	LIONEL RICHIE Sportpaleis, Antwerp, Belgium, April 27	10,746 2,159	Live Nation International
15	\$704,990 \$100/\$75/\$50/ \$30	DANE COOK, ROBERT KELLY, AL DEL BENE Palace of Auburn Hills, Auburn Hills, Mich., June 12	12,579 16,000	Palace Sports & Entertainment
16	\$704,435 \$75/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Nikon at Jones Beach Theater, Wantagh, N.Y., June 24	11,651 13,824	Live Nation, The Messina Group/AEG Live
17	\$702,985 \$70/\$31	RASCAL FLATTS, DARIUS RUCKER Superpages.com Center, Dallas, June 13	17,832 19,852	Live Nation
18	\$702,229 (\$440,521) \$55.79/\$27.90	BOYZONE, EOGHAN QUIGG Wembley Arena, London, May 29-30	13,225 14,960 two shows	3A Entertainment
19	\$701,385 \$60.50/\$30.50	DAVE MATTHEWS BAND, THE HOLD STEADY Verizon Wireless Amphitheater, Maryland Heights, Mo., June 17	17,699 21,000	Live Nation
20	\$700,436 \$105.20/\$35.20	DANE COOK, ROBERT KELLY, AL DEL BENE Jobing.com Arena, Glendale, Ariz., May 28	12,354 14,482	Live Nation, in-house
21	\$697,834 \$80/\$25	NO DOUBT, PARAMORE, THE SOUNDS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, May 31	16,465 sellout	Live Nation, in-house
22	\$690,959 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Greensboro Coliseum, Greensboro, N.C., June 12	14,641 sellout	The Messina Group/AEG Live
23	\$688,725 \$125/\$45	FLEETWOOD MAC Sommet Center, Nashville, June 19	8,895 13,472	Live Nation, in-house
24	\$685,812 \$70/\$35	RASCAL FLATTS, DARIUS RUCKER PNC Bank Arts Center, Holmdel, N.J., June 25	12,270 16,000	Live Nation
25	\$681,753 (\$868,000 Australian) \$109.88/\$78.46	THE PUSSYCAT DOLLS, LADY GAGA Adelaide Entertainment Centre, Adelaide, Australia, May 28	7,903 9,888	Michael Coppel Presents
26	\$680,204 (\$823,245 Canadian) \$206.56/\$32.64	LEONARD COHEN Rexall Place, Edmonton, Alberta, April 25	7,901 sellout	Concerts West/AEG Live
27	\$674,435 \$80/\$50/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Darren Lake Performing Arts Center, Darien Center, N.Y., June 4	15,176 21,192	Live Nation, The Messina Group/AEG Live
28	\$672,445 (\$493,864) \$85.78/\$65.36	ENRIQUE IGLESIAS O2, Dublin, May 12	8,223 sellout	MCD
29	\$665,621 (\$814,325 Canadian) \$40.46	KINGS OF LEON, THE WALKMEN Air Canada Centre, Toronto, April 21	16,582 sellout	Live Nation
30	\$663,895 \$65/\$35	NICKELBACK, SEETHER, SAVING ABEL Veterans Memorial Arena, Jacksonville, Fla., April 22	11,695 12,386	Live Nation
31	\$663,245 \$80/\$10	NO DOUBT, PARAMORE, THE SOUNDS Superpages.com Center, Dallas, June 30	19,969 sellout	Live Nation
32	\$660,270 \$65	DAVE MATTHEWS BAND, OLD CROW MEDICINE SHOW Verizon Wireless Music Center, Pelham, Ala., April 20	10,290 sellout	Live Nation
33	\$659,155 (\$400,585) \$53.48/\$26.74	BOYZONE, EOGHAN QUIGG Scottish Exhibition & Conference Centre, Glasgow, Scotland, June 12-13	12,528 13,700 two shows	3A Entertainment
34	\$656,413 \$71/\$31	RASCAL FLATTS, DARIUS RUCKER Verizon Wireless Amphitheater, Maryland Heights, Mo., June 5	16,591 19,921	Live Nation
35	\$655,192 \$59.50/\$39.50/ \$20	KEITH URBAN, ZAC BROWN BAND Allstate Arena, Rosemont, Ill., May 15	12,179 sellout	Jam Productions

BIG MACHINE
RECORDS/
VALORY MUSIC
PRESIDENT/CEO

Scott Borchetta

Taylor Swift's label chief explains why he's launched a new imprint with Universal Republic.



When Scott Borchetta signed then-15-year-old Taylor Swift to his fledgling Big Machine Records label in 2005, the former DreamWorks Nashville executive ignored the prevailing view that teen acts don't work in the adult-oriented country format.

Now, Borchetta is flouting conventional wisdom again, partnering with Universal Republic president/CEO Monte Lipman to form Republic Nashville (billboard.biz, June 5). It's Borchetta's third new business venture in less than four years, a bold move at a time when the recording industry is in the midst of a historic contraction.

Borchetta launched Big Machine, whose roster also includes Trisha Yearwood and Jack Ingram, in September 2005. Two years later, he started Valory Music, signing Jewel to do her first country album, "Perfectly Clear," which debuted at No. 1 on Billboard's Top Country Albums chart. After scoring a No. 1 country single in September with Jimmy Wayne's "Do You Believe Me Now," Valory signed superstar Reba McEntire, who had just ended her 25-year association with MCA.

At Republic Nashville, Borchetta has reunited with Jimmy Harnen, a former senior VP of promotion at Capitol Records Nashville who had worked with him at DreamWorks. Borchetta is the new imprint's CEO, with Harnen serving as president.

Borchetta has even stepped out from behind the scenes to become a judge on CMT's "Can You Duet." In an interview with *Billboard*, he talks about his new ventures and Swift's breakout success.

Why are you expanding when other labels are trimming back?

Universal, Monte Lipman in particular, and myself have been trying to find a way to do more business together. He's been my partner on the top 40/crossover side [for Swift's records]. I wasn't looking to take on another label. [But I thought] if I could get somebody that I could trust and that I knew could do the job and who was the right person, then maybe we could combine this momentum and this interest and have another opportunity. So I spoke to Jimmy [Harnen] about it and he's like, "My God, that is the only move I'd consider making right now." He was very happy at Capitol. It all came together.

You had a great thing going with Big Machine, so why add a second label? Why add a third?

Let's start with Valory. At that moment for Big Machine, we had Taylor [Swift] just starting to take off big, Jack [Ingram] has been on the

radio nonstop, Trisha [Yearwood] had a record out, Garth [Brooks] had a record out, Danielle [Peck] had a record out. There was no way we could have been able to work with Jewel and me have to say to Jimmy [Wayne] and Justin [Moore], "You got to wait, and I'm not just talking another month, you got to wait another six months." And there was an opportunity for me to get [promotion executives Jon] Loba and [Chris] Loss, and then suddenly [promotion executive George] Briner became available. So that launched and it gave us the opportunity to get Reba [McEntire] to put her front and center and let her be the flagship for Valory.

I've got so much pride in what's happened for Valory in the first year-and-a-half. Then why another [label]? The chance to get Jimmy [Harnen] and the chance to satisfy our conversations with Universal makes all the sense in the world. With Jimmy, he and I always have had positive sparks with the things that we do.

How will Republic Nashville differ from Big Machine and Valory?

We have the addition of the power of New York's team. It expands our universe of knowledge and opportunity. They have a very healthy online/new-media staff that will be working with us. We'll be utilizing the publicity office on the street in New York, we have backroom opportunities, we have more marketing muscle. Being in business with them exposes us to a lot of things that only [major] labels have access to. It's hopefully the best of all worlds.

Swift has done very well in the United Kingdom and Australia. Is there potential for more country artists to do well outside the United States?

We get really small when we don't think bigger about the rest of the world. To begin with, there's a lot of business in Canada. You don't have to go all the way to Australia to sell another quarter of a million units. Canada is a fantastic market. There's a great scene in Australia

and there's a nice support system there. It's a big place and you sell a small amount of music, but the bigger opportunity is building up a touring base. When Taylor goes back, hopefully in 2010, it's likely that she'll be able to play arenas. She's not the rule. She's an anomaly. "Love Story" has been No. 1 in 22 territories as a pop hit. But if you ask Brooks & Dunn or Dierks Bentley or Gary Allan, who have been over there in the last year-and-a-half, I think they'd all tell you that Australia is a great market.

The U.K.—is there a big country market over there? No. Is there a big music market over there? Hell, yes. When we launched Taylor over there, we didn't hide the fact she still wore sun dresses and cowboy boots, we didn't go over there and say she's a rock act or a pop act or anything else. We just said, "Here's this great, young artist. She's a media magnet, and we think you're going to like her." And they fell in love with her.

Swift's 2008 album, "Fearless,"

has had strong digital sales, but overall, country music still lags behind other genres. What does country have to do to accelerate digital sales?

I think they are accelerating. We sell a lot of tracks. Reba's selling a lot of tracks all of a sudden. We've always been an older-age demographic target, so with the success of Taylor and other young artists that are family artists . . . the parents become more aware. And the iTunes experience in particular is a great music experience.

And what Verizon does on the touring level for Taylor, for Keith Urban, that's the Cadillac right now to get that power on your tour. They have a mobile recording bus that Taylor has used to cut on.

Taylor is at 17 million tracks sold at iTunes. Jimmy Wayne's "Do You Believe Me Now" is almost at 300,000. You're going to see a lot more gold- and platinum-selling singles. If you can sell a quarter of a million singles and you're still doing a quarter of a million albums, that pays for your [single] campaign. Selling a couple hundred thousand downloads a week—for a small company like us, that's significant.

Where are you in terms of Swift's "Fearless" album, and where do you see it going?

If I haven't said it yet today, thank God for Taylor Swift. We're just hitting our stride. We may go as deep as six singles on this. We're going to catch up to her first album, which is at 4.2 [million]. It's not outside the realm of possibility that by the end of the year, or at some point within the next 12 months, we're going to be looking at 10 million albums sold before we get to album three. . . .

When we launched Taylor [in the United Kingdom], we didn't hide the fact she still wore sun dresses and cowboy boots . . . We just said, 'Here's this great, young artist.'



AS RETAIL STORES CLOSE, CHRISTMAS MIGHT NOT BE SO MERRY. BUT THERE ARE REASONS FOR HOPE, INCLUDING MUSIC-BASED VIDEOGAMES (PAGE 21), A NEW ALBUM FROM PARAMORE (PAGE 12) AND A SLATE OF FALL RELEASES (PAGE 15) THAT COULD PUT ANYONE IN A CHEERFUL MOOD.

Better not pout: Best Buy is among the leading retail chains hoping for strong fourth-quarter music sales.



RETAILERS DON'T EXPECT TO BE IN A CELEBRATORY MOOD OVER YEAR-END MUSIC SALES BY ED CHRISTMAN

WARY CHRISTMAS

While retailers expect that music sales will be better during the Christmas shopping season than the rest of this year, most are still anticipating a case of the holiday blues.

"Last year was such a bad Christmas for music sales, that if we can't top that, then we've got a serious problem on our hands," says a purchasing executive at a retail chain who asked to remain anonymous because he isn't

authorized to speak about sales projections.

The executive expects year-end sales to be up from last year, which would be the first time since 2003 that fourth-quarter U.S. recorded-music sales haven't posted a year-on-year decline.

But that's one of the more optimistic forecasts. Others say they assume year-end recorded-music sales will slide in line with the rest of

2009, when year-to-date sales have dropped 14.5% from the same period last year, according to Nielsen SoundScan.

A strong release schedule could help slow the decline. High-profile releases expected this fall include albums by Jay-Z, 50 Cent, T-Pain, Leona Lewis and Shakira (see page 15). But merchants and distribution executives say it's too early to assess the impact of this year's slate.

"Overall, [U.S. CD sales] are down about 20% this year," says Universal Music Group Distribution president/CEO Jim Urie. "It may get better due to a strong release schedule, but it won't provide a major improvement."

Most industry executives say the distressed economy, weak CD profit margins and the increasing displacement of physical music product in brick-and-mortar stores by

other entertainment products will make it difficult for holiday sales to remain steady over last year, much less show an upswing.

The CFO at a leading retail chain says that while he expects some U.S. economic indicators to show improvement in the fall, "it will be 2011 before we see any serious spending out of consumers, and it won't be at previous levels."

The wild card is U.S. mon-

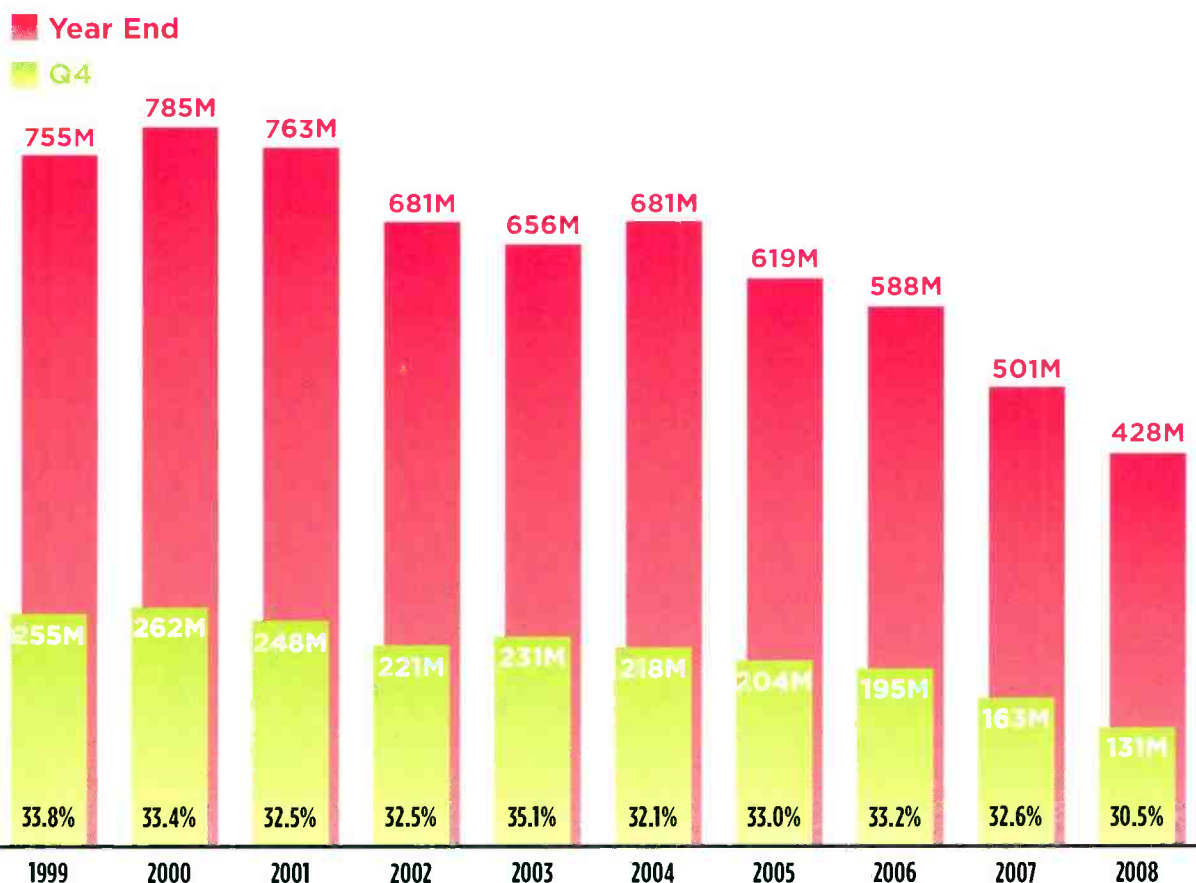
etary policy, according to the executive. "If they don't focus on strengthening the dollar, I worry that hyper-inflation will kick in," he says, adding that hopes for a near-term economic recovery will be dim "if the dollar is not strong and foreign investors start pulling out."

Bruce Ogilvie, co-owner of music and video distributor Super D, says he doesn't expect the current rate of decline

JUSTIN SULLIVAN/GETTY IMAGES

Blue Yule

AS FOURTH-QUARTER U.S. MUSIC SALES KEEP FALLING, THEY'RE ACCOUNTING FOR A SHRINKING SHARE OF ANNUAL SALES



in U.S. physical music sales to accelerate during the rest of the year, following a 21.2% fall in CD sales during the first six months of this year from the same period in 2008. "If the economy got better, it would help things," Ogilvie says.

Other problems include tightening trade credit, declining marketing funds and slowing product turns, according to the president of a retail chain.

"The music industry has kept trade credit on an even keel, but the other ancillary product lines have increased credit restrictions," he says. "In the old days, we could sell a deep catalog title in six months, but now we need a year, which creates financing needs in order to be able to carry the product for a longer period of time."

That means that business has become more capital-

intensive, the chain president says. Since retailers have to maximize gross margin profits, that means that they have to factor in how long it takes to sell, he says, cautioning that chains will be very conservative with their music budgets in the fourth quarter.

These issues will contribute to a further shrinking of the music footprint in many stores, the chain CFO says.

Making matters worse, DVD sales have been much weaker this year, retail executives say. But they are divided on whether the poor sales have been due to a weak schedule and tough economic conditions or a secular decline in the DVD format's popularity among consumers, many of whom have already stopped buying CDs.

Whatever the answer, DVDs have supplanted music at the front of most

home entertainment superstores, thanks to aggressive marketing by film studios. This year, studios are being just as aggressive with DVD catalog, merchants say. But they may be backing off from releasing big DVD titles close to Thanksgiving weekend, due to fears of a possible price war, says a Wall Street analyst who follows movie studios. The analyst notes that intensive promotional pricing last year led to a pricing battle, triggered by pressure from big-box retailers on the studios to provide them with unusually large promotional budgets.

Alliance Entertainment president Alan Tuchman says he assumes that floor space dedicated to music will continue to dwindle right through the holiday shopping season. "The labels have made it very clear to me that they want to

manage the CD down . . . because they fear it is cannibalizing potential digital sales," he says. "The labels see it as a declining business and will no longer invest in it" beyond the big-box merchants.

But Tuchman says labels should view the CD as a different business from digital downloads, and one that targets a different demographic. If the labels look at it from that perspective, and cut prices and invest in other music merchandisers, then the CD can be incremental business for them, he says.

"Christmas depends on how much real estate we have left," Tuchman says. "We don't see much of a change in pricing from the label side . . . so we think music will continue to fade. By Christmas merchants will have a much smaller music section, so I am not bullish." ■■■

DO YOU HEAR WHAT I HEAR?

NEW DIGITAL, MOBILE MUSIC SERVICES WILL VIE TO DELIVER HOLIDAY CHEER
BY ANTONY BRUNO

While iTunes continues to dominate the digital music market, a number of new services expected to go live by this holiday season could help diversify how fans access music online.

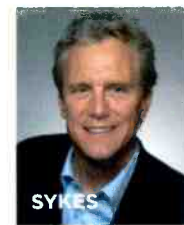
One of the more buzzworthy of the new sites is Spotify, an on-demand streaming music service that's already popular in Europe. Like other streaming sites, it subsidizes free music with advertising. But the key to Spotify's success in the United States will lie in its ability to persuade some of its users to subscribe to a monthly service without ads.

Central to this upsell will be giving paying customers access to downloadable mobile applications that will enable them to stream music on an Apple iPhone or a handset using Google's Android platform. Internet radio streaming services like Pandora, Slacker and Clear Channel's iheartradio have all launched popular iPhone apps, but they don't let users pick specific songs to listen to. Spotify's app, which would enable on-demand streaming, has the potential to shake up the mobile music market.

Another new service is Nokia's Comes With Music, which offers a one-year music subscription with the purchase of select music phones, enabling users to download as many tracks as they like during the course of the year and keep the songs even after their subscription expires. The offer has been a tough sell so far in Europe, but Nokia says it will apply what it has learned in other markets to its U.S. launch.

Also expected in time for the holidays is a revamped Project Playlist, which is striking major-label licensing deals. In its original incarnation, the playlist-building and -sharing service simply streamed music hosted on other sites across the Internet, much of it illegally. Project Playlist is now converting to a hosted model, armed with the assets of Total Music, which it acquired earlier this year, and licensing deals it has reached with Sony Music Entertainment and EMI Music.

While Universal Music Group and Warner Music Group haven't dropped their copyright infringement lawsuits against the company, sources say negotiations with these holdouts are at an advanced stage. MTV co-founder John Sykes, who in April was named Project Playlist's CEO, doesn't intend to use any unlicensed content. Once it has signed up all four majors, the relaunched service will include links to buy individual songs, a premium subscription tier and other enhancements.



Amid all this activity, the iPhone will maintain its prominence. New apps are expected to come out later this year to take advantage of new features that Apple has made available to developers—such as the ability to add recurring charges or sell content from within a given app. Selling custom content within the app itself will provide artists and labels another potentially valuable sales platform.

Already, music-based iPhone games like Tapulous' "Tap Tap Revenge" and EpicTilt's "TapStar" let users buy new songs for use within those respective games, thanks to licensing deals with Universal and Sony. Come Christmas, they're sure to be joined by others looking to get in on the holiday festivities. ■■■



NOW, 'MORE AGAIN

THANKS TO A 360 DEAL WITH FUELED BY RAMEN, PARAMORE IS GETTING READY TO SHINE WITH 'BRAND NEW EYES'
BY CORTNEY HARDING PHOTOGRAPH BY SARA RUBINSTEIN

When Paramore frontwoman Hayley Williams is asked about her plans after the Sept. 29 release of her new album, "Brand New Eyes," she simply says, "We're going to be on tour—forever."

Williams, 20, isn't being terribly hyperbolic. Since Paramore started in 2004, the band members have risen to the top the old-fashioned way—by touring nonstop and building relationships with fans. They seem preternaturally serious for a group of bona fide rock stars barely out of their teens; they're not fixtures in gossip pages, are rarely sighted drinking or smoking and seem more interested in playing shows than hitting clubs.

The band is still young but its road to success has been long. "We started working with Hayley when she was 14," says one of Paramore's managers, Mark Mercado. "She was 14, Josh [Farro, guitar] was 16, and Zach [Farro, drums] was 13."

Pretty much everyone involved with the band agrees that it wouldn't be where it is today without the benefits of the 360-degree deal the act signed with John Janick's Fueled by Ramen label. The band signed the deal in April 2005, before "360" was an industry buzzword, and attracted a flurry of coverage when it started to sell more records in 2007. And while the band's success will surely not end the debate about the contract model, its long, slow, but ultimately fruitful trajectory does help the case of those who argue that 360 deals allow a band to grow and develop organically.

THE LONG ROAD

Janick had a feeling about Paramore. The first time he saw it play the rock festival Taste of Chaos in Florida, he wasn't immediately taken with its music, but he was sold on the band's vision. "The first time I saw them, they had these really poppy songs, but I could tell it wasn't really what they wanted to do," he says. "It's like, you knew where they wanted to go, but they weren't quite sure about how to get there. But even though they were very young, I could see there was something special there, and I could look down the road and see them playing much bigger venues."

Janick signed the band to a deal that not only included recorded music but an interest in touring, merchandising and fan club fees. The band's other manager, Dave Steunebrink, points out that "everyone talks about the 360 model like it's this brand-new concept, but in reality, indie labels have all developed through being 360 concepts from the get-go—and when you look at it, those were the labels that really allowed bands the room to grow and develop."

Paramore put out its first album, "All We Know Is Falling," in the summer of 2005. The album went on to sell 437,000 copies,

according to Nielsen SoundScan—far from a failure, but certainly not a smash. During the summer of 2005, the band played the Shira Girl stage on the Vans Warped tour, a second stage that was so secondary the bands had to tear it down themselves at night and rebuild it the next day. Janick says Paramore wasn't paid for its appearance on the tour, but it allowed the members to work on their live show and build a support base.

They stayed on the road for most of 2006, playing emo package tours and again playing Warped, having moved up to the Volcom and Hurley stages—not the main stage, but at least a stage that was assembled by a crew and not a drummer. "We were building them up as we were going along, so it was a good strategy for us to go out and support people and build our base and get people from other band's bases," Janick says. "It wasn't always easy to get people to take them out, because they were so young and still not a known commodity, but we wanted to position them to be thought of as a touring band."

When the band released "Riot!" in June 2007, it entered the Billboard 200 at No. 20 and sold 44,000 copies in its first week, according to Nielsen SoundScan—not a flop, but again nothing to indicate the band was poised for bigger and better things. But Paramore's nonstop touring was beginning to pay off in other ways—it was getting traction at MTV and scored a spot on the Warped tour's main stage. By the fall of 2007, the band had two singles on the Modern Rock chart, and the album was steadily climbing the Billboard 200. The singles were selling well, too: "Misery Business" has sold 1.6 million downloads to date, and "Crushcrushcrush" has sold 986,000 copies.

"There were a lot of similar-sounding bands getting big at that time, like Panic at the Disco and My Chemical Romance, but they were all male-fronted," says James Montgomery, rock editor at MTV. "When Paramore first came up, people were saying, 'You have to see this girl with the bright red hair.' She's a firecracker."

The band was also making in-roads at retail through a partnership with mall staple Hot Topic (see story, page 14). "We presented 'Riot!' to them right before it came out, and they gave us some cool opportunities," Williams says.

Paramore partnered with the store to create promotional hangtags on exclusive T-shirts prior to the release of "Riot!" Customers could download exclusive digital content only when they purchased the T-shirt; the content was redeemable online through unique codes on each T-shirt's tag. The band set up specially priced music and merch bundles with Hot Topic where customers can purchase a Paramore T-shirt and an album for a discounted, "bundle only" price of \$20.

The relationship with the retailer has grown since then. To promote its contribution to the "Twilight" soundtrack, Paramore did an in-person appearance with the film's cast and a live perform-

ance in Los Angeles that Fueled by Ramen and Hot Topic put together. Customers had to purchase "Twilight"-inspired band T-shirts in order to gain entry to the performance.

While some claim the 360 model limits what a band can do with its merch, Paramore's success with Hot Topic demonstrates this isn't always the case. Since Hot Topic has played such an integral role in the band's development, it begs the question—why not just sign a direct deal with the retail outlet?

"In this day and age you need multiple partners," Mercado says. "Hot Topic has been great, but if you're talking an exclusive partnership or anything like that, I almost think it would slow things down."

And slowing down, for Paramore, isn't an option. The band finished 2007 on the road and spent most of 2008 in its bus, crossing the country and the world.

BRAND-NEW DAY

As 2009 dawned, Paramore stood atop the charts as part of the "Twilight" soundtrack. The band's involvement in

the hysteria-provoking vampire flick was a direct result of Williams' love for the soapy series of novels on which the movie is based. "I got all the books for Hayley to take to London with her, because I'd been hearing so much about them," Janick says. "These things are huge; I thought they would keep her going for a while. And a week later she called me and said that she absolutely had to do a song for the movie. I think she said she read the first book on the plane, and she just devoured them. We sat down with Atlantic and [music supervisor] Alex Patsavas and made it happen."

"It was out of the blue for us," Williams says. "And then the next thing we know, 'Decode' [from the soundtrack] was charting really high on iTunes and the soundtrack went platinum. So they gave us plaques for 'Twilight.' Then it went double-platinum, so they had to change the plaque. We were kind of like, 'Really? This is awesome!' " The track has sold 850,000 downloads, accord-

ing to SoundScan.

And while the band's "Twilight" track hit the bull's-eye with the teen market, Paramore's camp knows that the band will have to put in plenty of work for the new album. The group is currently on the road, opening for No Doubt and trying out new material.

"We're playing two new songs, 'Ignorance' and 'Where the Lines Overlap,'" Williams says. "Our fans know all the words to them, so they're singing along and having a good time every night."

But the carefully chosen opening slot is more than a chance for Paramore to test out some new tunes. "I've learned that there is a much bigger audience for Paramore than I had previously thought," Janick says. "I went to the show at PNC [Bank Arts Center in Holmdel, N.J.] on Friday and I went to the show Saturday [at Long Island's] Jones Beach. It's a different crowd because you have No Doubt—they were huge about 12 years ago, and their core audience is a little older. It was massive; it was probably between 15 and 20,000 people."

'IT FEELS LIKE WE'VE GROWN UP A LOT, BUT THERE'S STILL THE SAME CORE. AND I LIKE THAT, BECAUSE WE ALWAYS WANT TO PROGRESS AND GET BETTER.'

—HAYLEY WILLIAMS

According to Billboard Boxscore, shows on the tour from May 16 through June 17 have grossed \$7,343,609, with a total attendance of 196,410. Of 12 shows during that period, three were sold out.

"I just couldn't believe the entire crowd knew not just the singles, but knew the other songs off the records," Janick says. "When you go to a Paramore show, it's nonstop from beginning to end—3, 5, 6,000 people singing every word to every song because it's their core fans. But then I go to this No Doubt show where Paramore's opening, and the majority of the people there still know the songs. Young kids, teenagers, people in their 20s and 30s, they

all get this band."

But while the No Doubt crowd might point toward a strategy of inclusion in Paramore's marketing plan, Atlantic co-chairman/COO Julie Greenwald points out that the main targets will continue to be Paramore's young base.

"You need to remember there are 20 million teenagers in this land," she says. "When we hit 1.5 million albums sold, there were obviously a lot more people on the Internet that streamed our music, listened to our music, maybe stole our music, whatever. I think, hopefully, people have gotten to know Paramore now and will make the leap and buy the album, and I think that's going to expand it. I don't think I need to go find a 40-year-old woman or a 40-year-old man to expand my base."

For her part, Williams also thinks going to a whole new crowd would be a mistake. "The new record still sounds like Paramore," she says. "It feels like we've grown up a lot, but there's still the same core. And I like that, because we always want to progress and get better. At the same time we don't want to alienate our fan base."

"Ignorance," which Williams says bridges the gap between "Riot!" and the new album, will serve as the first single. The song mixes the more gothic elements of the band's "Twilight" track with the howling that was so prevalent on "Riot!"; it's been characterized as a breakup track.

MTV's Montgomery says that he sees Paramore's new album as the MySpace generation's version of Fleetwood Mac's "Rumors."

"When I mentioned that to the band, they laughed, because they told us that's what they were going for," he says. "With less drugs, of course,

and without the romantic entanglements. But it's definitely a breakup record on some level."

Williams also says that the album was a way for her to work through Paramore's sometimes-public feuding, including one argument that led to a string of canceled tour dates.

"It was tough for me to say some of the things I say in it, because I knew some of the guys were going to hear it, and it was about our band," she says. "I was kind of embarrassed and didn't know how they would take it. But once all those words were out on the table, it gave us the opportunity to hash through our problems and internal struggles that we had been facing. At one point we were hanging on by a little piece of thread. We had to rebuild things and we're still rebuilding things. This record is a log of that."

Janick says that for "Eyes" the band will sell a T-shirt and CD single through its partnership with Hot Topic and will follow up with a 7-inch and another T-shirt a month later. There will be three versions of the album: a standard album, an album with five acoustic bonus tracks and a deluxe package with a poster, DVD and color vinyl that will sell for \$39.99. The band's Web site, Paramore.net, will relaunch, and the band will shoot a video for "Ignorance."

And then, of course, the band will go right back out on the road. "We're going to start off playing smaller venues than normal, 1,500- to 3,000-seaters in 20 U.S. cities in the fall," Mercado says.

Or, as Williams puts it, "Even if the record doesn't sell anything, I still want to go out and know I can play for kids every night." ■■■

Additional reporting by Mitchell Peters.

The Magic At The Mall

Even for bands that tour nonstop, maximizing merch during the off-season can be tricky. Paramore wanted to make sure fans could buy a T-shirt or wallet with its logo year-round and struck a deal with the retailer Hot Topic to supply exclusive content in exchange for prime placement. For the band's new album, CD singles for the track "Ignorance" are being sold at all Hot Topic stores and bundled with an exclusive Paramore T-shirt at a "bundle only" price.

The band also is working with the store to produce exclusive 7-inch vinyl picture-disc records, timed to coincide with each single's release at radio. The records will feature new singles as they're released, as well as rare bonus tracks.

Paramore previously has partnered with Hot Topic to release merch, from shirts to hats to books.

The Paramore "Tour Book," sold in conjunction with last year's Final Riot tour, included handwritten notes from the band members, individual profiles, exclusive tour photos and a list of the names of fan club members who attended meet-and-greets during the tour.

In addition, a knockoff of the hat that singer Hayley Williams wore in the "Decode" video was sold exclusively through Hot Topic and the band's Web store. —CH



From top: 'Decode' knock-off beanie, Paramore hoodie, Paramore purse and the Final Riot 'Tour Book'

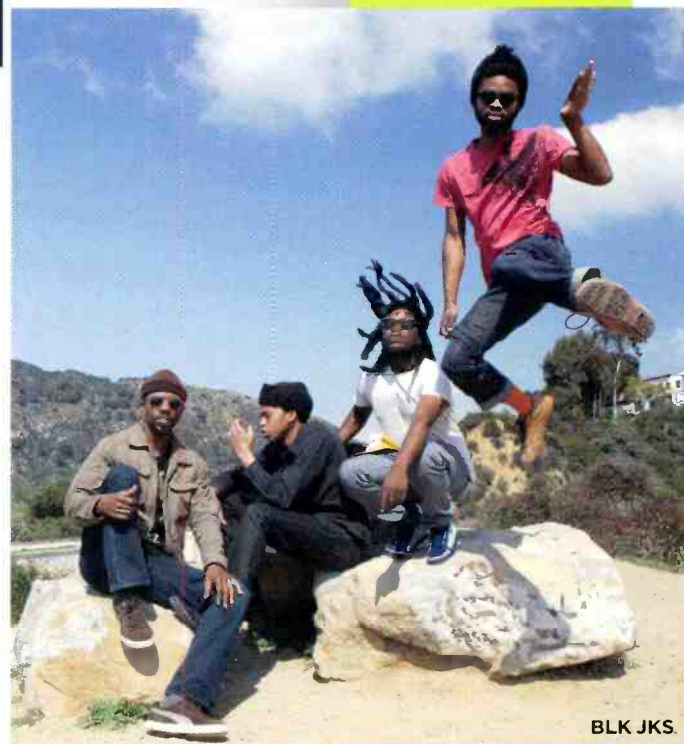
FOURTH AND GOAL



MARIAH CAREY



LUKE BRYAN



BLK JKS

As the final quarter approaches the stars will hit the field: There are dueling divas (Mariah Carey, Whitney Houston), lovely Latin ladies (Shakira, Nelly Furtado) and the biggest names in rap (50 Cent, Dr. Dre and Jay-Z, at least one of whom will have an album come out). Look closer, and you'll also see that the traditional playbook has been thrown out: Pearl Jam is releasing an album on its own label, Alice in Chains has a new singer, and the once-unknown "American Idol" finalists may beat them all. But whether you've got money on Leona Lewis or Adam Lambert, one thing is certain—the industry would love to close out the year with a touchdown.

BY CORTNEY HARDING

SEPTEMBER MARIAH CAREY, 'MEMOIRS OF AN IMPERFECT ANGEL'

(Island Def Jam, Aug. 25)

The multiplatinum singer says the album's title reflects how "each song is almost an intimate conversation or entry in a private diary. A lot of the songs reflect a different time in my life than where I am right now, inspired by actual events in my life, movies or stories from my close friends." Carey calls the album a tribute to the late R&B singer Minnie Riperton, whose own multi-octave range was "so influential in my singing style." "Obsessed," the first single, already set another record for the singer: Its debut at No. 52 on the Hot R&B/Hip-Hop Songs chart marked Carey's best bow on that list in 10 years. In addition to the-Dream ("We love having fun with lyrics") and Tricky Stewart ("One of the most underrated major producers"), who wrote and produced most of the album with Carey, she worked with Jermaine Dupri and Timbaland.

INGRID MICHAELSON, 'EVERYBODY'

(Cabin 24 Records/Original Signal, Aug. 25)

Two years after her sophomore album, "Girls and

Boys," charmed critics and received a spotlight on "Grey's Anatomy," Ingrid Michaelson returns with a new batch of lovably quirky tunes. "Everybody," set for release on the singer/songwriter's Cabin 24 record label, takes advantage of Michaelson's knack for wordplay by focusing on the possessive power of a relationship. While the joyful title track should delight fans of her breakout single "The Way I Am," introspective songs like "The Chain" channel the soft-spoken power of Joni Mitchell over swelling arrangements.

BLK JKS, 'AFTER ROBOTS'

(Secretly Canadian, Sept. 8)

After an EP attracted the attention of the indie label Secretly Canadian, the four-piece band BLK JKS (pronounced "black jacks") left its native South Africa in January and headed for Bloomington, Ind., to record its debut. The band says it put its Johannesburg roots front and center as it crafted a collection of dub-based prog rock tracks. Following the success of American acts influenced by African rhythms, such as Vampire Weekend and Ra Ra Riot, "After Robots" marks the culmination of the trend, with songs like "Lakeside" and "Molalatladi" offering spastic percussion and multilingual vocal chants.

JAY-Z, 'BLUEPRINT 3'

(Roc Nation/Atlantic Records, Sept. 11)

On the eighth anniversary of the release of the first "Blueprint" album, Jay-Z will release his 11th studio album, "Blueprint 3," on his new venture between his own Roc Nation label and Atlantic Records. Although details are scant, Jay-Z says the album was produced by Kanye West and himself, with added production from Timbaland and No I.D. It will have 10-14 tracks, and, unlike 2001's more soulful "The Blueprint," the new effort will have a more classic sound. "The people of my generation like the Ushers and the Kanyes and

the Justin Timberlakes are becoming all those artists that we looked up to—the Marvin Gayes and the Sinatras," he says. "The music is new and fresh, but I approached it in a classic sense." While it is too early to say who will make the final cut, Jay says he has collaborated with MGMT, Kid Cudi, Drake, Rihanna and Mr. Hudson.

MUSE, 'THE RESISTANCE'

(Warner Bros., Sept. 14)

Muse's 2006 studio set "Black Holes and Revelations" sold almost 3 million copies worldwide, but John Reid, the London-based CEO of Warner Music U.K. and Continental Europe—and one of the few

people to have heard the album—says the follow-up will do even better. Recorded at singer Matt Bellamy's home studio in Como, Italy, the self-produced set retains the U.K. band's penchant for heavy guitar rock, soaring falsetto-pitched vocals and grandiose orchestration, Reid says, but is "more ambitious" in scale and scope. Bellamy has said "The Resistance" is heavily influenced by classical music, while Reid describes it as "a big rock record with electronics and strings." A track listing isn't yet confirmed, although the band announced through Twitter that the song "United States of Eurasia" would appear on the record.

DAVID GRAY, 'DRAW THE LINE'
(Mercer Street/Downtown, Sept. 22)

After a four-year hiatus, the British singer/songwriter David Gray is back with a new set, his first on the indie label Downtown Records. Gray waited until after he finished recording to sign a label deal. "I feel completely bulletproof with this," he says "It shines the light on facets of me as a performer, a writer and a singer that I haven't perhaps illuminated as brightly enough for a long time." The album retains the slow, melancholy, atmospheric tone he set on earlier albums, best represented on the lovelorn piano track "Fugitive." Elsewhere, "Nemesis" tells the story of a man fighting with himself, while "Draw the Line" exhorts the narrator to take a

stand. Annie Lennox guests on "Full Steam Ahead," and Jolie Holland lends vocals to "Kathleen."

MONSTERS OF FOLK, 'MONSTERS OF FOLK'

(Shangri-La, Sept. 22)

After touring together and dubbing their run the Monsters of Folk tour, Conor Oberst, My Morning Jacket's Jim James and M. Ward decided to head to the studio and lay down a collection of collaborative tracks. "There's lots of harmony and lots of songs where we trade verses," James says. "It's pretty fun for us to get in that beginner's [frame of] mind again. You can feel a lot of that energy on there—trying to keep the wheels from flying off the cart." James also credits producer Mike Mogis with mixing the three diverse voices together. Standout tracks include "Dear God (Sincerely M.O.F.)," which recalls early-'80s adult standards radio and the country-tinged "The Right Place." The harmonies on "Man Named Truth" sound straight from the "O Brother, Where Art Thou?" era, and "Magic Marker" is a stunning and tragic portrait of an alienated youth.

FIVE FINGER DEATH PUNCH, 'WAR IS THE ANSWER'

(Prospect Park Records, Sept. 22)

The metal band Five Finger Death Punch's July 2007 debut, "The Way of the Fist," took a mighty whack at the

charts, with its catchy riffs and brutal lyrics resulting in three Mainstream Rock hits and a late-breaking Billboard 200 peak at No. 107 in August 2008. The teaser track "Burn It Down" from "War Is the Answer" upholds the sonic fury of "Fist," while the band also delivers a lean cover of Bad Company's "Bad Company." "We wanted to do a diverse record where every song should have a balance of melody and heaviness," guitarist Zoltan Bathory says of FFDP's debut. "We didn't really want to change anything on the second album. We wanted to keep the balance of all that [because it was now our sound]. We just wanted to do an even bigger production."

LYFE JENNINGS, 'SOONER OR LATER'

(Jesus Swings/Asylum/Warner Bros., Sept. 22)

Lyfe Jennings says his first project for Asylum/Warner Bros. is his "greatest album and also my last." He says he needs to play a bigger part in the lives of his three children and wants "to spend the majority of my time writing and developing other artists" through his imprint, Jesus Swings. But before he goes, he's leaving fans with a new album that's more uptempo, but comparable to his three prior Columbia releases, which centered on life and relationships. Jennings collaborated with producers Polow Da Don, Mario Webber and the Trackboyz, the last of whom produced the album's first single, the midtempo groove



"Haters." In discussing the song's theme, Jennings says, "I'm just letting the haters out there know that they can waste their time hating on me. But I'm not about that. Everything is still all right with me; I'm moving forward." Guests on "Sooner or Later" include Keyshia Cole, Ludacris, Anthony Hamilton, Fabolous and Bobby Valentino.

NELLY FURTADO, 'MI PLAN'

(Universal Music Latino, Sept. 29)

Nelly Furtado's previous Spanish-language albums have included duets with Juanes and Calle 13. She's charted twice on the Hot Latin Songs tally, once with her Juanes duet and once with her hit "Promiscuous." For her new all-Spanish album, she's collaborating with Josh Groban, pop/regional Mexican star Alejandro Fernández, tropical star Juan Luis Guerra, alt-pop singer/songwriter Julieta Venegas, Spanish rapper Mala Rodríguez and jazz-flamenco act Concha Buika. Alex Cuba, a Cuban singer/songwriter living in Canada, co-wrote the soaring, high-energy first single, "Manos Al Aire," with Furtado and James Bryan. "Mi Plan" was executive-produced by Andres Recio and produced by Furtado along with Cuba, James Bryan, Demo Castellon, Lester Mendez, Salaam Remi and Michael Anthony.

ALICE IN CHAINS, 'BLACK GIVES WAY TO BLUE'

(Virgin, Sept. 29)

Alice in Chains hasn't released a full-length album of new material since its self-titled 1995 effort, but listening to the forthcoming "Black Gives Way

to Blue," it feels like 14 years never passed. Singer/guitarist Jerry Cantrell, bassist Mike Inez, drummer Sean Kinney and singer/guitarist William DuVall (filling the position of late vocalist Layne Staley) have kept AIC's droning guitars, sludgy undertones, dark lyrics and harmonized vocals intact. Regarding the band's new dynamic, Cantrell says, "Things have changed. You have to figure out where everybody works. I'm having to step up a lot more vocally, and [William and I] are kind of more of a team. I don't think either one of us should be viewed as the lead singer of the band. We kind of both make up one."

MIRANDA LAMBERT, 'REVOLUTION'

(Columbia Nashville, Sept. 29)

Despite having sold a combined total of 1.8 million copies of her first two albums, Miranda Lambert doesn't feel like she's broken out just yet. But she has high hopes for her forthcoming effort. "It will be my biggest album—I mean, you never know commercially how it will do and I don't want to jinx it—but for me and for making statements and being creative and going out of the box, this is my biggest project so far," she says. Lambert, who famously sang about burning her boyfriend's house down ("Kerosene") and waiting for an abusive mate with her gun cocked and loaded ("Gunpowder & Lead"), says the new album will be less about revenge and more about the maturity that being in a stable relationship brings. "It's more grown up," she says. "It's not so chip-on-your-shoulder and crazy. It's

me all the way, but it's me at 25, versus 18 or 19." Her first single, "Dead Flowers," which Lambert wrote solo about a dying relationship, has an alt-country feel, while "The House That Built Me," one of the few songs she didn't write, finds the singer visiting her childhood home in hopes of easing her current pain.

THE CLIPSE, 'TILL THE CASKET DROPS'

(REUPGang/Columbia Records, Sept. 29)

For its third album, the Clipse once again paired with the Neptunes, as well as collaborated with Khalil (who produced three tracks) and Sean C and LV. "Popeyes," featuring Cam'ron, with a chorus of, "That new CL is fly/Outside of Popeyes/Eating chicken and fries," over a looping, piano-based, drum-heavy production, is a perfect example of the hard-knocking street tracks that have become its stock in trade. The bell-laden "Showing Out," featuring Drake; "Champion," with Travis Barker on drums; the motivational "Life Change"; the single "Kinda Like a Big Deal" featuring Kanye West; and the chopped and screwed lead single "Eyes on Me," with Keri Hilson, also appear on the album.

50 CENT, 'BEFORE I SELF DESTRUCT'

(G-Unit/Aftermath/Interscope, September TBD)

50 Cent has delayed his "Before I Self Destruct" album a few times during the past year, but now that Eminem's "Relapse" has finally been released, the G-Unit frontman is set to present his fourth



studio album, which he's dubbed on the Internet as his most "perfect" album to date. So far, 50 has reportedly teamed with Timbaland, Polow Da Don, Swizz Beatz, Play-N-Skillz, Tha Bizness, DJ Khalil and Dr. Dre, among others, on the production side, and Dre, Eminem, Tony Yayo and Lloyd Banks, to list a few, on the music side. The first single, "Get Up," was produced by Scott Storch and reached No. 23 on the Hot R&B/Hip-Hop Songs chart, while the follow-up single, "I Get It In," peaked at No. 43. Other tracks said to appear on the album include "Don't Mess With 50," "Bitch I'm Sorry" and "My Reign."

OCTOBER LUKE BRYAN, 'DOIN' MY THING'

(Capitol Nashville, Oct. 6)
Luke Bryan's debut album, which sold 247,000 copies, according to Nielsen SoundScan, and spawned the top 10 hits "All My Friends Say" and "Country Man," established his reputation as a new country traditionalist. His second finds Bryan, who returned to the studio with co-writer/producer Jeff Stevens, trying to top it. "My first album had great hits and it sold well, but everything about that album is beatable," Bryan says. "We wanted to make a bigger-sounding record, something that moved a little down the

road from the first record. We wanted to show my growth vocally, content-wise and lyrically." The first single, "Do I," was written by Bryan with Lady Antebellum's Charles Kelley and Dave Haywood. Meanwhile, "God Picks His Favorite Flowers First" was written about the death of Bryan's sister, Kelly, at the age of 39. "[Co-writer] Rachel Thibodeau came to me and said, 'I have a title that talks about Kelly passing away,'" Bryan says. "When she told me that title, we wrote the song in 15-20 minutes."

ROSANNE CASH, 'THE LIST'

(Manhattan Records, Oct. 6)
Rosanne Cash's 12th album features her take on songs from a list of essential country tunes passed along by her father, Johnny Cash. "The list was far-ranging and thorough," Cash says. "It was assembled from my father's intuitive understanding of each critical juncture in the evolution of country music." Tracks on the album include "Sea of Heartbreak," featuring Bruce Springsteen; "Heartaches by the Number," with Elvis Costello; and "Silver Wings," with Rufus Wainwright. Wilco's Jeff Tweedy also guests.

THE ROOTS, 'HOW I GOT OVER'

(Def Jam, Oct. 20)
Recorded in the midst of the

group's run as the house band on NBC's "Late Night With Jimmy Fallon," the Roots' "How I Got Over" is another potent dose of socially conscious rhymes set to deep soul and R&B grooves ("Radio Daze," "Now or Never"). Piano and organ accent the ominous "Sometimes," as Black Thought raps, "I'm just one shark swimming in your cesspool/Or maybe I'm a villain waiting on your next move." Icelandic newcomer Patty Crash adds a feminine touch to the wistful, guitar-driven "The Day," while "Make a Move" is prime Al Green-

style R&B. Elsewhere, the group shows off its instrumental chops with a cover of Frank Zappa's classic "Peaches En Regalia."

ROBBIE WILLIAMS, 'REALITY KILLED THE VIDEO STAR'

(Virgin, Oct. 26)
"Don't call this a comeback," says David Enthoven, joint managing director of Williams' handlers' ie: music management company. "He doesn't see it that way. Maybe one album didn't perform quite as well, but he's still the biggest male superstar outside

of America." His last release, 2006's quirky "Rudebox" (Chrysalis/EMI), was a relative flop—although it sold 510,000 copies in the United Kingdom, according to the Official Charts Co.—but Enthoven says "Reality" is a return to his roots. "It's a big pop record," he says. "We've got four or five smash hits. And if you're worried he's rapping on it—he's not."

DAVID BISBAL, TITLE TBD

(Universal Music Latino, October TBD)

David Bisbal, best-known as Spain's most successful reality show contestant, co-wrote many of the songs on his new album. Other writers include regional Mexican composer Espinoza Paz as well as Amaury Gutiérrez, Kike Santander, Spanish singer/songwriter Vega and Yoel Enriquez. Top pop hitmakers like Sebastian Krys and Armando Avila are producing.

SAY ANYTHING, 'SAY ANYTHING'

(J Records, October TBD)

The rock act Say Anything may be taking a more technical approach to the songs found on its new self-titled album, but the "experimental nature of the band remains," according to frontman Max Bemis. Produced by Neal Avron (Everclear, Fall Out Boy), the 13-track set—Say Anything's third full-length release—features instrumental tracks that include a string

section, horns and guitar. "Our fans will be surprised at how big and over the top the record is," Bemis says. "Like, 'Whoa, they actually did it.'" Full of tongue-in-cheek lyrics, the singer gets a few things off his chest with the single "Hate Everyone." Meanwhile, on "Less Cute," Bemis tries his hand at writing from a woman's perspective.

NOVEMBER T-PAIN, 'UBER'

(Jive, November TBD)

When Jay-Z released his latest single, "D.O.A. (Death of Auto-Tune)," earlier this year, many thought it was directed at T-Pain, the proclaimed king of the vocal effect. But Jay's barbs haven't caused him to switch styles; he says he plans to use Auto-Tune again. "The album just got pushed up," Pain said during WQHT New York's June 7 Summer Jam concert—the same event during which Jay premiered his track. "It was going to come out September next year. [The record label], they're making me come out November this year. It makes the label look straight. I was going to chill because there are so many people that do what I do. But now Jay-Z dropped the 'Death of Auto-Tune' and it's time for me to come back."

ALEJANDRO SANZ, TITLE TBD

(Warner Music Latina, November TBD)

The Spanish singer/song-



Idol' Dials In

THREE 'AMERICAN IDOL' ALUMNI TARGET THE HOLIDAY BUYING SEASON FOR THEIR DEBUTS

BY MONICA HERRERA

KRIS ALLEN, TITLE TBD (19 RECORDINGS/JIVE RECORDS, FALL TBD)

"American Idol" winner Kris Allen isn't just expected to record a debut album—he's supposed to make chart-topping hits and live up to the sales of Kelly Clarkson, Carrie Underwood and David Cook before him. For his fall debut on 19/Jive, the 23-year-old has a wealth of songwriters and producers to choose from: David Hodges (Clarkson, Daughtry), Salaam Remi (Nas, Amy Winehouse) and Claude Kelly (Akon, Leona Lewis) have all submitted material for the record. Allen also collaborated with Joe King of the Fray in June at Timbaland's

Virginia Beach, Va., recording studio. "Each writing session has been a learning experience," says Allen, who adds that his record will sound similar to John Mayer and Jason Mraz, with possible traces of the urban sound that he's been exploring with some collaborators. "I think that we are trying to figure it out and that it's going the right way and I'm really excited about it. I can't wait."

ADAM LAMBERT, TITLE TBD (19 RECORDINGS/RCA RECORDS, FALL TBD)

Adam Lambert is unlike any "American Idol" contestant before him, and not just because of his goth-glam fashion or seemingly infinite vocal range. The singer is recording an album for 19/RCA Records just as another set bearing his name is headed to stores—due this summer, "On With the Show" (Hi Fi Recordings/Wilshire Records) will feature material Lambert recorded pre-"Idol." Naturally, he wants fans to wait for his proper fall debut, saying, "The work I did back then in no way reflects the music I am currently in the studio working on." The singer has so far teamed with producers RedOne (Lady GaGa) and Ryan Tedder of OneRepublic (Beyoncé, Jordin Sparks), while Sam Sparro and Jim Jonsin have contributed as well. Tedder says his songs with Lambert

have a new wave, Tears for Fears vibe, but that choosing a musical direction for Lambert results in an embarrassment of riches. "He can sing so many different styles of music," Tedder says. "I think he can be a global superstar; there's not a doubt in my mind."

JASON CASTRO, TITLE TBD (ATLANTIC RECORDS, OCTOBER TBD)

The original dark horse contestant on "American Idol," Jason Castro finished in fourth place in season seven and in April signed with Atlantic Records, marking the first time the label will work with an "Idol" alum. "If you fell in love with Jason on the show, this is exactly the record you'd want him to make," says Pete Ganberg, Atlantic executive VP/head of A&R. "It's introspective, playful and very much a combination of his influences, which range from Jeff Buckley to Jack Johnson." The dreadlocked singer co-wrote 11 songs on the 14-track set, which features production and additional songwriting by Evan Rosse, John Fields and Kara DioGuardi. "I'm really excited about the music we've written," says Castro, who also signed a deal with Universal Music Publishing Group in June. "I'm ready to get out there and show it to the world." A debut single is expected to hit radio in August. ...

writer Alejandro Sanz specializes in literate pop, but he's not afraid to duet with dancefloor divas like Shakira and Beyoncé. He wrote most of the album and has been working in his Miami studio with the producer Tommy Torres. Sources also say a collaboration with a major English-language artist is in the works.

ALEJANDRO FERNÁNDEZ, TITLE TBD

(Universal Music Latino, Fonovisa; November TBD) The Mexican star Alejandro Fernández will release not one but two new studio albums—one pop and one ranchera, the genres he has successfully straddled. The releases also mark Fernández's first outings with Universal after a lifetime with Sony. The ranchero album was written and produced by the regional Mexican icon and singer/songwriter Joan Se-

bastian, who also wrote and produced "Para Siempre," the 2007 hit album by Fernández's father, Vicente Fernández. The pop set has tracks by several producers and writers and is described by manager Carlos de la Torre as featuring "pop that's in the same line as Alejandro's previous album, but far more daring."

MARY J. BLIGE, TITLE TBD

(Matriarch/Geffen/Interscope, November TBD)

Mary J. Blige follows up 2007's "Growing Pains" with an album whose big-name collaborators include T.I. and Jazmine Sullivan. Rapidly building buzz for the project is the club-driven lead single "The One," which features hotshot rapper Drake. The song catapulted to No. 53 on the Hot R&B/Hip-Hop Songs chart after only two weeks, and, according to producer Rodney Jerkins, has just been

tapped as the theme song for an upcoming AT&T campaign. "Mary wanted something fast for the clubs because she was getting ready to do the [WQHT] New York Summer Jam," Jerkins says. "I created the track while she and the other writers got the lyrics together. Then Mary said, 'We've got to get Drake on this.'" Jerkins, whose partnership with the singer dates back to 1997's "Share My World," says Blige has played him several songs from the album. "It's just classic Mary; a soulful, real big sound," he says. "Her vocals this time are amazing."

LEONA LEWIS, TITLE TBD

(J/Syco, November TBD)

When Billboard spoke to Leona Lewis around the time of her Grammy Award nominations, the U.K. singer was predicting a more rock-oriented sound for the follow-

up to "Spirit," which sold 2.8 million copies in the United States, according to Nielsen SoundScan, plus a further 1.6 million in the United Kingdom, according to the Official Charts Co. But Richard Griffiths, Lewis' manager and director of the London-based Modest Management, says the end result "still has an R&B tinge to it, but it's really just a great pop record." Recorded mainly in Los Angeles, the track listing is still being finalized, but Lewis has again worked with OneRepublic's Ryan Tedder, who co-wrote her transatlantic No. 1 "Bleeding Love," as well as doing more writing herself. "On the last album 'Bleeding Love' was by a long way the standout track," Griffiths says. "This time around we've got something equally strong [for the lead single], but when it comes to the second and third single we're going to be in a much stronger place."

ESTELLE, 'ALL OF ME'

(Atlantic, November TBD)

The British singer Estelle broke through internationally with "American Boy," the Grammy Award-winning Kanye West collaboration from her 2008 sophomore album, "Shine." Riding the momentum of that success, she's reteaming with West for her third album. The set will include a duet with West protégé Mr. Hudson, who he has called "amazing."

FALL CAMILA, 'DEJARTE DE AMAR'

(Sony Music Latin, fall)

Following the success of its 2006 debut, "Todo Cambió," the Mexican pop trio Camila will release its much-anticipated sophomore album in October or November. The group, anchored by singer/songwriter/pianist

Mario Domm, is known for acoustic pop in the vein of the Fray or Ben Folds. On the new album, "fans will find an evolved Camila that experiments and finds new sounds," says Domm, who has collaborated with a team of writers on many of the 12 tracks of the album, tentatively titled "Dejarte De Amar," after a song of that name. This album marks Camila's first release in both the United States and Latin America.

DADDY YANKEE, 'MUNDIAL'

(El Cartel Records/Universal, fall)

Daddy Yankee's upcoming album, "Mundial," will be his first studio set since 2007's "El Cartel: The Big Boss," and this time, the reggaeton trailblazer will do most of the production. The album also will feature a duet with Don Omar.

Beating The Holiday Blues

INDIES BEEF UP THEIR FOURTH-QUARTER RELEASE SCHEDULES

For years, indie-label calendars looked something like this: Roll out big releases at the first of the year, continue through the spring, taper off in the summer and then sit out the final three months of the year.

In the days when physical retail dominated music sales, majors controlled the fourth quarter, spending a fortune pushing blockbuster releases and buying up prime real estate in record stores. Co-op programs jacked their rates sky-high and smaller operations were forced off to the side while holiday shoppers snapped up hit albums.

But as I dug through release schedules for indie labels during the course of the last few weeks, I noticed a trend—indies are starting to regard the fourth quarter as just another collection of possible release dates, not a blackout period. And while I assume the shift from physical to digital was the primary driver of this change, the labels and distributors I spoke with say it was only part of the equation.

The fact that many former major-label acts are now going the indie route is a major factor, according to Missi Callazzo, co-founder/president of MRI.

"The bands we were putting out five years ago would have perished in the fourth quarter," she says. "But now indies are getting bigger bands and bigger releases, and it has really leveled the playing field. I find that former major-label artists do

well in the fourth quarter."

Callazzo says that MRI is planning to release albums by Anthrax, Living Colour and Carly Simon after August this year.

Jack Ponti, who founded Merovingian Music, says he never believed that the fourth quarter was off limits to indies. "If you put out good records, it doesn't matter when you release them," he says. "For me, it's about an album being ready to go and the momentum being strong. Radio is the primary driver for the new Sunstreak album we have coming, and there is no way we could go to radio in late August and then hold the album until 2010."

Kanine Records owner Lio Cerezo says that he also relies on a band's timeline to set release dates. "Bands take a long time pulling together these records," he says. "They spend the spring and summer touring and then finish their albums in the fall and want to get the music out quickly. A lot of indie kids aren't paying attention to these big releases anyway, so it's not like we're competing with the majors in that respect."

Besides, the competition from the majors isn't as stiff as it used to be. "I would say that in general it is easier to compete with the majors in the fourth quarter because there just isn't as heavy as a schedule in years past," says Josh Wittman, mar-



Speed metal carols: ANTHRAX



keting director at Redeye Distribution/Yep Roc Records. "Retail is still very expensive but not at the levels it was several years ago. For most labels they don't necessarily think about competition at retail when they release records."

But many labels don't see the move toward digital as a saving grace for indies. "Competition for digital space is more saturated than ever before, so I don't think that factors into the equation at all," Wittman says.

Dominic Pandiscia, senior VP/GM of EMI Label Services and Caroline Distribution, says that rapid growth in the digital space has led to some of the same problems indies had with physical retail. "We've seen the overall number of releases increase, which has led to many of the same real estate challenges as before," he says.

Growth in the digital sector has led one indie-label services provider to view its release schedule in a new light. "We have a different agenda when it comes to digital sites," says Kevin Day, founder of Rocket Science. "Labels that hold back are missing a huge opportunity. Think of how many kids open up new iPods or Zunes or gift cards on Christmas morning. It's a great time to release new music because they're dying to fill up their new gadgets and you can get right in front of them."



SADE, TITLE TBD
(Epic, fall)

In May, rumors swirled that the U.K. singer Sade was back in the studio when a site claiming to be her new official Web site posted news about a Nov. 24 release. While Sony has confirmed that an album is in progress and is intended for fourth-quarter release, it insists there isn't a set date. "She is in the studio and the album will come when it is ready," a source says. "You don't wait for years for one and then rush it." Little is known about what the notoriously private singer's new music sounds like—her longtime collaborator, Stuart Matthewman, says the work is still in its "early stages"—but the singer Maxwell recently described it as "monolithic" after hearing some instrumentals.

SHAKIRA, TITLE TBD
(Epic, fall)

Shakira's third English album, her last for Sony before going to Live Nation, is shrouded in secrecy. Adding to the mystery is a viral video campaign for the first single, "Loba," a Spanish-language disco-infused scorcher that will reportedly be released in English as "She Wolf." Videos, posted on YouTube and a dedicated Web site, She-WolfsComing.com, show a series of "Blair Witch"-style "sightings" of victims being mauled in cities around the world. The single will be distributed and promoted in Latin America in partnership with the regional wireless carrier America Movil. Sources told Billboard earlier this year that Shakira worked with pro-

ducer Pharrell Williams on the album, recorded a duet with the Puerto Rican urban-alternative act Calle 13 and collaborated with the Algerian artist Khaled.

USHER, TITLE TBD
(LaFace/Jive Label Group, fall)

Contrary to earlier reports, Usher's next album won't be titled "Monster." In fact, the follow-up to his fifth studio album—2008's "Here I Stand"—remains untitled as Usher continues to record. Collaborating producers include Jermaine Dupri, Jimmy Jam & Terry Lewis, Pharrell Williams, RedOne, Jlack and Jim Jonsin. A single is slated for release this month.

ONEREPUBLIC, TITLE TBD
(Mosley/Interscope, fall)

OneRepublic swears it doesn't plan to make an album this year, but even the best-laid plans can change. Frontman Ryan Tedder wrote new material while he and his bandmates were on the road, and much of it was recorded in his mobile studio in Japan, Germany, South Africa and the United Kingdom. The band is mixing the nine-track set at its home studio in Denver, and Tedder promises three or four potential hits, among them "All the Right Moves," a marching band-meets-classical quartet song about "keeping up with the Joneses." According to Tedder, the band's label boss, Timbaland, likes what he's heard thus far. "He said, 'I don't need to mess with anything,'" the musician recalls. "That obviously made me happy."

YOUNG DRO, 'P.O.L.O.'
(Grand Hustle/Atlantic, fall)

For his new album, the nattily attired Atlanta native Young Dro recruited producers like Swizz Beatz, the Runners, Mannie Fresh and Travis Barker. Rappers Lil Boosie, Young Jeezy and T.I. all make guest appearances. The lead single, "Take Off," featuring Yung L.A., was released virally earlier this year, while the second single, the Jim Jonsin-produced "In the Club," is scheduled to hit airwaves in the coming weeks. "On Fire," co-produced by T.I. and Jonsin, is also slated to appear on the album.

THE GAME, 'THE R.E.D. ALBUM'
(Geffen Records, fall)

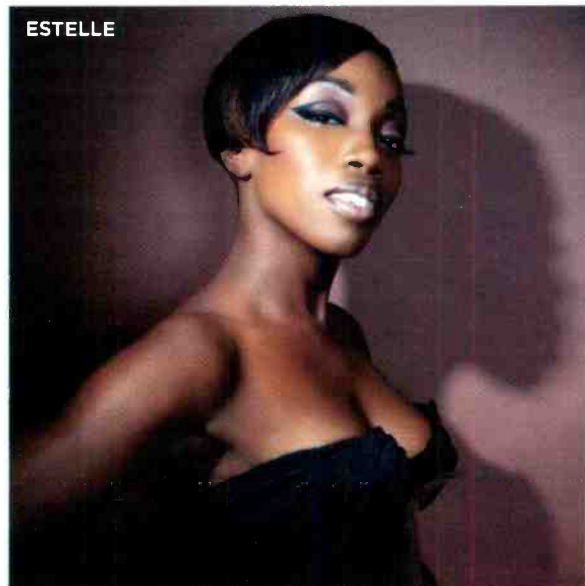
While the Game recently murmured about retiring from making music, his new album proves he's not ready for a life of leisure quite yet. He claims that he's rededicating himself to rap, hence the title of his fourth studio album, "The R.E.D. Album" ("the RE-Dedication"). The Compton, Calif., rapper is working with producers like Timbaland, J.R. Rotem, Cool and Dre, Mike Lynn and Drumma Boy. On the eve of the arrival of the "soulful" album, as the artist describes it, he will release a slew of mixtapes this summer. So far he has released the single "Bang Along."

VAMPIRE WEEKEND, 'CAMERA OBSCURA'
(XL, fall)

In early 2008, the New York

four-piece Vampire Weekend rode a wave of blog hype to a surprising No. 17 peak on the Billboard 200. For its sophomore set, the band holed up in Brooklyn's Treefort studios, enlisting keyboardist Rostam Batmanglij to produce. Vampire Weekend gave fans a taste of "Camera Obscura" in March, when it unveiled the sparkling new cut "White Sky" on "Late Night With Jimmy Fallon." The track, along with the Velvet Underground-inspired "Taxi Cab," has the same whimsical vibe as the band's self-titled debut but hints at a maturation in songwriting.

Reporting by Ayala Ben-Yehuda, Caitlin Berens, Lars Brandle, Leila Cobo, Mariel Concepcion, Rachel Helman, Monica Herrera, Laura Leebove, Jason Lipshutz, Gail Mitchell, Mitchell Peters, Richard Smirke, Mark Sutherland, Christa Titus and Ken Tucker.



BEST OF THE REST

SEPT. 1: Black Crowes, "Before the Frost . . ." (MRI) ★ Whitney Houston, "I Look to You" (Arista) ★ Pitbull, "Rebution" (Polo Grounds/RCA)

SEPT. 8: Polvo, "In Prism" (Merge Records)

SEPT. 15: Uncle Kracker, "Happy Tour" (Atlantic Records) ★ Beastie Boys, "Hot Sauce Committee" (Capitol) ★ Jack Johnson, title TBD (Universal Motown Records Group)

SEPT. 22: Pearl Jam, "Backspacer" (self-released) ★ Islands, "Vapours" (Anti) ★ Sean Kingston, "Tomorrow" (Sony)

SEPT. 28: Dizzee Rascal, "Tongue 'N' Cheek" (Definitive Jux)

SEPTEMBER TBD: Heartsrevolution, title TBD (iheartcomix) ★ The Flaming Lips, "Embryonic" (Warner Bros.)

OCT. 6: The Clientele, "Bonfires on the Heath" (Merge Records) ★ The Raveonettes, title TBD (Vice) ★ Lou Barlow, "Goodnight Unknown" (Merge Records) ★ A Place to Bury Strangers, "Exploding Head" (Mute Records) ★ various artists, "New Moon" (film soundtrack) (Atlantic Records) ★ Mr. Hudson, "Straight No Chaser" (IDJ)

OCT. 13: Ryan Leslie, title TBD (Universal Motown Records Group) ★ The Whigs, title TBD (ATO)

OCT. 20: Florence & the Machine, "Lungs" (Universal Republic)

OCT. 27: Sting, "If on a Winter's Night . . ." (Deutsche Grammophon)

OCTOBER TBD: Jason Castro, title TBD (Atlantic Records) ★ Rod Stewart, title TBD (J Records) ★ Toby Keith, title TBD (Show Dog Nashville) ★ Ozomatli, title TBD (Downtown)

NOV. 3: Steel Panther, "Feel the Steel" (Universal Motown Records Group) ★ Tori Amos, "Christmas" (Universal Motown Records Group) ★ Taylor Swift, title TBD (19 Recordings/Arista Nashville)

NOV. 24: Toni Braxton, "Pulse" (Atlantic Records) ★ Lil Jon, "Crunk Rock" (Universal Motown Records Group)

NOVEMBER TBD: Diddy, "Last Train to Paris" (Atlantic Records)

DEC. 29: Soulja Boy Tell 'Em, "The DeAndre Way" (Interscope)

DECEMBER TBD: Lupe Fiasco, "Lasers" (Atlantic Records) ★ Stone Temple Pilots, title TBD (Atlantic Records)

FALL TBD: Selena Gomez, title TBD (Hollywood/Lyric Street) ★ Crystal Castles, title TBD (Last Gang) ★ Taylor Momsen, title TBD (Interscope) ★ Leighton Meester, title TBD (Universal) ★ James Otto, title TBD (Warner Bros. Nashville) ★ Kid Sister, title TBD (Downtown) ★ Stereophonics, title TBD (Fontana International/Vox Populi Records) ★ Andrea Bocelli, title TBD (Decca) ★ Kate Nash, title TBD (Fiction/Interscope) ★ Klaxons, title TBD (Polydor) ★ Editors, title TBD (Kitchenware) ★ Boredoms, title TBD (Vice) ★ Chromeo, title TBD (Vice) ★ King Khan & the Shrines, title TBD (In the Red) ★ Diplo, title TBD (Mad Decent) ★ Battles, title TBD (Warp) ★ Allison Iraheta, title TBD (19 Recordings/Jive Records)



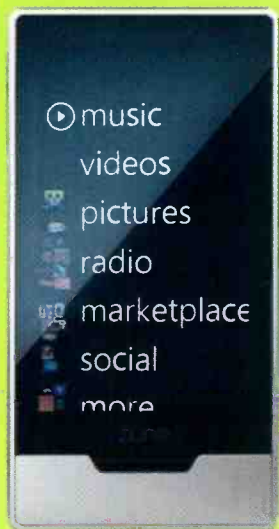
BLACKBERRY TOUR

The Tour offers access to MySpace, Flickr and Facebook and is one of several BlackBerry devices that will feature content from U2. Good seats not included. \$200



HTC MYTOUCH

Call it the GPhone if you must: It uses Google's Android OS. Like its iCousin, it has a touch screen and an app store. T-Mobile only. \$200



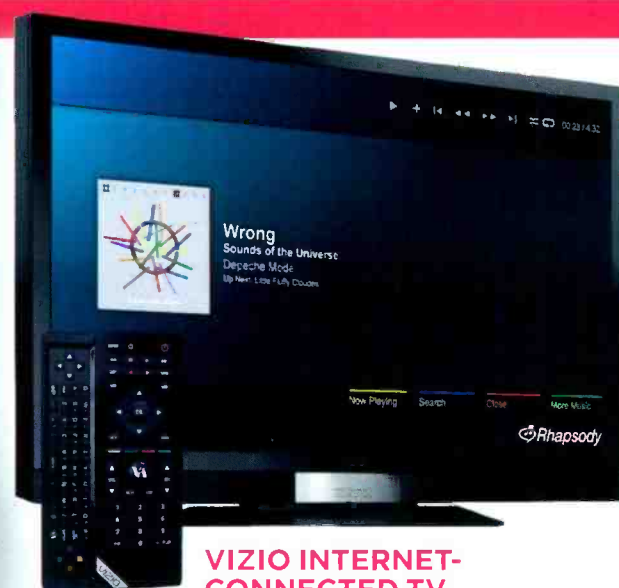
ZUNE HD

This Zune could cure iTouch envy with a touch-screen interface, Wi-Fi and a sharper screen. Pricing not yet available.



YUBZ: MOBILE

This retro handset reportedly reduces cell-phone radiation by 80%. But most users will be more interested in making a fashion statement straight out of the '70s. Coppola on line!! Available now. \$45



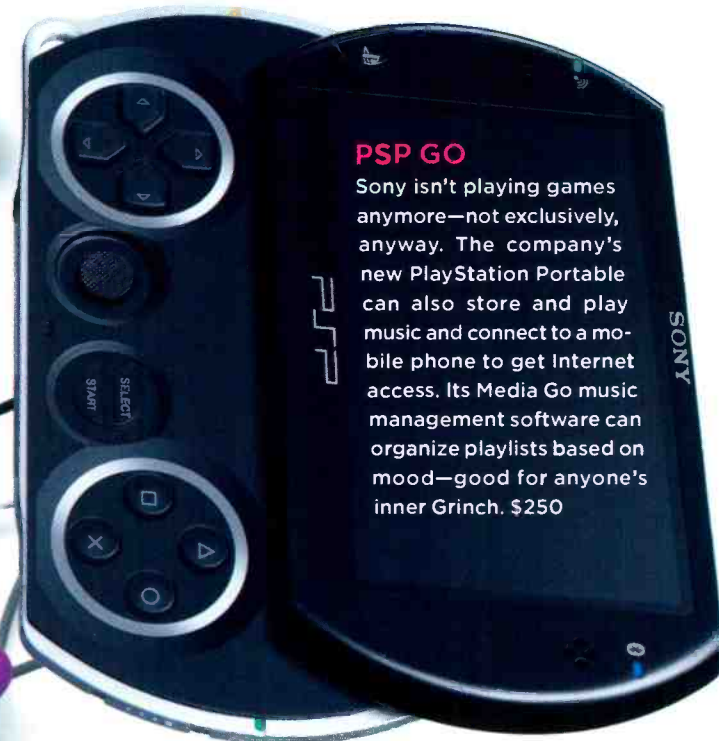
VIZIO INTERNET-CONNECTED TV

Who put their Internet in my TV? Who put their TV in my Internet? Vizio's HD TV, a set that comes with online access, could emerge as the Reese's of living room devices. And it can play music from Rhapsody, Pandora and Radiotime. Let's just hope online radio won't kill this video star. Pricing not yet available.



IFROGZ CUSTOMIZABLE HEADPHONES

These noise-canceling cans offer good sound, but they also make a fashion statement, allowing buyers to customize colors, designs and fabrics in 200,000 combinations. Watch out that they don't become more interesting than what you're listening to. Headphones: \$35; earbuds: \$20. Knowing your ears attract attention: Priceless.



PSP GO

Sony isn't playing games anymore—not exclusively, anyway. The company's new PlayStation Portable can also store and play music and connect to a mobile phone to get Internet access. Its Media Go music management software can organize playlists based on mood—good for anyone's inner Grinch. \$250

SEASON'S GEEKINGS

A LOOK AT WINTER'S SHINIEST STOCKING STUFFERS—AND HOW THEY MIGHT AFFECT THE SOUND OF MUSIC

Sleigh Bells Ringing

CHRISTMAS-THEMED ACTS PREPARE TO HIT THE ROAD

There it sits on Billboard's midyear touring chart, perched at No. 10, between **Metallica** and **Fleetwood Mac**.

No, it's not just another rock band. It's the holiday tour veteran **Trans-Siberian Orchestra**.

With an annual gross of about \$50 million and yearly attendance of 1 million from two touring units, TSO has become a bona fide arena headliner that's a perennial among the top 25 tours of the year, despite the narrow time frame of its touring season (Billboard, Dec. 13, 2008).

TSO won't be alone plying live audiences with a one-of-a-kind spin on holiday music. **Mannheim Steamroller**, another WME client, will be on the road again, as will Radio City's Christmas Spectacular, the king of Christmas shows, which last year launched a touring arena production.

The holiday-themed touring business has been a consistently solid performer. Artists who have released successful Christmas recordings in the past, such as **Martina McBride**, **Kenny Rogers** and **Josh Groban**, are in demand every De-

cember. Then there are local concerts, charity events and radio shows, such as the multi-artist Jingle Ball concerts staged by top 40 stations KIIS-FM Los Angeles and WHZZ New York.

Despite the recession's impact on consumer spending, two things bode well for live holiday entertainment events in 2009: First, the concert business in general has held up quite well, and second, people might give up a lot of things, but they won't give up Christmas.

Conventional touring wisdom dictates that similar shows, either by genre or target demographic, try to achieve 30-60 days' protection within a radius of a few hundred miles, contractually if possible. But the limited window for holiday-themed tours—roughly, Thanksgiving through New Year's Day—makes radius clauses impractical.

Helping to alleviate such risks is the fact that people who want to see the Rockettes usually differ from those who enjoy TSO's brand of symphonic rock'n'roll, although you can't always count on such generalizations given the far-reaching ap-

peal of holiday music.

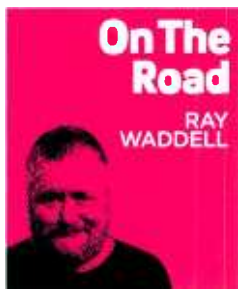
"You've got to look at everything in the marketplace at that time," says **Marc Geiger**, head of contemporary music at William Morris Endeavor and the agent responsible for TSO. "Santa at the mall, even the college bowl games. We look at the whole marketplace of fourth-quarter holiday-based entertainment. Everybody does their best to stay out of each other's way and not purposely be competitive."

Geiger says the market for live holiday entertainment is growing, and the evidence suggests that he's right. Creative Artists Agency, for example, is routing holiday tours like **tobyMac's** Winter Wonder Slam with **Relient K** and special guests **Stephanie Smith**, **B. Reith**, **Chris Tomlin**, **Family Force 5** and **Jeff Dunham**.

And the Christmas Spectacular, produced by Madison Square Garden Entertainment, remains a blockbuster at its home venue of Radio City Music Hall, taking in \$75 million for its 2008-09 run, according to Billboard Boxscore. MSGE's other holiday property, Wintuk, rang up \$23 million at the Theatre at Madison Square Garden in its inaugural run. ...



Jingle bell rock:
TRANS-SIBERIAN ORCHESTRA



On The Road
RAY WADDELL

Game Upon A Midnight Clear

MUSIC-HEAVY TITLES WILL BE AMONG THE BLOCKBUSTER RELEASES FOR THE HOLIDAYS
BY ANTONY BRUNO



'GUITAR HERO 5'

Publisher: Activision/Neversoft

Platforms: Xbox 360, PlayStation 3, Wii

Release date: Sept. 1

This edition builds on "Guitar Hero World Tour," which introduced drums and vocals to the "Guitar Hero" franchise in time for the 2008 holiday season. How to follow up on that? Make it more social.

This edition's Party Play mode lets users access all songs shipped with the game without having to play through

to unlock them. It also lets the songs play in the background like a jukebox, or gamers can jump in and play along at any time. Users can also play with any combination of instruments, such as all guitars or all drums.

Other new modes include RockFest, where up to eight players can play the same instrument track; Elimination, which drops the worst player mid-song; and Momentum, which adjusts the difficulty level based on performance. "Guitar Hero 5" will also

feature new music, but details aren't yet available.

'THE BEATLES: ROCK BAND'

Publisher: MTV/Harmonix

Platforms: Xbox 360, PlayStation 3, Wii

Release date: Sept. 9

Surviving Beatles Paul McCartney and Ringo Starr made a surprise appearance at the E3 conference in June to promote the release of the hotly anticipated Beatles-themed game, and the buzz hasn't stopped since. "The Beatles: Rock Band" will include 45 songs from every album the Fab Four released, with their avatars performing at several notable venues as well as in "dreamscapes" to represent songs that were never performed live. Gamers will have the ability to sing the three-part harmonies and can opt to purchase replica versions of the guitar and bass used by the band.

The game's debut will coincide with EMI Music's remastered reissues of the Beatles' entire studio catalog.

'GUITAR HERO: VAN HALEN'

Publisher: Activision/Red Octane

Platforms: Xbox 360, PlayStation 3, Wii

Release date: Third quarter

The third artist-specific "Guitar Hero" title will include hits by Van Halen, as well as tracks by bands like Queen, Weezer, Blink-182, the Offspring and Queens of the Stone Age. The game will feature original frontman David Lee Roth instead of his successor Sammy Hagar.

'DJ HERO'

Publisher: Activision/Freestyle

Platforms: Xbox 360, PlayStation 3

Release date: Fourth quarter

In an effort to expand the rhythm-game business to new musical genres, Activision will release the hip-hop-heavy "DJ Hero" later this year. Featuring more than 100 tracks, the game replaces the plastic guitar controllers of "Guitar Hero" with a fake turntable. Like those other games, users must press the proper color-coded button at the right time based on screen prompts. But "DJ Hero" includes the ability to add special

effects through scratching, use of a fader and other improvisations. Gamers with "Guitar Hero" guitars will be able to join in as well.

But the star here will be the music, which will include a mix of hip-hop, electronica, rock and soul. A playlist wasn't available at press time, but the likes of DJ Shadow, DJ AM and DJ Z-Trip are all expected to appear in the game as playable characters along with their mixes.

'SCRATCH: THE ULTIMATE DJ'

Publisher: Genius Products/7 Studios

Platforms: Xbox 360, PlayStation 3

Release date: Third quarter

Last year featured a showdown between "Rock Band 2" and "Guitar Hero World Tour." But with those franchises releasing largely noncompetitive titles this fall, it's up to the tiny developer Genius Products to generate some competitive sparks by mounting a challenge to "DJ Hero." "Scratch: The Ultimate DJ" is similar to "DJ Hero" in design and purpose. Quincy Jones III is on board as producer, while

Beastie Boys' Mixmaster Mike is serving as a music consultant and contributing tracks from his solo work. The playlist includes songs from the Beasties, as well as Kanye West, the Black Eyed Peas and Nelly.

'BRUTAL LEGEND'

Publisher: EA/Double Fine

Platforms: Xbox 360, PlayStation 3, Wii

Release date: Oct. 13

Setting itself apart from the music-game field is the highly anticipated "Brutal Legend," an action adventure game based on the imagery and lore of Nordic metal culture. Created by the legendary videogame designer Tim Schafer, the game features the voice acting of Jack Black as the lead character Eddie Riggs, a roadie who travels to a world ruled by heavy metal gods and demons. In addition to a headbanging soundtrack, "Brutal Legend" features the voices and likenesses of such stars as Lemmy Kilmister, Lita Ford, Ozzy Osbourne and Judas Priest's Rob Halford.

Activision was set to publish the game but dropped it after its merger with Blizzard Entertainment. Electronic Arts has since picked it up, but Activision has filed a lawsuit to prevent the game's release. The case remains pending. ...

The Ghost Of Christmas Past

U.K. RETAILERS LOOK TO FILL THE VOID LEFT BY WOOLWORTHS BY TOM FERGUSON

LONDON—The U.K. music market is facing up to its first Christmas without “the Wonder of Woolworths.”

That tag line promoted the retail giant until it foundered last December and finally closed all its stores in January—leaving the music business without 800 stores that had traditionally been key seasonal gift-buying destinations.

For retailers like the U.K. music market leader HMV, Christmas 2009 now represents “a tremendous opportunity to try and win over former Woolies’ ‘once-a-year’ gifters,” HMV head of music Rudy Osorio says.

Last year, the simultaneous collapse of the Woolworths-

owned wholesaler EUK also meant key albums from Take That and Britney Spears were in short supply at EUK clients like mass merchants Asda and Sainsbury’s, as well as the music specialist Zavvi, which also folded in January.

However, Osorio says, “it was evident customers still wanted to buy and gift CDs—we saw strong volumes on titles like Take That.”

In 2008, Woolworths accounted for 8% of all album purchases by value, according to the BPI, which means a considerable slice of the market is up for grabs. Total album sales last

year were worth £797.6 million (\$1.3 billion), down 5.7% from 2007.

Earlier this year, Entertainment Retailers Assn. director general Kim Bayley suggested that non-specialist retailers could step in and “mop up those sales” (Billboard, May 9). But as yet, no such white knight has appeared.

“People in the fashion and discount retailing businesses have looked at it,” ERA spokesman Steve Redmond says, “but nobody’s jumped yet. They’ve been put off by low margins, the possibility of high shrinkage and difficulty of maintain-



ing stock without the appropriate staff.”

However, Redmond adds, “I can’t believe that in [the fourth quarter] there won’t be people who decide to stock a small selection of impulse buys.”

HMV, which the BPI says accounted for 24.1% of album purchases in 2008, is stepping up to the plate. Although unwilling to reveal figures, Osorio says the chain has enjoyed some of its strongest sales this year around Valentine’s Day, Mother’s Day and Father’s Day.

“We’ve been focusing more of our marketing and in-store campaigns on the calendar gifting events at which Woolworths was so strong,” he says.

The challenge is now to hang on to those gift buyers in the vital fourth quarter. BPI

figures show that the average retail price of a CD fell to £7.53 (\$12.30) in 2008. “In the shadow of recession,” Osorio says, “the £10 [\$16.40] entertainment gift has a chance to grab a much greater share of the gifter’s purse.”

Accordingly, Osorio says HMV’s advertising in the fourth quarter will be family-oriented in tone and media placement.

HMV is clearly “fixed on attracting the Woolies consumer,” says Steve Keresley, managing director of Proper Music Distribution, which distributes some 400 labels. “[But] it’ll be interesting to see if they or the supermarkets win that market. The jury will be out until Q4.”

Among other U.K. mass merchants with a large share of album sales, Tesco (10.5%) didn’t return requests for

comment and Asda (7.3%) declined to comment. Amazon also declined to comment, but Keresley suggests the online market leader has benefited from Woolworths and Zavvi’s demise.

“For us,” he says, “where retailers have shut, the business has pretty much all transferred to the Internet—primarily Amazon.”

But, with key releases from Leona Lewis and Arctic Monkeys on the horizon, not to mention the much-anticipated reissue of the Beatles catalog, Osorio remains optimistic.

“The product will be out there this Q4, that’s for sure,” he says. “Consumers may still be cautious this Christmas, but they also know what tremendous value music represents—and we’re confident they’ll respond.”

A Christmas Resurrection?

HIGH RATINGS FOR ITS HOLIDAY SPECIALS SPUR CALLS FOR THE RETURN OF ‘TOP OF THE POPS’ BY ANDRE PAINE

LONDON—Three years after the BBC canceled “Top of the Pops,” it’s still likely to be the most-watched music show on U.K. TV this Christmas.

The weekly chart countdown show’s final broadcast on July 30, 2006, ended a 42-year run for an institution that had become a global brand. Yet “TOTP” lingers on, with strong ratings for its seasonal specials fueling calls for its return as a weekly show from industry insiders like Simon Cowell. But in October 2008 the BBC rebuffed his offer to buy the rights and air “TOTP” on rival broadcaster ITV.

“Bring it back,” says Kevin McCabe, VP of promotion and press at EMI’s Parlophone label, calling the annual Christmas edition a “great promotional platform.”

The BBC initially announced it wouldn’t produce a 2008 “TOTP” Christmas show, triggering protests from the music industry and the U.K. media. The public broadcaster ultimately relented to popular demand, airing two year-end holiday specials featuring Coldplay, Take That, Leona Lewis and the Pussycat Dolls.

McCabe says the 2008 ratings showed that “with the correct scheduling, it could easily be a hit again as a weekly show.”

According to BBC viewership data, the “TOTP” Christmas special drew an audience of 3.7 million, 30.6% of all viewers in

its time slot. A Dec. 31 year-in-review show attracted 4.1 million viewers, for an audience share of 20.8%, while a March 2009 special during the “Comic Relief” telethon—featuring Oasis, U2 and Flo Rida—attracted 6.7 million viewers (32%).

Although far below the show’s ‘70s peak of 19 million viewers, the audience totals substantially outstripped the 1 million viewers it averaged in 2006.

Now, U.K. promotion veteran Dylan White claims to have 1,000 signatures on an industrywide petition to revive “TOTP” for an early evening slot, including U.K. chart-toppers Dizzee Rascal and Calvin Harris and Sony Music U.K. chairman/CEO Ged Doherty.

So far, the BBC remains unmoved, although head of music entertainment Mark Cooper expects the Christmas special to return and says that a year-end review show remains a possibility.

Cooper describes “TOTP” as “a great old brand that’s dormant, but isn’t dead.” The 2008 shows, he says, were great. “The talent really turned up, and [the shows] felt like they belonged in their places in the schedule. It’s great to be reminded of a year in pop, and it’s all hits.”

However, he cautions, producing holiday specials is different from producing the show “in the third week in

February when you’re on the third singles from a couple of [artists’] albums.”

Robbie Williams’ manager David Enthoven at the London-based i: music would welcome the show’s return, saying it’s “a huge brand and it was fantastic for Robbie.” However, he favors reworking its format to be less reliant on the singles countdown.

But EMI’s McCabe believes the show’s traditional focus on hit singles could make it “more relevant than ever,” now that digital tracks dominate the singles market.

That has “revitalized” the Official Charts Co.’s listing, White says. “You have a [genuine] ‘Top of the Pops’ artist each week.”

While Cooper says he would “love to make [“TOTP”] again,” he adds, “That doesn’t mean enough of an audience are committed to it for it to work as a weekly show.”

Local versions previously aired in five European markets, New Zealand and the Middle East. Salim Mukaddam, head of commercial affairs in the music division at the broadcaster’s commercial arm, BBC Worldwide, says, “We’re talking to some of the producers and broadcasters who did [those shows] about tailored versions for their territories.”

Practically, however, a U.K. version of the show would have to return to produce content for broadcasters unlikely to regularly attract international talent to their own studios.

Mukaddam says international partners are hankering for the weekly show’s return.

“If [“TOTP”] came back tomorrow,” he says, “they would take it.”

Additional reporting by Mark Sutherland in London.

Watered Down

AUSTRALIAN FESTIVALS PROTEST PROPOSED ALCOHOL RESTRICTIONS BY LARS BRANDLE

BRISBANE, Australia—December Down Under marks the start of summer and the festival season—but festivalgoers looking to escape the heat with a cold beer this year may be in for a surprise.

Festival promoters in the northeastern state of Queensland are up in arms over anti-binge drinking proposals from the state government's Office of Liquor, Gaming and Racing that could confine drinking to designated areas, set limits on consumption and even ban serving full-strength beer.

The new regulations—which do not require approval by parliament and could be implemented as early as this month—would affect festival brands including the Big Day Out, Good Vibrations and the V Festival, which all usually stage events in the state. The OLGR says it is responding “to growing concerns of excessive alcohol consumption and unacceptable alcohol-fueled behavior at community events, especially those targeted at young adults.”

But while many promoters acknowledge the need to address such problems, there's widespread concern that the crackdown could damage the local festival circuit. Failure to comply with the guidelines could see an event denied the necessary permit.

“My concern is that we're becoming overregulated,” says one Queensland promoter, who asked to remain anonymous. “The alcohol crackdown is just another factor working against us. They'll kill it if they keep going.”

The moves come at a time when the Australian festival circuit is doing robust business. According to Live Performance Australia, festivals sold 753,000 tickets in 2007, steady on the previous year, generating \$26.9 million Australian (\$21 million) in revenue. While that figure was down \$9.6 million Australian (\$7.5 million) from 2006's bumper year, sources close to the organization say that 2008 figures will show a modest rise in ticket sales and a huge leap in revenue, due to higher ticket prices.

In a submission to the OLGR, Creative Festivals Entertainment, the organizer of the all-ages

Big Day Out festival, warned that the proposed alcohol limits might mean it can no longer afford to stage the traveling event in Queensland.

“In the long term,” the festival's organizers say, “ticket sales will be affected, impacting our ability to maintain a commercially sound event and damaging the event's reputation, brand and good will.”

Big Day Out's 2009 event, held Jan. 18 at Gold Coast Parklands, featured Neil Young, the Prodigy and Arctic Monkeys and was a 55,000-capacity sellout.

Promoters also warn that festival organizers could face tens of thousands of dollars in additional costs to enforce the alcohol regulations and that the new rules could trigger a sharp decline in bar receipts, which can account for more than 10% of total revenue at some events. Many also believe the measures could prove counterproductive, encouraging fans to drink heavily before arriving.

Jam Music, the organizer of February's Good Vibrations festival on the Gold Coast, surveyed its 20,000-plus Queensland member base to get feedback from drinking-age festivalgoers. More than 90% of respondents said they would be more likely to consume alcohol before attending a music festival if these conditions were put in place, while 95% felt they were responsible enough to self-regulate their drinking.

“The conditions should not be applied statewide,” Good Vibrations director Jane English says, “but should be judged on the experience and expertise of the event organizers and other relevant considerations.”

While the OLGR says it will take account of all submissions before finalizing the regulations, many believe a clampdown is inevitable—and not just in Queensland.

“Binge drinking is a real problem,” says Bill Hauritz, organizer of December's 20,000-capacity Woodford Folk Festival in southeast Queensland. “I expect these sorts of solutions will [come in] worldwide. Unfortunately, we've got a culture which celebrates getting pissed.”



Watered down: A festivalgoer at January's Big Day Out at the Adelaide Showground.



The season for salsa: VICTOR MANUELLE

Silent Night

LATIN CHRISTMAS ALBUMS STRUGGLE TO FIND AUDIENCES

Most Latin Americans and U.S. Hispanics are Catholic, so you'd expect Christmas albums to be a natural fit for the Latin music market.

And yet, the track record for Christmas album sales in the U.S. Latin market has been pretty dismal.

With the exception of **Luis Miguel's** 2006 album “Navidades,” which has sold 145,000 copies in the United States, according to Nielsen SoundScan, no other Spanish-language Christmas album has come close to cracking the 100,000-unit mark. (**Gloria Estefan's** “Christmas Through Your Eyes” has sold 874,000 copies since its 1993 release, but it's in English.)

Christmas albums can be a challenge in any genre because labels have a narrow window to promote and sell their releases. But the challenges are even greater in the Latin market, given the difficulties in securing radio airplay and the limits of having only three major Spanish-language TV networks.

“For a label it makes no sense to release a Christmas-only album because they don't sell enough to cover the costs,” says **Tony Moreno**, GM of the indie J&N and MP Records.

During the last several years prominent Latin artists have released Christmas albums that failed to find an audience. **Raphael's** 2004 album, “Vuelve Por Navidad,” has sold only about 1,000 copies in the United States, while **Jon Secada's** “The Gift” (2001) and the Christian star **Marcos Witt's** “Tiempo De Navidad” (2004) have sold only 3,000 apiece, according to SoundScan.

“It's like a double-edged sword,” says **Pedro Guzmán**, director of A&R for Universal Music Latino. “Christmas is so traditional that it's very difficult to create new classics or new trends.”

Moreno takes it a step further. “You need standard repertoire and standard acts,” he says.

The sales of Miguel's “Navidades” set, which includes Spanish-language versions of “Have Yourself a Merry Little Christmas,” “Santa Claus Is Comin' to Town” and other seasonal favorites, seem to suggest that traditional songs work best. But somewhat surprisingly, the Latin genre that has enjoyed the most recent success with Christmas songs is tropical music, fueled perhaps by the prevalence of carnivals throughout Latin America around Christmas time.

For example, the salsa star **Gilberto Santa Rosa's** 2008 set, “Una Navidad Con Gilberto,” has sold 29,000 copies in the United States, according to SoundScan. **Victor Manuelle's** “Navidad A Mi Estilo,” released in 2007 and rereleased in a deluxe edition in 2008, has sold 49,000.

Sony planned its release and promotion of “Una Navidad” around Santa Rosa's hectic touring and recording schedule.

“It worked because we started very early on in the process,” says **Ruben Leyva**, managing director of U.S. Latin for Sony Entertainment/Day 1. Leyva adds that Santa Rosa also had a

history of recording successful Christmas dance tracks with the likes of **El Gran Combo de Puerto Rico**, so there was a track record in the genre.

“The stuff we've seen that works the best is dance-oriented, tropical music,” he says, noting that markets where Latin Christmas releases seem to do best are typically Puerto Rico, Miami and New York, where Christmas dance parties are more common.

But even Leyva cautions that releasing Latin Christmas albums “doesn't work everywhere.” And with overall Latin music sales declining sharply in the United States (Billboard, July 11), the likelihood of Spanish-language Christmas albums finding a significant audience—or even being released—is diminishing. “It was always risky [to release a Christmas album],” Moreno says. “But now it's highly improbable.”



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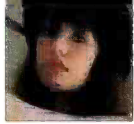
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MUSIC

ROCK BY MONICA HERRERA

READY FOR LIFTOFF

Cobra Starship Taps Hot Topic, Leighton Meester For 'Hot Mess'

Cobra Starship frontman Gabe Saporta knows he shouldn't be talking this much—let alone recording a new album, touring nonstop and doing interviews—but he just can't quit.

"I haven't really given my voice a rest," says the singer, exasperated and still recovering from a December 2008 surgery that removed a cyst from his vocal chords. "I went to a vocal therapist who said I have to whisper so that I don't put stress on my voice box, but I'm not doing it. There's no way."

It's easy to excuse Saporta for disobeying doctor's orders. The 29-year-old and his bandmates—Ryland Blackinton, Alex Suarez, Victoria Asher and Nate Novarro—have bigger concerns. Their third album, "Hot Mess" (Decaydance/Fueled by Ramen/Atlantic Records), will be released Aug. 11, and their new single "Good Girls Go Bad," which features "Gossip Girl" actress (and recent Universal Republic signee) Leighton Meester, is climbing the Billboard Hot 100, where it's No. 36 this week.

Cobra Starship's second album, 2007's "Viva La Cobra!," has sold 119,000 copies, according to Nielsen SoundScan. It solidified the teen fan base that the band first attracted with its 2006 album, "While the City Sleeps, We Rule the Streets," as well as Saporta's previous band, Midtown. Now, the group wants to keep the momentum going.

"The thought process for this album was to stick with how we built the band and appeal to the fans," Fueled by Ramen president John Janick says, "and also to make sure we have some great songs that would work for radio. We're trying to balance all that out."

The band wrote some material on the road last year but felt that the songs weren't gelling. In January Saporta and his bandmates holed up in a rented house in rural Pennsylvania to flesh out the songs without distractions. "I was like, 'We've got to get away from here and be a band for a little bit, let these songs come to life,'" Saporta says. "It was kind of like a science lab."

The songs that emerged from that reclusive writing session, and subsequent studio work with Kevin Rudolf and Kara DioGuardi, aren't unlike the tracks on the band's first two albums. "Hot Mess" features more anthemic dance-punk with bombastic lyrics, and Saporta points to the title track and "Nice Guys Finish Last," which features a horn section, as evidence.

But he also says that one song, "The Scene Is Dead; Long Live the Scene," is introspective, as the frontman addresses his role



You know you love them: COBRA STARSHIP

as a showman. "I started Cobra with the intention of having it be fun and not heavy," Saporta says, "but this album is definitely more revealing on a personal level than any other Cobra record."

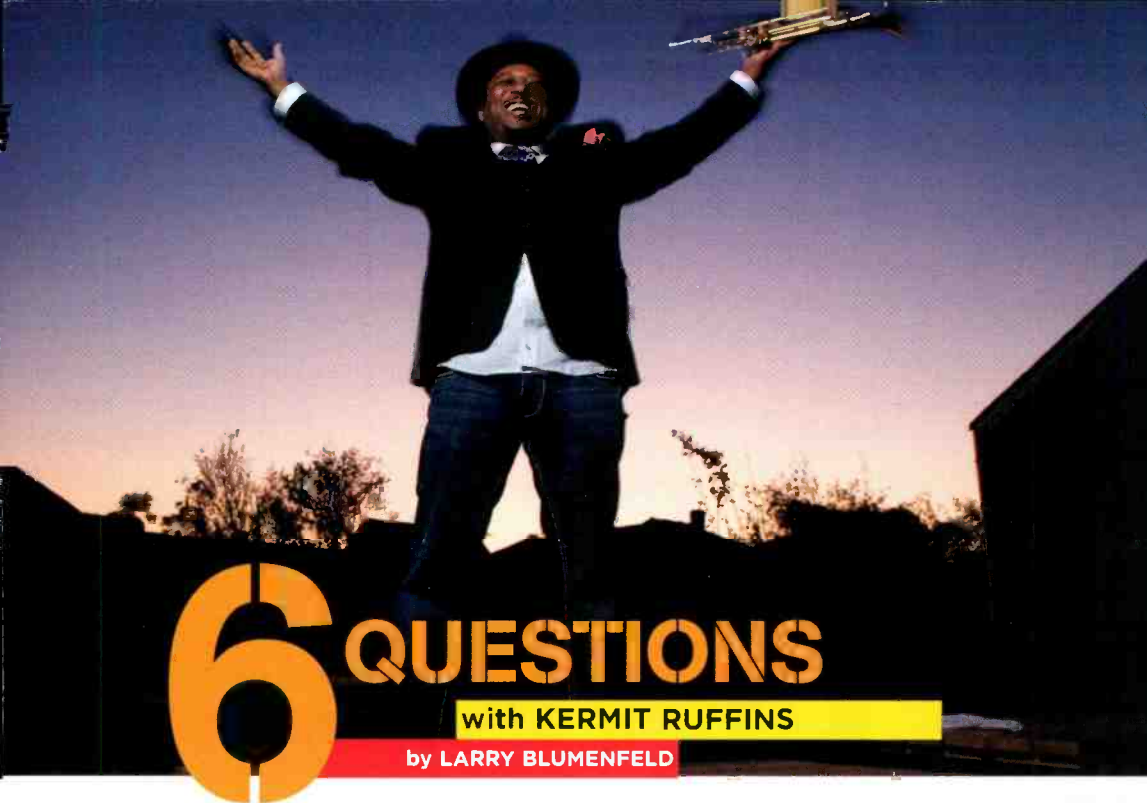
To set up the release of "Hot Mess," Cobra Starship leaked the track "Pete Wentz Is the Only Reason Why We're Famous" in April, then hit the road with Fall Out Boy through May. It also launched a new Web site in April, CobraCam.tv, where a new "episode" premieres every Monday until the album's street date. The clips, which garner 80,000-100,000 views each and are also available as free podcasts on iTunes, range from behind-the-scenes tour antics to scripted sketches, like a fake commercial for a new fragrance called Deliciousness.

"We started to get a really good response from kids, so we thought, 'Let's just keep doing it for as long as we can,'" says lead guitarist Blackinton, who has taken the lead on conceptualizing the videos.

Along with "Hot Mess," plenty of exclusive Cobra Starship

content will be available in the coming weeks. Starting July 21, Hot Topic will sell a T-shirt that includes a physical hangtag that purchasers can use to redeem a free download of a "Good Girls Gone Bad" remix at Shockhound.com. And at its own Web store, the band will offer limited-edition merch items, like a Cobra Starship necklace and bonus DVD, free with every purchase of the deluxe version of "Hot Mess." Fans will also get a trial membership to the Cobra Crew, the band's new official fan club.

As is no surprise for a band with song titles like "Snakes on a Plane (Bring It)" and "Kiss My Sass," Cobra Starship isn't worried about losing any street cred over its collaboration with Meester. "Our real fans know already that I love 'Gossip Girl,'" Saporta says. "It's nothing new. That's been the point of Cobra Starship from the beginning. We're an amalgamation of all these different things and we're just fascinated by pop culture. To be able to take a bite out of it ourselves is great."



6 QUESTIONS

with KERMIT RUFFINS
by LARRY BLUMENFELD

Fedora askew, bandana peeking out beneath it, Kermit Ruffins is a presence seen and felt throughout New Orleans: playing trumpet, singing and leading his Barbecue Swingers before packed houses every week at Vaughan's Lounge and Bullet's Sports Bar. He also presides over his own new joint, Sidney's Saloon, even tending to a grill full of sausages or a pot of turkey legs, right out on the street.

With his new CD, "Livin' a Tremé Life" (Basin Street Records), Ruffins honors the neighborhood he discovered in his teens—a hothouse for jazz culture that still inspires him. And when David Simon's HBO series "Tremé" (airing in 2010) captures that life in fictional form, Ruffins will be among the principal cast, playing himself: Who else could embody his style and spirit?

1 What does the "Tremé life" mean to you?
I grew up in the Lower Ninth Ward. But around 15, I went to school in Tremé. I met tuba player Philip Frazier and we started the Rebirth Brass Band. I never went back. In Tremé, it was Mardi

Gras every day, a celebration, with great musicians hanging out, playing, teaching you things. I learned traditional jazz from guys like [Anthony Tuba Fats Lacen]. And he was the one who got me barbecuing on the street too.

2 How do you relate that on the new CD?

I just tried to start from where I started, with songs like "Didn't He Ramble" and "Red Dress," some of the first tunes I played with Tuba Fats, and "Apple Tree," which I can remember hearing the Dirty Dozen play as they marched up and down the street. And all the way through to when I was watching the Democratic convention in Tremé, and I heard someone sing "I Can See Clearly Now," and I knew Obama would get elected.

3 Do you remember those first gigs after Hurricane Katrina, while the city was still in ruins?

I remember playing at Vaughan's. They had electricity, and they were burning wood outside to kill the awful smell in the air. There were tears in some people's eyes. Before the storm, the spiritual aspects of the words to each tune were strong for me. But after, they quadrupled. That was the saddest gig I ever played but in a sense also the happiest because we were coming back.

4 How did your acting in David Simon's HBO series come about?

One day my manager said, "David Simon wants to come to your house and talk to you." We sat and talked for a few hours, and he told me that he was going to have some writers follow me

around and that he'd mail me a script in a year. When that script arrived, I couldn't believe it. The part—I guess it's got to be about the easiest thing to do: Stand up, be myself, smoke weed and barbecue, and hit my lines.

5 Will it change the public perception of New Orleans?

People are going to finally get it. David's team is not taking anything for granted. They really want to get it right, and they went to the right people. David is not the kind of cat who's going to give people what they think New Orleans is, he's going to give them what New Orleans really is—the brass bands, the second-lines, the Mardi Gras Indians. All of it.

6 With your raspy voice, your bright trumpet tone and your way with a crowd, it's hard not to think of Louis Armstrong. How did he affect your music?

Pops was the best thing that ever happened to America. When I first heard him on the radio I was a teenager already, but I didn't know who Louis Armstrong was. I heard that trumpet and I couldn't believe it. Soon after, I was ordering a sandwich and I looked at a jukebox and it said "Louis Armstrong." I played "When You're Smiling," and before I bit into a hot sausage sandwich, I heard that solo and I was hooked. I got a bunch of videos. I knew right away that I wanted to put on a suit and have a band like Louis did. I said to myself, "That's what I'm going to do."

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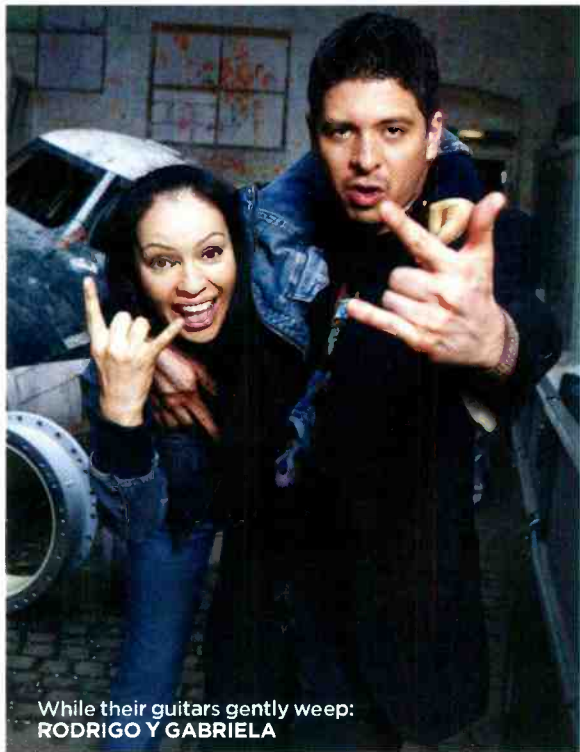
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>>> GUITAR HEROES

When Rodrigo y Gabriela released their self-titled 2006 album, the Mexican-born duo's Dublin-based label Rubyworks estimated it would sell 50,000 copies, label manager Roger Quail says. Three years—and almost 600,000 international sales—later, expectations are far higher for the follow-up. Due to be released Sept. 7 on Rubyworks in the United Kingdom and Ireland, "11:11" will appear Sept. 8 on ATO in the United States, where "Rodrigo y Gabriela" has sold almost 300,000 copies, according to Nielsen SoundScan.

The two guitarists promoted the flamenco-tinged acoustic instrumentals of that 2006 sophomore set with relentless global touring, finally coming off the road in December 2008 to record "11:11" at their studio in Mexico. (They also have a home in Ireland.)

"It's 11 pieces inspired by 11 musicians, past and present, who've been important to us,"



While their guitars gently weep:
RODRIGO Y GABRIELA

Rodrigo says. Several of them guest on the album, including Los Angeles-based acoustic veterans Strunz & Farah and Alex Skolnick of the U.S. metal band Testament.

"The new album retains their core sound," Quail says. "But whereas the last one was recorded live in the studio in 10 days, this time they've developed their ideas and used the studio itself as an extra instrument."

The duo is published by Elevate Music and managed by Rubyworks owner Niall Muckian, who started the label specifically to release the duo's recordings. Summer festival appearances will precede extensive touring through North America and Europe this fall, booked by Creative Artists Agency. —Nigel Williamson

>>> 'BACHELOR' LIFE

Having experienced life on major and independent labels, the U.K. singer/songwriter Patrick Wolf is now enjoying the fan-

funded model.

Wolf's own Bloody Chamber Music label released his fourth studio set, "The Bachelor," June 1 in the United Kingdom, and it hit the Official Charts Co.'s top 50 a week later. It was funded through the London-based company Bandstocks, which raised £100,000 (\$162,410) from private investors and from fans who bought £10 (\$16.24) shares in return for an album download, priority ticket-buying opportunities and a share of album proceeds for five years.

Wolf's 2007 studio set, "The Magic Position" (Polydor/Universal), has sold 20,400 copies in the United Kingdom, according to the OCC. However, Wolf's London-based manager Stuart Green says, "I don't think Universal quite understood Patrick." He claims the Bandstocks deal offered complete artistic control and a larger recording budget, resulting in Wolf's "strongest album yet." According to Bandstocks, Wolf stands to receive 50% of net proceeds on worldwide sales.

Alternative Distribution Alliance released "The Bachelor" June 1 in continental Europe; it received a digital U.S. release June 2, ahead of an Aug. 11 physical release on Nylon Records. Wolf plays U.K. and European festivals throughout the summer, booked by Creative Artists Agency, followed by fall U.S. shows through William Morris Endeavor Entertainment. He is published by Chrysalis Music/Digital Hardcore Music. —Richard Smirke

>>> NEW YORK BY WAY OF MUNICH

The German alt-rock trio Sportfreunde Stiller has joined an exclusive club that includes names like Eric Clapton, Nirvana and Bob Dylan as the latest act to release a successful "MTV Unplugged" album. The band's "MTV Unplugged in New York" has been in the top five of Germany's Media Control chart since its May 21 release, including two weeks at No. 1.

Founded in 1996, Sportfreunde Stiller has enjoyed consistent success in Germany, Austria and Switzerland since its 2000 debut album, "So Wie Einst Real Madrid."

Despite its title, the band recorded the set in January in Munich, in front of a '60s New York street set on the Bavaria Film Studios lot. The show—including guest spots from veteran German pop singer Udo Jürgens and U.K. alt-rock band the Subways—was broadcast May 21 by MTV Germany, which claims it attracted an audience of 1 million viewers.

The album is available as a 13-track standard version and a 26-track limited deluxe edition. "We have clad old songs in new clothes, used different instruments and rearranged everything," drummer Florian Weber says.

The band is published by Edition Sportfreunde/Universal Music Publishing and booked through Munich-based Blickpunkt Pop.

—Wolfgang Spahr

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ALBUMS

ROCK

LEVON HELM

Electric Dirt

Producer: *Larry Campbell*
Dirt Farmer/Vanguard

Release Date: *June 30*

Much like Bob Dylan's "Together Through Life," Levon Helm's "Electric Dirt" is less a collection of songs than a fully formed little world. A sprightly, worthy sequel to 2007's Grammy Award-winning "Dirt Farmer," which represented Helm's remarkable comeback from throat cancer, "Electric Dirt" is pegged to stories of the land and its attendant details. It's driven by Helm's warm, amazingly rich moonshine vocals and decorated with bluesy guitar sprinkles, angelic violins and lovely harmonies by his daughter Amy of the folk-rock outfit Ollabelle. The album's opener, a hardscrabble cover of the Grateful Dead's "Tennessee Jed," would be worth the ticket price alone. But Helm also stretches the scope of his previous album, including a joyous revival number ("When I Go Away"); a swelling, gospel-kissed tale of a farmer's struggle ("Growin' Trade"); and an Allen Toussaint-arranged cover of Randy Newman's "Kingfish."—JV

METAL

KILLSWITCH ENGAGE

Killswitch Engage

Producer: *Brendan O'Brien*
Roadrunner Records

Release Date: *June 30*

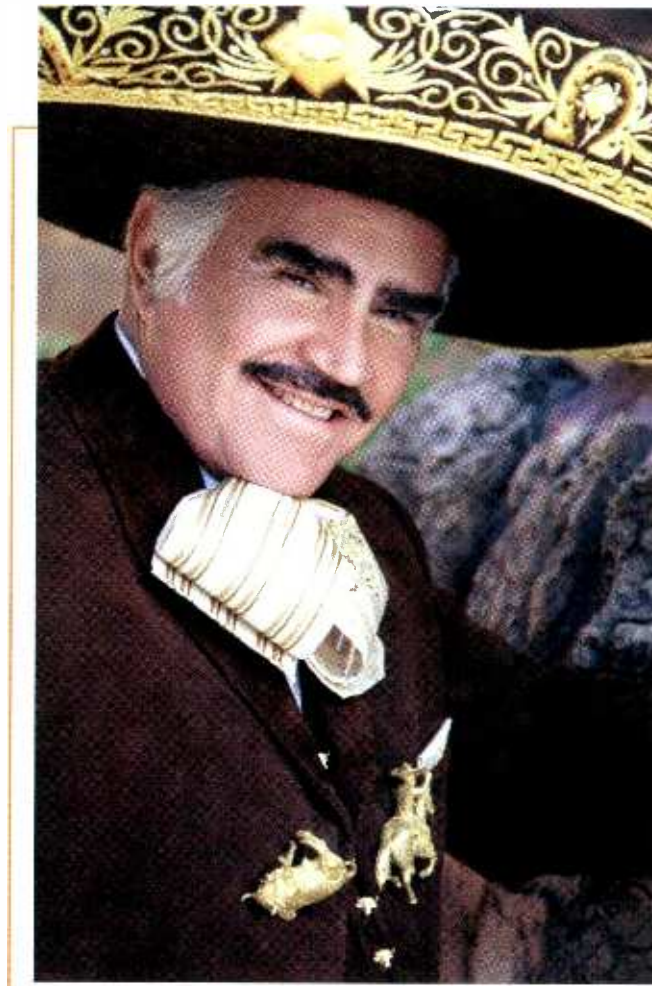
The Massachusetts metalcore band Killswitch Engage wants for neither talent nor fans. But the band's new album (and second self-titled set) reveals that it could use a helping hand to introduce some diversity to its songwriting. Strangely, the first-time presence of an outside producer (Brendan O'Brien) results in an album that's business as usual instead of the group being encouraged to stray from its established strengths. As an act that forsakes breakdowns and unintelligible screaming in favor of focused aggression and predictable melodic swells, you can't help but enjoy such quintessential Killswitch Engage tracks as "Never Again" or the Metallica-esque chords that open "The Forgotten." But aside from a few unique moments ("The Return," "Take Me Away"), there's not much new to report here.—CT

AMERICANA

JOHN MELLENCAMP

Life Death Live and Freedom

Producers: *John Mellencamp,*



Mike Wanchic
Hear Music

Release Date: *June 23*

Recorded live in 2008, "Life Death Live and Freedom" is a companion piece to John Mellencamp's acclaimed "Life Death Love and Freedom." That said, "Live" stands on its own. The eight-song album is an honest-to-goodness testament to Mellencamp's longevity, artistry and ability to connect with his audience. When "Live" was being recorded, the tunes were new to the audience, which responds enthusiastically nonetheless. "Longest Days," with its stripped-down acoustic guitar and trademark Mellencamp growl, is raw and real. In fact, the album wasn't overdubbed or tweaked in any way—something exceedingly rare these days when it comes to so-called "live" sets. But we wouldn't expect any less from Mellencamp. Other highlights include the driving "If I Die Sudden," "Troubled Land," "Don't Need This Body" and "Young Without Lovers," which turns into a crowd singalong.—KT

GOSPEL

VICKI YOHE

Reveal Your Glory—Live From the Cathedral

Producer: *Kendall Duffie*
Shanachie Entertainment

Release Date: *June 30*

▶ "Reveal Your Glory—Live From the Cathedral" represents a couple of firsts for the gospel artist Vicki Yohe: It's her debut album for Shanachie (following two releases on CeCe Winans' PureSprings label) and her first live CD. Recorded at Word of Family Worship Cathedral in Atlanta, this collection perfectly captures Yohe's soulful voice and compelling presence. For believers looking to lose themselves in a wonderful worship experience, this is the next best thing to being in a pew. "The Lord Is Good" kicks off the project with an upbeat urban edge. "Continually" is a high-energy praise song. "Because of Who You Are" finds Yohe reprising one of her proven hits. And the potent ballad "One Moment," featuring special guest Anthony Evans, is an album highlight, as is the prayerful "I'm Not Asking for Anything." The

VICENTE FERNÁNDEZ

Necesito De Ti

Producer: *Manuel Cázares*

Sony Music

Release Date: *July 7*

Following the extraordinary success of his 2007 studio set "Para Siempre" and the subsequent live album "Primera Fila," the ranchera icon Vicente Fernández returns to the studio with "Necesito De Ti." With the title track standing at a relatively modest No. 21 on Billboard's Regional Mexican Airplay chart, one might feel tempted to downplay the album's potential. But pretty much anything Fernández releases sells. In this case, after teaming with fellow singer Joan Sebastian, who wrote and produced his past album, Fernández turns to the songwriting skills of Manuel Toscano and Manuel Monterrosas. The album has a feeling of bittersweet love that alternates in tone from the crooning found on "Me Tienes Mimado," to the uptempo, almost danceable twirl of guitars, trumpets and strings of the title track. The latter song is a contemporary take on traditional mariachi, but overall this album is vintage Fernández, showcasing an entreatingly signature voice that can infuse a single track with dynamics and nuance. For particular poignancy, listen to "Camino Al Cielo," a song about a successful son who now yearns for the father and mother whose dreams he wasn't able to fulfill in life.—LC



POP

JONAS BROTHERS

Lines, Vines and Trying Times

Producer: *John Fields*
Hollywood Records

Release Date: *June 16*

combination of Yohe's strong voice backed by the Cathedral choir makes for a memorable live recording that ranks high among the best worship albums issued this year.—DEP

MOBY

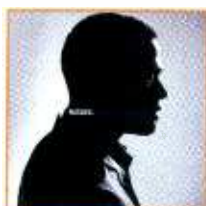
Wait for Me

Producer: *Moby*
Little Idiot/Mute

Release Date: *June 30*



An about-face from last year's dancefloor-ready "Last Night," Moby's ninth studio album, "Wait for Me," is a study in melancholy. Listeners won't hear reverberating 4/4 kick drums, hooky choruses or cooing club girls. And, unlike 1999's groundbreaking "Play," there aren't any gospel-blues samples dressed in pretty electronic clothing. This is Moby without his usual bag of tricks; the material rings truer than any of his previous work. From the opener "Division"—two earnest minutes of tremulous strings—into "Pale Horses," which sounds like a Moby remix of a PJ Harvey/John Parish collaboration (tragic lyrics and operatic synth swells), Moby sets a path through cinematic territory. R&B/soul singer Leela James lends vocals to "Walk With Me," which recalls the expansive work of the Brit outfit Cinematic Orchestra. The title track references Tori Amos, with urgent grand-piano arpeggios. "Hope Is Gone," a muted '50s ballad toward the end of the album, has the same chilling effect that Nancy Sinatra's "Bang Bang (My Baby Shot Me Down)" had in the 2003 film "Kill Bill: Vol. 1." Like the indelicately hard stop of the otherwise elegant album closer "Isolate," "Wait for Me" continually surprises.—KM



MAXWELL

BLACKsummer'snight

Producers: *Hod David, Maxwell*
Columbia Records

Release Date: *July 7*

The adage goes: Time gone, time

lost. But for R&B singer Maxwell, who has been on a hiatus from music since 2002, it's as if he never left. Full of heart-pounding melodies and true-to-life love stories, "BLACKsummer'snight" is the first installment of a trilogy by Maxwell. Over xylophone and guitar riffs, the lullaby-like lead single, "Pretty Wings," finds the Brooklyn native belting, "I had to set you free, to see clearly/The way that love can be when you are not with me." On the humanitarian "Fist Full of Tears," he pleads atop marching band drums, "Help me be the helping hand/And make a dream come true." Other tracks include "Cold," about a cold-hearted lover; "Love You," on which Maxwell pleads for his lady to let him love her over an organ-like groove; the inspirational "Help Somebody"; the jazz-tinged "Stop the World"; and the second single, "Bad Habits," a midtempo track with big horns and layered voice-over. "BLACKsummer'snight" is a testament that Maxwell hasn't lost a beat.—MC

THE BILLBOARD REVIEWS

SINGLES

It's come to this: The Jonas Brothers are writing lyrics that include the word "bitch." To be fair, the term is just implied in the song "Poison Ivy." The full lyric is "Everybody gets the itch/Everybody hates that" with the final word bleeped out—but you get the point. It's one of the many signs on "Lines, Vines and Trying Times" that the Jonas Brothers are trying to distance themselves from their bubble-gum pop heritage: The track "Don't Charge Me for the Crime" features the rapper Common and the wail of a police scanner, and the blues guitarist Jonny Lang plays lead on "Hey Baby." While it's commendable for the trio to try to break out of its teen dream box, it's on songs like "Before the Storm"—featuring Miley Cyrus—where the brothers prove they're still among the best at putting the fizz in pop culture. Don't be so quick to grow up, guys.—AD

WORLD

CÉU

Vagarosa

Producers: *various*
Six Degrees

Release Date: *July 7*

The Brazilian singer/songwriter Céu debuted in 2007 with a self-titled album that drew critical favor and made her an immediate player in the Brazilian music scene. She returns with "Vagarosa," a collection of 13 tunes that will surely further her rise in the Brazilian pop world. The new songs possess a samba cool but go well beyond the genre. "Nascente," for example, grows out of an electronic dissonance punctuated by an edgy trumpet and a diffused, squishy percussion track. The song feels lethargic and jumpy—easier said than done.

"Cordão Da Insônia" sings of insomnia and rides a reggae backbeat through a quirky sonic soundscape. "Comadi," a tune Céu wrote with Beto Villares, is a masterpiece of subtlety, from the funky bounce of the bass to the horns that come and go with admirable stealth.—PVV

JON BALKE

SIWAN

Producer: *Manfred Eicher*
ECM

Release Date: *June 30*

Rarely during the course of a listening year does a recording strike such emotional depth as the Norwegian keyboardist/conductor Jon Balke's latest ECM outing, the cross-cultural masterpiece "SIWAN." With a large cast of improvising jazz artists (including trumpeter Jon Hassell), a 12-piece baroque ensemble with strings and harpsichord, percussionists (including drummer Pedram Khavar Zamini on the Persian zarb) and captivating Moroccan vocalist Amina Alaoui singing ancient texts, Balke creates a dramatic, passionate soundscape infused with Nordic introspection, Andalusian mysticism and Arabic hues. The songs hark back to early music, yet, with their blend of disparate styles, sound remarkably fresh: The pensive "Itimad" is highlighted by Hassell's musing, and the bright, upbeat dance "A La Dina Dana" is spirited by the Algerian violinist Kheir Eddine M'Kachiche's jig-like lines. While Balke's lyrical music is largely rendered with a hushed, otherworldly feel, the percussionists provide the subtle gravitational pulse, such as on the poetic "Thulathiyat."—DO

LATIN

NELLY FURTADO

Manos Al Aire (3:28)

Producers: *Nelly Furtado, James Bryan*

Writers: *N. Furtado, J. Bryan, A. Cuba*

Publishers: *various*

Universal Music Latino

Nelly Furtado's "Manos Al Aire," the first single off her upcoming Spanish-language debut, "Mi Plan," is a mix of gritty acoustic guitars and dance beats. At a succinct three minutes and 28 seconds, the track grabs the listener's attention with its sparse intro, then holds it with an uptempo chorus layered with strings. "Manos Al Aire" talks about surrendering to love—ergo its title, which means "hands up" in English—but it opts for a rhythmic approach instead of a ballad. The result is a danceable, anthemic ditty younger listeners will love. Though some fans might be thrown off-balance by Furtado's Spanish singing, the lyrics are simple enough to allow quick memorization. Don't look for in-depth musings here; just straight-to-the-point words over catchy beats.—LC

HIP-HOP

PLIES

Plenty Money (3:54)

Producer: *Drumma Boy*

Writers: *A.L. Washington, C. Gholson*

Publishers: *various*

Big Gates/Slip-N-Slide/Atlantic

What recession? Plies has "Plenty Money," and the Fort Myers, Fla., rapper wants to "let the streets know." "What's in my pockets, dawg? Big face hundreds/ I'm kinda mad with you haters, I'm real disappointed/ 'Cause what you didn't tell the people is I got plenty money," he boasts. The MC also says that his riches get him "whips foreign" (as in cars), that his jewelry "stay glowin'" (even in prison) and that he keeps the "gnac pourin'" in the club, among other big talk. While the content of "Plenty Money" may be a little insensitive considering current economic times, Plies' braggadocio doesn't come off as offensive. In fact, his Southern drawl-heavy lyrical wit, combined with the drum patterns and electric guitar riffs on the production, sets up "Plenty Money" to be not only a summer favorite, but quite possibly the biggest record of Plies' career to date.—MC

ROCK

POLVO

Beggar's Bowl (5:02)

Producer: *Brian Paulson*

Writer: *Polvo*

Publisher: *Half a Loaf Music (BMI)*

Merge Records

After a 12-year hiatus from recording, the Chapel Hill,

MARY J. BLIGE FEATURING DRAKE

The One (3:57)

Producer: *Rodney "Darkchild" Jerkins*

Writers: *various*

Publishers: *various*

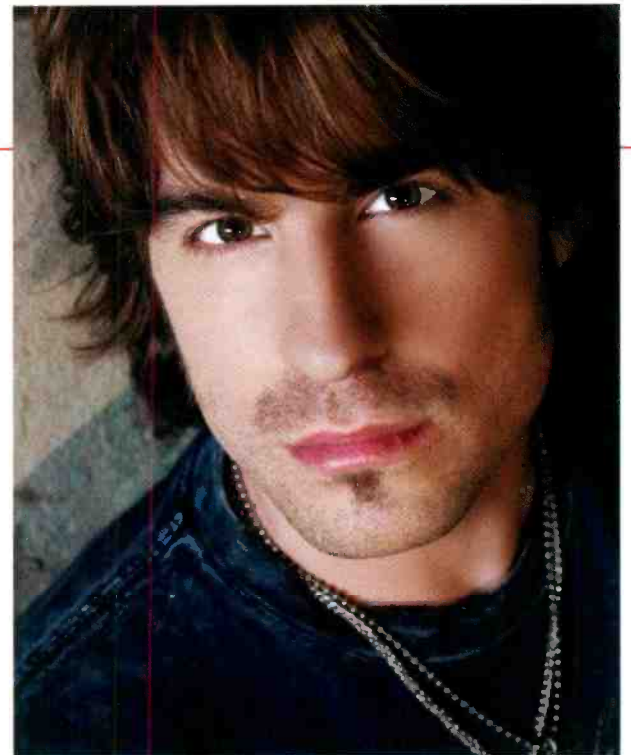
Matriarch/Geffen/Interscope

Mary J. Blige joins Auto-Tune nation on her new single "The One," tapping the much-hyped Canadian rapper Drake for the first single on her upcoming fall release. Unleashing her "crazy," the R&B siren sings a warped vocal that enhances the song's vibe of controlled chaos. Drake, who has his own hip-hop/R&B hit "Best I Ever Had," adds a punch of confidence that matches the intensity of Blige's snappy lyrics. Producer Rodney Jerkins, who has been churning out hits since the '90s, provides a forceful rhythmic structure for Blige in the form of a constant pulse underlying his pounding beats. Whether she's demanding exclusivity from her man or touting drama-free single life, Blige always sounds strong.—MM



N.C., noise rock band Polvo is building upon the success of its 2008 reunion tour with a new album, "In Prism," due Sept. 8 on Merge Records. From the sound of the first single, "Beggar's Bowl," Ash Bowie and his bandmates seem like they've picked up right where they left off with their old label. The song merges the post-punk melodies of "Today's Active Lifestyles," Polvo's second stu-

dio album released in 1993, with the darker, Middle Eastern-tinged angularities of its two albums for Touch and Go Records. The result is a fine representation of Polvo's cumulative two decades together and a strong indicator of what to expect from its first album since 1997's "Shapes." "Beggar's Bowl" is available as a free download on the Merge Records Web site.—RH



JIMMY WAYNE

I'll Be That (3:36)

Producer: *Mark Bright*

Writers: *J. Wayne, B. Regan, K. Paige*

Publishers: *various*

Valory Music

The latest single hitting country radio from Jimmy Wayne's current album, "Do You Believe Me Now," is another solid outing from the talented singer/songwriter. Penned by Wayne, Kevin Paige and Bob Regan, it's a terrific uptempo tune with a sensual lyric that will resonate strongly with listeners, especially women. Who wouldn't want a man to declare his readiness to please with such unfettered emotion? Blessed with a warm and soulful voice, Wayne puts it to good use, delivering directions for what every woman wants and managing to sound sexy and sincere at the same time. Along with his high-profile opening slot on Brad Paisley's American Saturday Night tour, "I'll Be That" should keep Wayne's star on the rise.—DEP

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Mariel Concepcion, Ann Donahue, Ronald Hart, Kerri Mason, Michael Menachem, Dan Ouellette, Deborah Evans Price, Christa Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel

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POP BY JASON LIPSHUTZ

Mom's The Word

Diane Birch Targets Online Forums To Support 'Bible Belt' Debut

During the past month, S-Curve artist Diane Birch has been quietly separating herself from the crowded field of aspiring female singer/songwriters—thanks primarily to a viral campaign targeting “mom blogs.” While Birch’s debut album, “Bible Belt,” last month peaked at No. 87 on the Billboard 200, the strategy has helped the single “Nothing but a Miracle” gain momentum. The song is No. 51 on the Triple A chart.

The label opted for a more viral marketing strategy to promote “Bible Belt,” as it lacks what S-Curve founder Steve Greenberg calls a “novelty single.” Capitalizing on a perceived enthusiasm from adult women, Greenberg began reaching out to online forums called mom blogs and letting the groups listen to and discuss Birch’s music.

The positive reactions led to blog posts, Twitter recommendations and the spread of a widget that donates \$1 to charity for every “Bible Belt” purchase. The music media soon noticed Birch’s online popularity: iTunes made the motivational track “Rise Up” its free single of the week in May, while VH1 added “Nothing but a Miracle” to its rotation last month. As Birch’s songs receive more airplay, her sumptuous vocals and soulful lyrics have pegged her as a word-of-mouth breakout in the vein of Joss Stone and Norah Jones.

“It’s pretty hard to define my taste, but there’s always that common thread of songwriting,” Birch says of the album’s lived-in feel. “It’s not anything that’s never been done before, but that’s

OK. All I want is to tell my story.”

Her story begins in Zimbabwe, where Birch moved with her parents at a young age because of her pastor father’s missionary work. As her family continued to migrate to South Africa, Australia and eventually America, Birch began to feel at odds with their irregular lifestyle.

“I constantly had to adapt to new environments,” she says. “While it let me discover different genres of music, it was also so alienating. I found a lot of things wrong with that way of life, but it gave me something to push against.”

Birch, who started playing piano at age 7, moved to Los Angeles on her own and played regular gigs at venues like the Beverly Hills Hotel and L’Orangerie while honing her songwriting skills. On the strength of several stripped-down MySpace demos, she signed a publishing deal with EMI in 2007 and later signed a recording contract with New York’s S-Curve Records. During a 10-month span in New York and New Orleans, Birch recorded “Bible Belt” under the guidance of Greenberg, who helped deliver Stone, Hanson and the Jonas Brothers to the mainstream.

To fully capture Birch’s potential in the studio, Greenberg brought in veteran collaborators, including Meters bassist George Porter and Jive Five singer Eugene Pitt, and gave the emerging artist the time to craft a solid front-to-back album. “Lots of records these days are just a collection of singles,” Greenberg says. “We decided that we needed to get the right people and let Diane



‘Miracle’ worker: DIANE BIRCH

work on a wide canvas to make a great album.”

To further spread the word about “Bible Belt,” Birch will appear on “Late Show With David Letterman” and “Jimmy Kimmel Live!” this month. Then she will tour throughout August before embarking on a fall trek that’s still in the planning phase.

For Greenberg, Birch’s mesmerizing talent has always been the album’s selling point. “We

understood that the key way to promote this album was to just get people to hear it and not worry about a big first-week number,” he says. While he recognizes the effect of appealing to the mom bloggers, Greenberg also points to Birch’s growing pull in the college-age demographic and the prospect of the singer “becoming an important mainstream voice for a younger crowd.”

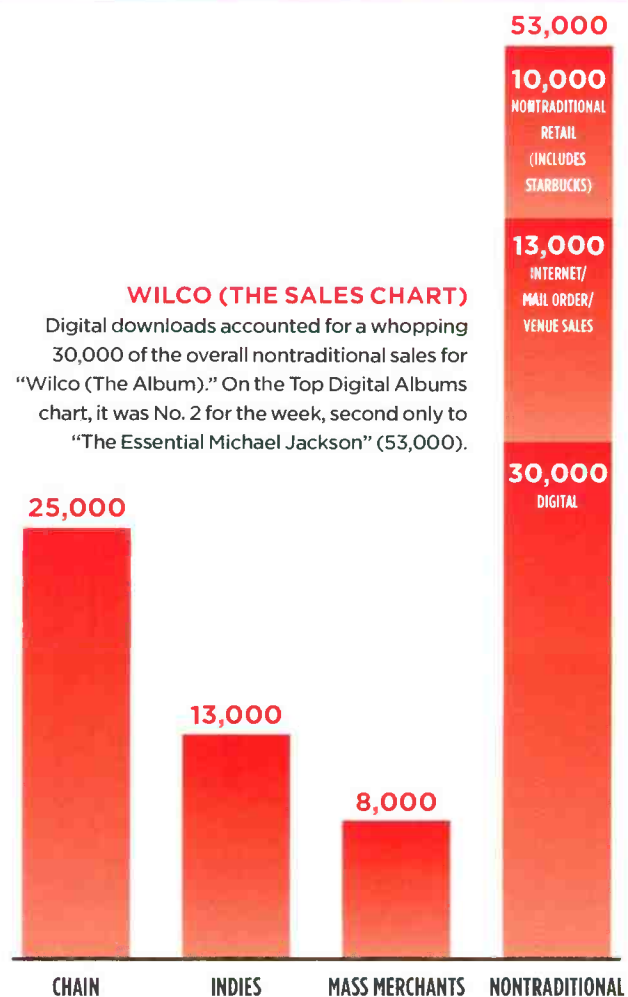


Best sales week: WILCO

WIL POWER

Wilco’s seventh studio album, “Wilco (The Album),” lands on the Billboard 200 with style, jumping in at No. 4 with 99,000 copies sold. That marks the act’s best sales week, surpassing its previous high-water mark when 2007’s “Sky Blue Sky” bowed at No. 4 with sales of 87,000. ¶ The new release was also the week’s best-selling vinyl album, selling 6,000. That total, combined with some early street-date-violation sales, pushes its vinyl sum to nearly 7,000—making it the No. 8-selling vinyl set of 2009. (The year’s best-selling vinyl remains the Beatles’ “Abbey Road,” with 13,000.) ¶ More than half of the first-week sales for “Wilco” come from nontraditional retailers, racking up 53,000 sales from such sellers, which include digital download services, Internet retailers and other stores like Starbucks. It’s estimated that the coffee chain sold nearly 10,000 copies of the album.

—Keith Caulfield



SOURCE: Nielsen SoundScan

COUNTRY BY KEN TUCKER

Crazy Like A Fox

Rodney Carrington To Follow Hit Comedy Album With Holiday Set

Comedian Rodney Carrington, whose "El Nino Loco" (Capitol Nashville) is No. 3 on Billboard's Top Comedy Albums chart for the second straight week, is a man with a plan. He describes his latest album as "a way to write novelty songs that could potentially get played on the radio and also make music videos."

The comedian is no stranger to visual media. His 2004 sitcom, "Rodney," ran for two seasons on ABC. Since then he has appeared in a music video for Trace Adkins' 2007 single, "I Got My Game On," and starred alongside country superstar Toby Keith in the 2008 film "Beer for My Horses." (Carrington co-wrote the movie with Keith.)

"El Nino Loco," produced by Keith and Steve Dorff, is Carrington's eighth album. He has sold 2.2 million albums, according to Nielsen SoundScan, with 2000's "Morning Wood" his best seller at 517,000.

The new album is decidedly less "blue" than earlier releases. The video for the lead track, "If I'm the Only One"—about a cheating spouse—stars Carrington and Keith with guests Jennifer Aspen and Nick Searcy, who are both from the "Rodney" show.

The album is also an indication of Carrington's maturation. "I think different as I get older," the 40-year-old says. "I've done 'Letter to My Penis' and 'I Think I'm Dancing With a Man.' How many songs can you write about your dick? At some point you realize you're 40 and you have teenagers now. I don't think that way anymore. That's what they think about."

Carrington's immediate plans include releasing a Christmas CD in August. "It ain't got a funny song on it," he says. "It's a big band, Frank Sinatra-type Christmas record; something I've always wanted to do."

"Make It Christmas," which includes the holiday classics "Mary, Did You Know?," "O Holy Night" and "Have Yourself a Merry Little Christmas," was recorded earlier this year in Los Angeles with Dorff. And while



Stand-up guy: RODNEY CARRINGTON

Carrington knows people might be surprised when they hear it, he says he's "never pigeonholed what I've thought about doing. I've just said, 'I'll try that.'"

That said, Carrington notes that a straight singing career isn't in his future. "The Christmas record is as serious as I'm going to get," he says. "I'm still touring, still telling jokes, still doing my thing."

The Christmas album will be his last for Capitol Nashville. "You're never going to own your own stuff unless you hang on to it," says Carrington,

who has been with the label since 2000. "I'm going to do a stand-up record again but not until I can own it myself. I own the first record I ever did and it's very valuable to me."

However, touring and live performance remain at the heart of Carrington's plan. "Records, TV, books: They're all just kindling on the fire. I've always wanted to build my career brick by brick. I have a simple plan. I want a million people who really like what I do to give me \$10 a year for the rest of their lives. I'm not greedy." ■■■



Latin 2Pac: TEMPO

FREEDOM SONG

Years in the making and featuring several of the biggest names in the genre, reggaeton artist Tempo's new album, "Free Tempo," was released June 30. But without a radio hit or its namesake star to promote it, this release is relying on hardcore Tempo fans to trumpet its message.

It's being heard. The album debuts this week at No. 6 on Billboard's Top Latin Albums chart and No. 3 on Top Latin Rhythm Albums.

Rapper Tempo, aka David Sanchez Badillo, had already recorded vocals for a new album when he was sentenced to 24 years in prison in 2005. He had been convicted of conspiracy to possess more than 30 kilograms of heroin with intent to distribute. Maintaining his innocence, Tempo filed an appeal June 19.

Tempo's label, Urban Box Office, went out of business in 2006. But UBO's former president/CEO Adam Kidron and ex-head of operations and marketing Bruce Henderson licensed the tracks from Tempo's family and business partners. Producers Echo and Diesel added vocals by such marquee names as Wisin & Yandel, Daddy Yankee, Tego Calderon, Fat Joe and Arcangel, as well as instrumental backing by the London Symphony Orchestra. Kidron says the artists weren't paid an upfront fee for recording but will receive publishing royalties.

Released through a pressing and distribution deal with Sony Music Latin, "Free Tempo" is available as a CD, a CD/DVD package with a 47-minute documentary about Tempo's legacy and as a special edition with an "evidence kit" containing dog tags and other Tempo merchandise.

Kidron says radio hasn't jumped on the first single "Impresioname," featuring Jowell y Randy, because it isn't considered poppy enough. To fill that void, Tempo's camp has turned to the Internet and TV. The Telemundo show "Al Rojo Vivo" recently investigated the mysterious origins of a video set to "Impresioname." It was purportedly shot from Tempo's federal prison cell, although his face isn't clearly visible.

Kidron doesn't expect "Free Tempo" to recoup all its costs. But he says advances from Sony have paid for Tempo's appeal. "This album is as close as you'll get to a 2Pac record in Latin music," he adds. "It's uncompromising, the beats are huge, and the collaborations are heartfelt." —Ayala Ben-Yehuda

GROWN AND SEXY

It's been 17 years since Al B. Sure recorded a studio album. But with the June 23 release of "Honey I'm Home" (Hidden Beach Recordings), the singer/songwriter joined a current wave of R&B vets—including Ginuwine, Teena Marie and Charlie Wilson—notching strong comebacks on Billboard's Top R&B/Hip-Hop Albums chart.

Debuting at No. 16 on that chart, "Honey" comes in at No. 49 this week. Meanwhile, the sexy slow jam "I Love It (Papi Aye Aye Aye)," featuring cellist Tina Guo, is No. 26 on Adult R&B.

Working with songwriter/producers like Kyle West and Michael Mani on "Honey," Sure stays true to the romantic lane he navigated in the late '80s when he helped usher in the New Jack Swing era. "This was a fun, creative process of writing and finding songs; no rushed effort," Sure says of the album's gestation. "It allowed me to be me through solid compositions reflecting my feelings."

Focusing on the central themes of love, romance and relationships, the album features 10 original songs written and co-produced by Sure. Also included are two covers: Sting's "Fragile" and Michael Jackson's "The Lady in My

Life." Of the latter, Sure says, "I'm just truly in love with the feel and fabric of that song."

"Honey" opens with a little déjà vu: an interlude version of Sure's No. 1 R&B/No. 7 pop hit, 1988's "Nite and Day." The song marked the first of five No. 1 R&B singles for the Boston-born singer, including a cameo on Quincy Jones' 1990 R&B chart-topper "The Secret Garden." Sure also claimed three top five R&B albums: 1988's "In Effect Mode" (No. 1), 1990's "Private Times... And the Whole 9!" and 1992's "Sexy Versus."

Downsized after a two-year stint as the midday air personality on Clear Channel's R&B oldies station KHHT Los Angeles, Sure also spent the last few years writing and producing recordings by David Bowie, Faith Evans and Usher. He's also signed to William Morris for film and TV projects.

Describing "Honey" as " 'In Effect Mode' on steroids," the silky-voiced singer concentrated on striking the right balance between contemporary and old school. "I'm not Usher or Justin Timberlake," he adds with a laugh. "I'm a 40-year-old man sharing my thoughts on love." —Gail Mitchell

Love jones: AL B. SURE and TINA GUO



BIRCH: MELODIE MCDANIEL; WILCO: AUTUMN DE WILDE; AL B. SURE: AND CELLIST TINA GUO: ALLAN WEISSMAN

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



RHYTHM RULES

>> Wisin & Yandel march to No. 1 on Latin Rhythm Airplay (viewable at billboard.biz/charts) with "Abusadora" while their guest appearance on Aventura's "All Up 2 You" slips 1-2. The last artist to claim the No. 1 and 2 positions was Ken-Y on the Jan. 13, 2007, chart.

EPIC LEGACY

>> Michael Jackson's death continues making waves on the Billboard charts. Turn to page 36 for a recap of his achievements on the Top Pop Catalog Albums and Top Comprehensive Albums charts.



GOOD 'LOOKING'

>> Alice in Chains previews its first studio album in 14 years, as the lead track "A Looking in View" debuts on the Mainstream Rock airplay chart at No. 33 (viewable at billboard.biz/charts). It's the act's first hit on that chart since January 2001.

CHART BEAT

>> Besides the sales boom of Michael Jackson's catalog, even more '80s nostalgia abounds. Matt Zarley's beat-heavy remake of Steve Winwood's 1981 smash "While You See a Chance" bows on Hot Dance Club Songs, while on Smooth Jazz Songs, Craig Chaquico's cool cover of Kenny G's 1987 debut hit, "Songbird," files in at No. 26.

>> Darlous Rucker continues an impressive streak on the Billboard Hot 100. Beginning with Hootie & the Blowfish's 1994 debut track, "Hold My Hand," all six of the group's singles and all three of his solo entries have reached the chart's top 40. This week, "Alright" advances 41-35, tying last year's "Don't Think I Don't Think About It" for Rucker's highest-charting solo hit.

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

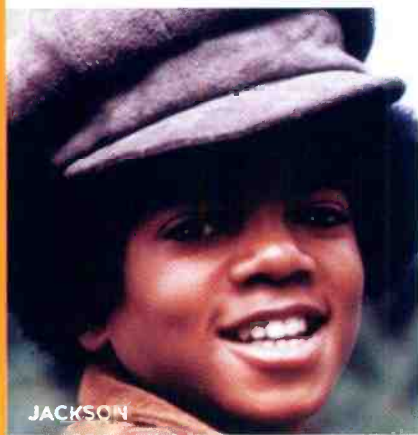
ALICE IN CHAINS: JAMES MUNCHIN

CHARTS

Jackson's Chart Achievements Prove Provoking

On May 25, 1991, Billboard introduced its first charts powered by Nielsen SoundScan's point-of-sale data: the Billboard 200 and a new Top Pop Catalog Albums list.

Both were revolutionary, because for the first time, Billboard was able to base album charts on actual sales data, instead of having to rely on rankings obtained from record stores, over the telephone or by fax machine.



JACKSON

Industry executives were concerned at the time that the new SoundScan system would allow older albums to prevent newer releases from reaching the Billboard 200.

To address those concerns, Billboard's then-publisher Howard Lan-

der wrote, "Because the new system measures actual sales of all albums, a major objective was to ensure that older albums, which might be strong sellers, would not crowd current titles, and especially titles by developing acts, off the charts. Billboard has a historic commitment to foster development of new talent. We believe the solution is the creation of catalog charts, which are being launched in this issue."

The following week, former director of charts Geoff Mayfield wrote in his Over the Counter column that the catalog chart "is proving to be a great tool for identifying strong older titles. Point-of-sale information places many of these recordings among the nation's best sellers. In fact, if the catalog albums were included in the [Billboard 200], all 50 would show up on the 200-position chart."

At that time the thought of a catalog album outselling the top current album was unimaginable. How could an old album possibly do better than a hot, new release?

But, it happened.

In the wake of Michael Jackson's June 25 death, his "Number Ones" last week climbed to No. 1 on the Top Pop Catalog Albums and the all-encompassing Top Comprehensive Albums charts with 108,000 copies sold.

Over The Counter

KEITH CAULFIELD



This week, sales for "Number Ones" increase (339,000; up 215%) in the first full week of sales after his passing, and the album is again No. 1 on the Comprehensive tally

(see page 36).

How historic is that? In the 948 weeks that Billboard has been using Nielsen SoundScan data to power the Billboard 200 and Top Pop Catalog charts, only twice has a catalog album outsold the top-selling current or new album. And only Jackson could have done it.

He has a history of altering Billboard's chart landscape. He was the first to chart seven top 10 Billboard Hot 100 singles from one album, with "Thriller." He was the first to have five Hot 100 No. 1s from one album, with "Bad." He was the first to debut at No. 1 on the Hot 100, with "You Are Not Alone." And he continues to reign as the artist with the longest-running No.

1 on the Billboard 200, with "Thriller." It has spent 37 nonconsecutive weeks atop the chart.

All these feats were seemingly impossible to achieve—until Jackson did it. And he continues to break records.

No one is denying that he has had the best-selling album in the United States for the past two weeks. Last week he had the top three titles on the Top Comprehensive Albums chart (which includes current and catalog titles). But, since Jackson's top sellers are absent from the Billboard 200—long considered the albums chart of record in the United States—it gives one pause.

Perhaps this is an opportunity to ponder what the Billboard 200 would be like if it included catalog albums.

In a shifting landscape where every day brings a new way to buy and sell music, we must consider how to properly chart and reflect industry change.

Billboard prides itself on providing the most accurate charts possible to the industry, consumers and fans, and if we were to consider altering our chart rules, we would do so with a measured approach and much thought. We must be open to new ideas and change as we move forward.

With that in mind, we continue to closely monitor our charts and how they reflect the marketplace. ...

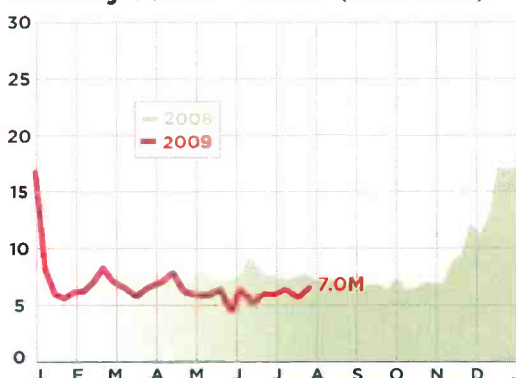
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,962,000	1,502,000	23,173,000
Last Week	6,220,000	1,559,000	23,432,000
Change	11.9%	-3.7%	-1.1%
This Week Last Year	7,560,000	1,232,000	20,288,000
Change	-7.9%	21.9%	14.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	212,201,000	181,440,000	-14.5%
Digital Tracks	562,981,000	636,196,000	13.0%
Store Singles	860,000	886,000	3.0%
Total	776,042,000	818,522,000	5.5%
Albums w/TEA*	268,499,100	245,059,600	-8.7%

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

DIGITAL TRACKS SALES

'08	563 million
'09	636.2 million

SALES BY ALBUM FORMAT

CD	178,459,000	141,074,000	-20.9%
Digital	32,825,000	39,052,000	19.0%
Cassette	52,000	21,000	-59.6%
Other	865,000	1,293,000	49.5%

For week ending July 5, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	119,743,000	98,931,000	-17.4%
Catalog	92,457,000	82,509,000	-10.8%
Deep Catalog	65,826,000	60,328,000	-8.4%

CURRENT ALBUM SALES

'08	119.7 million
'09	98.9 million

CATALOG ALBUM SALES

'08	92.5 million
'09	82.5 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1		1	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	1	1
2	NEW	1	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night		
3	NEW	1	ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98) ⊕	Cradlesong	3	
4	NEW	1	WILCO NONESUCH 516608*/WARNER BROS. (18.98)	Wilco (The Album)		
5	1	2	THE BLACK EYED PEAS INTERSCOPE 012987*/JGA (13.98)	The E.N.D.		
6	NEW	1	JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG (12.98)	Jeremih		
7	NEW	1	KILLSWITCH ENGAGE ROADRUNNER 617891* (18.98) ⊕	Killswitch Engage		
8	2	1	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		
9	5	4	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE 012863*/JGA (13.98)	Relapse		
10	8	6	LADY GAGA STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE 01805*/JGA (12.98)	The Fame		
11	11	10	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		
12	10	8	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		
13	7	2	SOUNDTRACK REPRISE 519264/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		
14	13	11	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		
15	4	3	DAVE MATTHEWS BAND BAMA RAGE/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King		
16	14	9	GREEN DAY REPRISE 517153*/WARNER BROS. (18.98)	21st Century Breakdown		
17	16	12	ZAC BROWN BAND ROADR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	12	
18	19	17	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		
19	17	13	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		
20	18	16	NICKELBACK ROADRUNNER 618029 (18.98)	Dark Horse	2	2
21	15	7	CHICKENFOOT REDLINE 20031* (13.98)	Chickenfoot		
22	NEW	1	MOBY LITTLE IDIOT 9416*/MUTE (15.98)	Wait For Me	22	
23	NEW	1	ACE HOOD WE THE BEST/DEF JAM 013066/IDJMG (10.98)	Ruthless	23	
24	21	20	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		
25	NEW	1	MAINO HUSTLE HARD/ATLANTIC 512968/AG (13.98)	If Tomorrow Comes...	25	
26	3	2	REGINA SPEKTOR SIRE 519396*/WARNER BROS. (15.98) ⊕	Far	3	
27	20	15	RASCAL FLATTS LYRIC STREET 000604 (18.98)	Unstoppable		
28	26	25	LADY ANTEBELLUM CAPITOL NASHVILLE 81209 (12.98)	Lady Antebellum		
29	23	23	SHINEDOWN ATLANTIC 51144/AG (18.98)	The Sound Of Madness		
30	22	21	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2	
31	27	26	BEYONCE MUSIC WORLD/COLUMBIA 59492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	
32	NEW	1	SUICIDE SILENCE CENTURY MEDIA 8663* (16.98) ⊕	No Time To Bleed	32	
33	30	32	PINK LAFACE 36759/JLG (18.98)	Funhouse	2	
34	NEW	1	SOUNDTRACK 19 RCA 55516 EX/RMG (13.98)	American Idol: Season 8	34	
35	9	2	GINUWINE NOTIFI/ASYLUM 519147/WARNER BROS. (18.98)	A Man's Thoughts		
36	NEW	1	LEVON HELM DIRT FARMER/VANGUARD 79861*/WELK (18.98)	Electric Dirt	36	
37	NEW	1	VARIOUS ARTISTS EMI UNIVERSAL/ZOMBA 45347/SONY MUSIC (18.98)	NOW That's What I Call The 80s Vol. 2	37	
38	31	35	THEORY OF A DEADMAN 604 618009 ROADRUNNER (13.98)	Scars & Souvenirs	26	
39	25	18	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last		
40	28	30	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC ZOMBA 012654/UME (18.98)	NOW 30		
41	36	34	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...	4	
42	48	45	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	13	
43	33	28	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		
44	39	46	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	5
45	24	5	INCUBUS IMMORTAL EPIC 45317*/SONY MUSIC (18.98)	Monuments And Melodies		
46	6	2	DREAM THEATER ROADRUNNER 517883* (18.98)	Black Clouds & Silver Linings	6	
47	34	31	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		
48	42	43	THE FRAY EPIC 10202*/SONY MUSIC (18.98) ⊕	The Fray		
49	NEW	1	WU-TANG WU-TANG 4215 E1 (17.98)	Chamber Music	49	
50	35	36	BEYONCE MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC (13.98 CD/DVD) ⊕	Above And Beyonce: Video Collection & Dance Mixes (EP)	35	
51	54	53	JAMIE FOXX J 41294/RMG (18.98)	Intuition		
52	37	41	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.	3	
53	98	92	GREATEST GAINER VARIOUS ARTISTS SIDEONE/DUMMYS 1387 (8.98)	Vans Warped Tour: 2009 Tour Compilation	53	
54	53	57	3OH!3 PHOTO FINISH 511181 (13.98)	Want	44	
55	47	54	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs	22	
56	55	47	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		
57	51	39	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	28	
58	12	2	THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS. (12.98)	Octahedron	12	
59	100	90	PACE SETTER MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	7	
60	NEW	1	PAUL SIMON RHINO CUSTOM PRODUCTS 8321 EX/STARBUCKS (12.98)	This Better Be Good	60	
61	40	38	CHRISSETTE MICHELE DEF JAM 012737/IDJMG (13.98) ⊕	Epiphany		
62	NEW	1	JASON CRABB GATHER MUSIC GROUP 21143 (17.98)	Jason Crabb	62	
63	52	49	WISIN & YANDEL WY MACHETE 012967/UMLE (11.98) ⊕	La Revolution		
64	56	56	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys		
65	58	62	KELLY CLARKSON S19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted		
66	41	24	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison	24	
67	50	40	PLEASURE P ATLANTIC 516393/AG (18.98) ⊕	The Introduction Of Marcus Cooper	10	
68	69	66	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	3	
69	45	29	MOS DEF DOWNTOWN 70055* (16.98)	The Ecstatic		
70	61	67	ADELE XL/COLUMBIA 31859*/SONY MUSIC (15.98)	19	10	
71	70	79	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	
72	80	82	VARIOUS ARTISTS WALT DISNEY 003713 (18.98)	Disney Channel Playlist	72	
73	66	71	PHOENIX LOWRITE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	
74	59	55	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 11221 SMN (18.98)	Carnival Ride	2	
75	64	42	BOB DYLAN COLUMBIA 43893*/SONY MUSIC (18.98) ⊕	Together Through Life		
76	NEW	1	VARIOUS ARTISTS Jerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III WORLDWIDE 3068 (14.98 CD/DVD) ⊕	Gospel Truth Magazine: Gospel Mix Volume III	76	
77	60	64	RICK ROSS MAYBACH/SUP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98) ⊕	Deeper Than Rap		
78	76	69	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler		
79	65	19	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue	19	
80	117	115	KEYSHIA COLE JAMMI BEHIN 012395/IGA (13.98)	A Different Me		
81	62	50	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	iSolated Incident		
82	88	83	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/JGA (13.98)	iSouljaBoyTellem	43	
83	75	75	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		
84	84	51	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		
85	29	2	DINOSAUR JR. JAGJAGWAR 150* (14.98)	Farm		
86	78	73	COLDPLAY CAPITOL 18686* (18.98)	Viva La Vida or Death And All His Friends	2	
87	87	74	DAVID COOK 19/RCA 33463/RMG (18.98)	David Cook		
88	38	14	MICHAEL BUBLE 143 REPRISE 517750/WARNER BROS. (24.98 CD/DVD) ⊕	Michael Buble Meets Madison Square Garden	14	
89	90	85	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		
90	83	58	MITCHEL MUSSO WALT DISNEY 003103 (13.98)	Mitchel Musso	19	
91	74	61	DIANA KRALL VERVE 012433/VG (13.98)	Quiet Nights		
92	86	87	ANTHONY HAMILTON MISTER S MUSIC/SD DEF 23387/JLG (18.98)	The Point Of It All	12	
93	32	44	PETE YORN COLUMBIA 32162*/SONY MUSIC (15.98)	Back & Fourth	32	
94	103	108	CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant	94	
95	49	2	SOUNDTRACK REPRISE 511972/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Score	49	
96	NEW	1	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 012438 EX/STARBUCKS (12.98)	World Is Africa	96	
97	73	60	311 VOLCANO 48091*/JLG (17.98) ⊕	Uplifter		
98	68	48	ERIC CLAPTON AND STEVE WINWOOD WINGCRAFT/TOULK/REPRISE 517584/WARNER BROS. (24.98)	Live From Madison Square Garden	14	
99	43	27	LAURA IZIBOR ATLANTIC 512440/AG (13.98)	Let The Truth Be Told	27	
100	72	78	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	8	

It's the 14th album in the "Now" series to reach No. 1 on the Billboard 200. On the Top Comprehensive Albums list, "Now 31" arrives at No. 3 (see page 36).

The Matchbox Twenty frontman's sophomore solo album arrives with 122,000 and a No. 1 debut on Top Rock Albums (see page 36). His first solo set, 2005's "... Something to Be," entered at No. 1 on the big chart with 252,000.

Though his debut of 20,000 copies is not his best sales week, it's his highest rank since 2002's "18" debuted and peaked at No. 4. Seventy-six percent of the new album's sales were downloads—it was an Amazon MP3 store daily deal June 30 for only \$3.99.

It's the first conventional "Idol" compilation set to be released since 2006. The Wal-Mart exclusive shifts 14,000 while debuting at No. 4 on the Top Soundtracks chart, viewable at billboard.biz/charts.

The Starbucks compilation is his 18th charting solo set, stretching back to his self-titled debut in 1972, which peaked at No. 4. The new collection starts with 8,000 copies.

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	171	THE ALL-AMERICAN	118	BJORK	118
3OH!3	54	REJECTS	124	THE BLACK EYED PEAS	5
311	97	LILY ALLEN	194	ZAC BROWN BAND	17
ADELE	70	TORI AMOS	178	MICHAEL BUBLE	88
THE AIRBORNE TOXIC EVENT	119	AVENTURA	39	BUSTA RHYMES	109
AKON	121	BEYONCE	31	50	
JASON ALDEAN	18	DEARSK BENTLEY	112	CAGE THE ELEPHANT	94
		BEYONCE	31	CAM'RON	200

RODNEY CARRINGTON	176	ELVIS COSTELLO	128	DISTURBED	126	JAMIE FOXX	51	HANK WILLIAMS JR.	79	IRON AND WINE	152	BOB MARLEY AND THE WAILERS	137
KENNY CHESNEY	19	JASON CRABB	62	WILL DOWNING	103	THE FRAY	48	GEORGE HARRISON	66	LAURA IZIBOR	99	THE MARS VOLTA	58
CHICKENFOOT	21	BILLY CURRINGTON	42	DREAM THEATER	46	LEVON HELM	36	LEVINSON	36	TOBY KEITH	146	MARY MARY	59
ERIC CHURCH	102	MILEY CYRUS	190	THE-DREAM	89	HILLSONG	48	KERI HILSON	41	KID ROCK	147	DAVE MATTHEWS BAND	15
CIARA	154	ERIC CLAPTON AND STEVE WINWOOD	98	BOB DYLAN	75	DAVID GARRETT	153	ALAN JACKSON	56	JACK'S MANNEQUIN	177	TIM MCGRAW	197
DAUGHTRY	105	DAUGHTRY	105	EMINEM	9	GINUWINE	35	JADAKISS	134	JACKSONVILLE	134	METALLICA	135
A DAY TO REMEMBER	193	EMINEM	9	FLO RIDA	138	GREEN DAY	23	JEREMIH	6	JACKSONVILLE	134	METHOD MAN & REDMAN	110
THE DEVIL WEARS PRADA	155	FLO RIDA	138	GRIZZLY BEAR	100	ACE HOOD	16	JACKSONVILLE	6	JACKSONVILLE	134	MGMT	106
DAVID COOK	81	COLT FORD	188	HALESTORM	132	KANE COOK	80	JAMIE JOHNSON	142	JACKSONVILLE	134	CHRISSETTE MICHELE	61
DANE COOK	81	HALESTORM	132	IL DIVO	150	DANE COOK	81	INCUBUS	45	JACKSONVILLE	134	MOBY	22
DAVID COOK	87	ANTHONY HAMILTON	92	INCUBUS	45	DANE COOK	81	IRON AND WINE	152	JACKSONVILLE	134		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	94	99	T.I.	Paper Trail		1
102	119	122	ERIC CHURCH	Carolina		17
103	67	22	WILL DOWNING	Classique		22
104	99	105	SILVERSN PICKUPS	Swoon		7
105	91	88	DAUGHTRY	Daughtry		4
106	110	111	MGMT	Oracular Spectacular		38
107	111	89	RASCAL FLATTS	Greatest Hits Volume 1		8
108	95	63	U2	No Line On The Horizon		1
109	121	94	BUSTA RHYMES	Back On My B.S.		7
110	79	70	METHOD MAN & REDMAN	Blackout! 2		7
111	113	98	THE LONELY ISLAND	Incredibad		13
112	131	107	DIERKS BENTLEY	Feel That Fire		1
113	92	104	MAT KEARNEY	City Of Black & White		13
114	105	84	CHARLIE WILSON	Uncle Charlie		20
115	89	65	TAKING BACK SUNDAY	New Again		5
116	114	102	KANYE WEST	808s & Heartbreak		1
117	44	2	PAULINA RUBIO	Gran City Pop		44
118	NEW	1	BJORK	Voltaic		118
119	120	138	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		108
120	102	80	MARILYN MANSON	The High End Of Low		6
121	128	124	AKON	Freedom		31
122	82	68	TEENA MARIE	Congo Square		20
123	96	72	RANCID	Let The Demons Fall		5
124	134	109	THE ALL-AMERICAN REJECTS	When The World Comes Down		15
125	122	117	THE TING TINGS	We Started Nothing		78
126	127	120	DISTURBED	Indestructible		57
127	150	182	DEMI LOVATO	Don't Forget		39
128	46	33	ELVIS COSTELLO	Secret, Profane & Sugarcane		5
129	163	162	NE-YO	Year Of The Gentleman		42
130	135	97	VARIOUS ARTISTS	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
131	172	161	RANDY HOUSER	Anything Goes		101
132	159	185	HALESTORM	Halestorm		6
133	107	81	SONIC YOUTH	The Eternal		38
134	115	110	JADAKISS	The Last Kiss		3
135	130	112	METALLICA	Death Magnetic		43
136	126	126	BRITNEY SPEARS	Circus		31
137	77	2	BOB MARLEY AND THE WAILERS	B Is For Bob		77
138	129	113	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)		14
139	142	134	SOUNDTRACK	Mamma Mia!		52
140	140	125	MONTGOMERY GENTRY	For Our Heroes		8
141	155	148	SAVING ABEL	Saving Abel		63
142	RE-ENTRY	58	JACK JOHNSON	Sleep Through The Static		58
143	123	96	SEAL	Soul		34
144	147	143	ASHER ROTH	Asleep In The Bread Aisle		11
145	139	155	RISE AGAINST	Appeal To Reason		39
146	168	139	TOBY KEITH	35 Biggest Hits		61
147	196	21	KIDZ BOP KIDS	Kidz Bop 15		21
148	146	101	HILLSONG	United: a CROSS/the_EARTH: Tear Down The Walls		6
149	112	77	LIONEL RICHIE	Just Go		7
150	137	28	IL DIVO	The Promise		28

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The singer's lavish live set was re-leased in an array of configurations, including a three-LP/two-CD/two-DVD deluxe version that carried a list price of \$74.98.

Venue sales of the set registered during the band's stops with the Vans Warped tour aid the album's gain (up 22%).

The set's sales rose 60.4% in the East North Central region of the United States, which is where the performer toured between June 27 and July 2. Overall, the album takes a 76% jump.

The soundtrack boasts the talents of Pete Dinklage, Regina Spektor (pictured), James Blunt, Jeff Buckley and others. It rises to No. 9 on the Top Soundtracks chart with nearly 3,000 (up 22%).

Diana Krall is found at Nos. 2 and 3 on the Top Jazz Albums chart this week: Her own "Quiet Nights" is in the higher slot, while this soundtrack (which features her) arrives one spot below.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	144	130	THE KILLERS	Day & Age		6
152	136	123	IRON AND WINE	Around The Well		25
153	141	116	DAVID GARRETT	David Garrett		116
154	132	119	CIARA	Fantasy Ride		9
155	RE-ENTRY	6	THE DEVIL WEARS PRADA	With Roots Above And Branches Below		11
156	NEW	1	VARIOUS ARTISTS	Reggae Gold 2009		156
157	106	95	DIRTY PROJECTORS	Bitte Orca		65
158	197	129	YUSUF	Roadsinger		41
159	176	151	TENTH AVENUE NORTH	Over And Underneath		130
160	143	20	THE VERONICAS	Hook Me Up		107
161	118	91	YANNI	Yanni Voices		20
162	138	140	MATT NATHANSON	Some Mad Hope		60
163	57	2	NEVER SHOUT NEVER	The Summer EP		57
164	173	135	CHRIS TOMLIN	Hello Love		44
165	174	156	PAPA ROACH	Metamorphosis		15
166	169	142	YEAH YEAH YEAHS	It's Blitz!		17
167	156	146	SOUNDTRACK	True Blood: Music From The HBO Original Series		7
168	160	158	SLIPKNOT	All Hope Is Gone		45
169	152	132	FRANK SINATRA	Nothing But The Best		60
170	185	128	STEVE MARTIN	The Crow: New Songs For The Five-String Banjo		7
171	162	163	3 DOORS DOWN	3 Doors Down		58
172	63	3	THE NEW BROADWAY CAST RECORDING	Hair		63
173	171	192	YOUNG JEEZY	The Recession		44
174	133	170	SOUNDTRACK	The Hangover		4
175	183	147	KATE VOEGELE	A Fine Mess		7
176	148	76	RODNEY CARRINGTON	El Nino Loco		3
177	RE-ENTRY	7	JACK'S MANNEQUIN	The Glass Passenger		7
178	157	136	TORI AMOS	Abnormally Attracted To Sin		3
179	165	171	VARIOUS ARTISTS	NOW 29		34
180	166	2	ALICIA VILLARREAL	La Jefa		2
181	158	121	RAPHAEL SAADIQ	The Way I See It		37
182	116	127	NEWSBOYS	In The Hands Of God		9
183	NEW	1	TANYA TUCKER	My Turn		1
184	NEW	1	SOUNDTRACK	My Sister's Keeper		1
185	85	2	AL B. SURE!	Honey I'm Home		2
186	193	193	TITO "EL BAMBINO"	El Patron		15
187	NEW	1	KIDZ BOP KIDS	Kidz Bop Greatest Hits		1
188	192	2	COLT FORD	Ride Through The Country		2
189	NEW	1	TEMPO	Free Tempo		1
190	RE-ENTRY	44	MILEY CYRUS	Breakout		44
191	NEW	1	SOUNDTRACK	Public Enemies		1
192	RE-ENTRY	7	PARACHUTE	Losing Sleep		7
193	RE-ENTRY	14	A DAY TO REMEMBER	Homesick		14
194	189	176	LILY ALLEN	It's Not Me, It's You		21
195	93	37	TOM MORELLO/BOOTS RILEY	Street Sweeper Social Club		3
196	178	174	SOUNDTRACK	High School Musical 3: Senior Year		37
197	RE-ENTRY	50	TIM MCGRAW	Greatest Hits: Limited Edition		50
198	RE-ENTRY	33	TOBY KEITH	That Don't Make Me A Bad Guy		33
199	97	2	MICHAEL JOHNS	Hold Back My Heart		2
200	199	179	CAM'RON	Crime Pays		179

ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART
MONTGOMERY GENTRY	140	140	129	NE-YO	129	129	129
TOM MORELLO/BOOTS RILEY	37	37	3	NICKELBACK	20	20	20
MOS DEF	69	69	6	ORIGINAL CAST	172	172	172
JASON MRAZ	52	52	5	HAIR	172	172	172
MITCHEL MUSNO	90	90	90	HAIR	172	172	172
MATT NATHANSON	62	62	62	BRAD PAISLEY	2	2	2
NEVER SHOUT NEVER	163	163	163	PAPA ROACH	165	165	165
NEWSBOYS	182	182	182	PARACHUTE	192	192	192
KATY PERRY	64	64	64	RANCID	123	123	123
PHOENIX	73	73	73	RASCAL FLATTS	27	27	27
KELLIE PICKLER	76	76	76	LIONEL RICHIE	149	149	149
PINK	33	33	33	RISE AGAINST	145	145	145
PLEASURE P	67	67	67	RICK ROSS	77	77	77
ASHER ROTH	144	144	144	RANCID	123	123	123
PAULINA RUBIO	117	117	117	RASCAL FLATTS	27	27	27
DARIUS RUCKER	24	24	24	LIONEL RICHIE	149	149	149
FRANK SINATRA	169	169	169	RISE AGAINST	145	145	145
SLIPKNOT	168	168	168	RICK ROSS	77	77	77
SONIC YOUTH	38	38	38	RASCAL FLATTS	27	27	27
SOULJA BOY TELLEM	82	82	82	LIONEL RICHIE	149	149	149
BRITNEY SPEARS	36	36	36	RISE AGAINST	145	145	145
REGINA SPEKTOR	26	26	26	RICK ROSS	77	77	77
STEVE MARTIN	170	170	170	RASCAL FLATTS	27	27	27
GEORGE STRAIT	43	43	43	LIONEL RICHIE	149	149	149
SUGARLAND	43	43	43	RISE AGAINST	145	145	145
SUICIDE SILENCE	32	32	32	RICK ROSS	77	77	77
AL B. SURE!	85	85	85	RASCAL FLATTS	27	27	27
TAYLOR SWIFT	11	11	11	LIONEL RICHIE	149	149	149

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	117	#1 GREATEST GAINER MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	◆
2	3	263	MICHAEL JACKSON EPIC/LEGACY 17986/SONY MUSIC (19.98)	Thriller	◆
3	2	15	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	◆
4	4	193	MICHAEL JACKSON EPIC/LEGACY 66070/SONY MUSIC (12.98)	Off The Wall	◆
5	7	120	MICHAEL JACKSON EPIC/LEGACY 66071/SONY MUSIC (12.98)	Dangerous	◆
6	6	113	MICHAEL JACKSON EPIC/LEGACY 66072/SONY MUSIC (12.98)	Bad	◆
7	5	2	JACKSON 5 MOTOWN 530558/UMI (13.98)	The Ultimate Collection	◆
8	9	3	MICHAEL JACKSON MJJ/EPIC 92600/SONY MUSIC (59.98 CD/OVD)	The Ultimate Collection	◆
9	20	30	MICHAEL JACKSON EPIC 69400/SONY MUSIC (12.98)	Invincible	◆
10	8	34	MICHAEL JACKSON EPIC 85250/SONY MUSIC (13.98)	Greatest Hits: HIStory – Volume 1	◆
11	17	642	CREDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	◆
12	12	817	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98)	Journey's Greatest Hits	◆
13	16	1001	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/UMI (13.98/8.98)	Legend: The Best Of Bob Marley And The Wailers	◆
14	15	85	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98)	Mothership	◆
15	14	40	TOBYMAG FOREFRONT 70379 (17.98)	(portable sounds)	◆
16	13	38	MICHAEL JACKSON EPIC 59000*/SONY MUSIC (32.98)	HIStory: Past, Present And Future Book 1	◆
17	18	276	GUNS N' ROSES GEFFEN 001714/IGA (16.98)	Greatest Hits	◆
18	21	112	LINKIN PARK MACHINE SHOP 44477*/WARNER BRDS. (18.98)	Minutes To Midnight	◆
19	23	493	ABBA POLAR/POLYDOR 517007/UMI (18.98/12.98)	Gold – Greatest Hits	◆
20	24	196	NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons	◆
21	22	11	MICHAEL JACKSON MJJ/EPIC 68000*/SONY MUSIC (13.98)	Blood On The Dance Floor: HIStory In The Mix	◆
22	11	4	JACKSON 5 MOTOWN 153364/UMI (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	◆
23	29	43	TOM PETTY AND THE HEARTBREAKERS GEFFEN 010327/UMI (13.98)	Greatest Hits	◆
24	26	190	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	◆
25	45	120	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	◆
26	HOT SHOT DEBUT		MAXWELL COLUMBIA 86434*/SONY MUSIC (11.98)	Maxwell's Urban Hang Suite	◆
27	33	128	BRAD PAISLEY ARISTA NASHVILLE 69642/SMN (18.98)	Time Well Wasted	◆
28	25	21	KINGS OF LEON RCA 03776*/RMG (13.98)	Because Of The Times	◆
29	RE-ENTRY		GARTH BROOKS PEARL 213 (25.98 CD/OVD)	The Ultimate Hits	◆
30	30	36	AEROSMITH GEFFEN/COLUMBIA 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	◆
31	34	138	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	◆
32	35	428	THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	◆
33	32	137	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	◆
34	27	108	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	◆
35	37	231	ELVIS PRESLEY RCA 68079*/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	◆
36	36	886	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (17.98)	Back In Black	◆
37	40	862	PINK FLOYD CAPITOL 46001* (18.98 10.98)	Dark Side Of The Moon	◆
38	28	218	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	◆
39	42	760	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	◆
40	RE-ENTRY		JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	◆
41	RE-ENTRY		JIMMY BUFFETT MCA 325633*/UMI (13.98)	Songs You Know By Heart: Jimmy Buffett's Greatest Hit(s)	◆
42	19	2	THE JACKSONS HIP-D 009599/UMI (13.98)	The Jacksons Story: Number 1's	◆
43	47	67	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/OVD)	Greatest Hits Vol. I	◆
44	38	473	FLEETWOOD MAC WARNER BRDS. 25801 (18.98)	Greatest Hits	◆
45	43	301	JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMI (18.98/12.98)	Experience Hendrix: The Best Of Jimi Hendrix	◆
46	RE-ENTRY		VARIOUS ARTISTS UNIVERSAL MOTOWN/UTV 001781/UMI (13.98)	Motown 1's	◆
47	31	214	STEVIE WONDER UNIVERSAL MOTOWN/UTV 066164/UMI (18.98)	The Definitive Collection	◆
48	44	294	KENNY CHESNEY BNA 67976/SMN (18.98/12.98)	Greatest Hits	◆
49	39	14	KINGS OF LEON RCA 04544/RMG (11.98)	Aha Shake Heartbreak	◆
50	NEW		TWISTED SISTER ATLANTIC 519757/RHINO (19.98)	Stay Hungry: 25th Anniversary Edition	◆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	100	#1 GREATEST GAINER MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	◆
2	3	28	PAGE SETTER MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (19.98)	Thriller	◆
3	HOT SHOT DEBUT		VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC (18.98)	NOW 31	◆
4	NEW		BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night	◆
5	2	9	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	◆
6	NEW		ROB THOMAS EMBLEM/ATLANTIC 517814/AG (18.98)	Cradlesong	◆
7	NEW		WILCO NONESUCH 516608*/WARNER BRDS. (18.98)	Wilco (The Album)	◆
8	4	4	THE BLACK EYED PEAS INTERSCOPE 012887*/IGA (13.98)	The E.N.D.	◆
9	9	9	JEREMIH MICK SCHULTZ/OFF JAM 013095*/DJMG (12.98)	Jeremih	◆
10	NEW		KILLSWITCH ENGAGE ROADRUNNER 617889 (18.98)	Killswitch Engage	◆
11	15	2	MICHAEL JACKSON EPIC/LEGACY 66070*/SONY MUSIC (12.98)	Off The Wall	◆
12	5	3	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times	◆
13	8	7	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	◆
14	11	36	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	◆
15	14	34	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	◆
16	13	15	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	◆
17	10	2	SOUNDTRACK REPRISE 519264/WARNER BRDS. (18.98)	Transformers: Revenge Of The Fallen: The Album	◆
18	17	41	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night	◆
19	7	7	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG (18.98)	Big Whiskey And The GrooGrux King	◆
20	18	6	GREEN DAY REPRISE 517153*/WARNER BRDS. (18.98)	21st Century Breakdown	◆
21	34	2	MICHAEL JACKSON EPIC/LEGACY 66071*/SONY MUSIC (12.98)	Dangerous	◆
22	20	33	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	◆
23	23	13	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	◆
24	21	7	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II	◆
25	27	2	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC (12.98)	Bad	◆
26	22	33	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	◆
27	19	5	CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	◆
28	NEW		MOBY LITTLE IDIOT 9416*/MUTE (15.98)	Wait For Me	◆
29	NEW		ACE HOOD WE THE BEST/DEF JAM 013066/DJMG (10.98)	Ruthless	◆
30	26	42	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	◆
31	NEW		MAINO HUSTLE HARD/ATLANTIC 512968/AG (13.98)	If Tomorrow Comes...	◆
32	6	2	REGINA SPEKTOR SIRE 519396*/WARNER BRDS. (15.98)	Far	◆
33	24	13	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	◆
34	32	64	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	◆
35	29	54	SHINEDOWN ATLANTIC 51244/AG (18.98)	The Sound Of Madness	◆
36	28	35	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98)	Twilight	◆
37	33	33	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am... Sasha Fierce	◆
38	NEW		SUICIDE SILENCE CENTURY MEDIA 8603* (16.98)	No Time To Bleed	◆
39	37	36	PINK LAFACE 36759/JLG (18.98)	Funhouse	◆
40	NEW		SOUNDTRACK 19/RCA 55516 EX/RMG (13.98)	American Idol: Season 8	◆
41	12	2	GINUWINE NOTIFY/ASYLUM 519147/WARNER BRDS. (18.98)	A Man's Thoughts	◆
42	NEW		LEVON HELM DIRT FARMER/VANGUARD 79861*/WELK (18.98)	Electric Dirt	◆
43	NEW		VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 45347/SONY MUSIC (18.98)	NOW That's What I Call The 80s Vol. 2	◆
44	38	66	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs	◆
45	31	4	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98)	The Last	◆
46	35	15	VARIOUS ARTISTS UNIVERSAL EMI/SONY MUSIC/ZOMBA 012654/UMI (18.98)	NOW 30	◆
47	45	15	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...	◆
48	57	15	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	◆
49	42	50	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	◆
50	48	141	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	◆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 NOW 31	VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC)
2	1	1	NOW THAT'S WHAT I CALL THE 80S VOL. 2	VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC)
3	1	15	NOW 30	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/ZOMBA/UMI)
4	3	4	VANS WARPED TOUR: 2009 TOUR COMPILATION	VARIOUS ARTISTS (SIDEONE/DUMM)
5	2	1	DISNEY CHANNEL PLAYLIST	VARIOUS ARTISTS (WALT DISNEY)
6	1	1	JERRY DOUGLAS PRESENTS: GOSPEL TRUTH MAGAZINE: GOSPEL MIX VOLUME III	VARIOUS ARTISTS (WORLDWIDE)
7	1	1	WORLD IS AFRICA	VARIOUS ARTISTS (UNIVERSAL SPECIAL MARKETS/STARBUCKS)
8	4	39	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	VARIOUS ARTISTS (EMI CMG PROVIDENT-INTEGRITY/WORD-CURB)
9	9	12	MOTOWN 1'S	VARIOUS ARTISTS (UNIVERSAL MOTOWN/UTV/UMI)
10	25	2	REGGAE GOLD 2009	VARIOUS ARTISTS (VP)
11	5	34	NOW 29	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY MUSIC/JLG/UMI)
12	7	23	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	VARIOUS ARTISTS (WORD-CURB/EMI CMG/VERITY/JLG)
13	8	25	NOW THAT'S WHAT I CALL MOTOWN	VARIOUS ARTISTS (UNIVERSAL MOTOWN/EMI/SONY MUSIC/UMI)
14	10	23	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11	VARIOUS ARTISTS (WALT DISNEY)
15	11	45	NOW THAT'S WHAT I CALL COUNTRY	VARIOUS ARTISTS (CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL/UMGN)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 CRADLESONG	ROB THOMAS (EMBLEM/ATLANTIC/AG)
2	1	1	WILCO (THE ALBUM)	WILCO (NONESUCH/WARNER BRDS.)
3	1	1	KILLSWITCH ENGAGE	KILLSWITCH ENGAGE (ROADRUNNER)
4	3	2	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM	SOUNDTRACK (REPRISE/WARNER BRDS.)
5	5	41	ONLY BY THE NIGHT	KINGS OF LEON (RCA/RMG)
6	1	5	BIG WHISKEY AND THE GROOGRUX KING	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
7	6	8	21ST CENTURY BREAKDOWN	GREEN DAY (REPRISE/WARNER BRDS.)
8	8	33	DARK HORSE	NICKELBACK (ROADRUNNER)
9	7	5	CHICKENFOOT	CHICKENFOOT (REDLINE)
10	10	34	THE SOUND OF MADNESS	SHINEDOWN (ATLANTIC/AG)
11	9	35	TWILIGHT	SOUNDTRACK (SUMMIT/CHOP SHOP/ATLANTIC/AG)
12	1	1	NO TIME TO BLEED	SUICIDE SILENCE (CENTURY MEDIA)
13	1	1	ELECTRIC DIRT	LEVON HELM (DIRT FARMER/VANGUARD WELK)
14	1	1	NOW THAT'S WHAT I CALL THE 80S VOL. 2	VARIOUS ARTISTS (EMI/UNIVERSAL/ZOMBA/SONY MUSIC)
15	13	37	SCARS & SOUVENIRS	THEORY OF A DEADMAN (604/ROADRUNNER)

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BETWEEN THE BULLETS

MICHAEL MANIA!



Michael Jackson's solo albums sold a whopping 800,000 copies in the first full week of sales since his June 25 death. That's a 90% increase compared with the previous week, when his combined albums sold 422,000. It's no surprise then that Jackson breaks his own record by claiming nine of the top 10 albums on the Pop Catalog chart. A Jackson 5 set completes the top 10 Jackson parade at No. 7. Jackson's "Number Ones" claims the fifth-biggest sales week of the year for any album, with 339,000 (up 215%), and sits at No. 1 on Top Comprehensive Albums. His "Thriller" album nets 187,000—its best sales week since Nielsen SoundScan began tracking data in 1991.

—Keith Caulfield

Maxwell's 1996 debut album, "Maxwell's Urban Hang Suite," charts its first week on Top Pop Catalog Albums, entering at No. 26. The set sold 4,000 copies last week, up 256%. The singer's new album, "BLACKsummers'night," was released July 7 and looks good for a high entrance next issue on the Billboard 200 and the Top R&B/Hip-Hop Albums chart.



For the first time since Christmas week, the top six best-selling albums in the country all sell more than 100,000 copies each. On Top Comprehensive Albums, Michael Jackson's "Number Ones" leads with 339,000 while "Thriller" and "The Essential Michael Jackson" sold 187,000 and 125,000, respectively. The three remaining 100,000-plus sellers are new entries from "Now 31" (No. 3; 169,000), Brad Paisley (No. 4; 130,000) and Rob Thomas (No. 6; 122,000).



HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
2	2	BEST I EVER HAD	DRAKE (BRYANT FROZEN MOMENTS/HIP HOP SINCE 1978)
3	4	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
4	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
5	3	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
6	6	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	10	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
8	18	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
9	9	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	7	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
11	13	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	8	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
13	11	DON'T TRUST ME	3OH3 (PHOTO FINISH ATLANTIC/RRP)
14	14	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
15	17	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
16	12	SECOND CHANCE	SHINEDOWN (ATLANTIC)
17	16	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
18	15	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	19	YOU FOUND ME	THE FRAY (EPIC)
20	25	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
21	21	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
22	20	WHATEVER IT IS	ZAC BRADWYN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
23	24	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
24	22	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
25	29	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
27	31	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
28	30	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
29	23	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
30	35	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
31	27	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
32	33	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
33	26	OUT LAST NIGHT	KENNY CHESNEY (BNA)
34	34	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
35	41	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
36	39	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
37	40	I NEED A GIRL	TREY SONGZ (SONG BOOK ATLANTIC)
38	44	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
39	36	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
40	43	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
41	47	PRETTY WINGS	MAXWELL (COLUMBIA)
42	45	HER DIAMONDS	ROB THOMAS (EMBLEM ATLANTIC)
43	58	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
44	38	BOYFRIEND #2	PLEASURE P (ATLANTIC)
45	49	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
46	37	LOST YOU ANYWAY	TOBY KEITH (SHOW DOG NASHVILLE)
47	55	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
48	53	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
49	48	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
50	51	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	50	STRANGE	REBA (STARSTRUCK/VALORY)
52	57	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
53	62	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET J/RMG)
54	54	NEW DIVIDE	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)
55	52	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
56	42	GOODBYE	KRISTINA DEBARGE (SODAPOPI/SLAND/IDJMG)
57	-	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
58	63	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
59	71	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
60	-	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
61	60	SWAG SURFIN'	FLY (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)
62	61	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
63	70	ICE CREAM PAINT JOB	DOORROUGH (NGENIUS/E1)
64	-	TRUST	KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
65	74	SO FINE	SEAN PAUL (VP ATLANTIC)
66	59	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
67	66	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
68	67	WILD AT HEART	GLORIANA (EMBLEM REPRISE/WARNER BROS. WRN)
69	65	NOT MEANT TO BE	THEORY OF A DEADMAN (B04/ROADRUNNER/RRP)
70	73	SMALL TOWN USA	JUSTIN MOORE (VALORY)
71	69	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
72	-	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
73	-	INDIAN SUMMER	BROOKS & DUNN (ARISTA NASHVILLE)
74	-	YA ES MUY TARDE	LA ARROLDADORA BANDA EL LIMON (DISA/EDIMONSA)
75	-	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)

1,297 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
2	3	MAN IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)	
3	5	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
4	4	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)	
5	2	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	
6	10	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
7	6	WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)	
8	11	NEW DIVIDE	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)	
9	-	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
10	7	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)	
11	8	BEST I EVER HAD	DRAKE (BRYANT FROZEN MOMENTS/HIP HOP SINCE 1978)	
12	15	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	13	BLACK OR WHITE	MICHAEL JACKSON (EPIC/LEGACY)	
14	12	SMOOTH CRIMINAL	MICHAEL JACKSON (EPIC/LEGACY)	
15	21	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
16	9	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON (EPIC/LEGACY)	
17	24	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
18	14	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON (EPIC/LEGACY)	
19	16	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
20	18	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
21	20	WANNA BE STARTIN' SOMETHIN'	MICHAEL JACKSON (EPIC/LEGACY)	
22	25	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
23	17	ROCK WITH YOU	MICHAEL JACKSON (EPIC/LEGACY)	
24	23	BAD	MICHAEL JACKSON (EPIC/LEGACY)	
25	26	DON'T TRUST ME	3OH3 (PHOTO FINISH ATLANTIC/RRP)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	19	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
27	33	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
28	28	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC/LEGACY)	
29	-	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
30	45	HER DIAMONDS	ROB THOMAS (EMBLEM ATLANTIC)	
31	30	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
32	32	DIRTY DIANA	MICHAEL JACKSON (EPIC/LEGACY)	
33	60	GOOD GIRLS GO BAD	COBRA SMITH FEAT. LIGHTNING MCHESTER (DECA/DANCE FUELED BY NAME/ATLANTIC/RRP)	
34	36	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
35	64	21 GUNS	GREEN DAY (REPRISE)	
36	27	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
37	38	GOODBYE	KRISTINA DEBARGE (SODAPOPI/SLAND/IDJMG)	
38	22	D.O.A. (DEATH OF AUTO-TUNE)	JAY-Z (ROC NATION)	
39	39	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
40	29	I'LL BE THERE	JACKSON 5 (MOTOWN/UMG)	
41	41	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
42	40	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
43	34	ABC	JACKSON 5 (MOTOWN/UMG)	
44	35	REMEMBER THE TIME	MICHAEL JACKSON (EPIC/LEGACY)	
45	47	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	
46	31	I WANT YOU BACK	JACKSON 5 (MOTOWN/UMG)	
47	37	HUMAN NATURE	MICHAEL JACKSON (EPIC/LEGACY)	
48	46	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
49	42	HERE WE GO AGAIN	DEMI LOVATO (HOLLYWOOD)	
50	43	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	44	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
52	49	OUT LAST NIGHT	KENNY CHESNEY (BNA)	
53	53	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
54	52	NEVER SAY NEVER	THE FRAY (EPIC)	
55	58	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
56	55	TURN MY SWAG ON	SOULJA BOY TELL EM (COLLIPARK/INTERSCOPE)	
57	71	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
58	56	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
59	48	WILL YOU BE THERE	MICHAEL JACKSON (M.J./EPIC SOUND/TRAX/EPIC/LEGACY)	
60	65	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
61	54	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
62	57	WHATEVER IT IS	ZAC BRADWYN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
63	73	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
64	61	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
65	67	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
66	-	THEY DON'T CARE ABOUT US	MICHAEL JACKSON (EPIC/LEGACY)	
67	74	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
68	63	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
69	68	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
70	66	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
71	-	ONE AND THE SAME	SELENA GOMEZ & DEMI LOVATO (WALT DISNEY)	
72	-	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
73	-	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
74	50	SHAKE YOUR BODY (DOWN TO THE GROUND)	THE JACKSONS (EPIC/LEGACY)	
75	51	OFF THE WALL	MICHAEL JACKSON (EPIC/LEGACY)	

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest unit increase.
- PAGE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.
- HOTTEST SEEDER** HS 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. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. @ DualDisc available. + CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SONG CHARTS

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

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

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

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

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

CONFIGURATIONS
 @ CD single available. D Digital Download available. CD Vinyl single available. V Vinyl Maxi-Single available. V Vinyl single available. M CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
 ☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For all current songs with Hit Potential, commentary, polls and more, visit hitpredictor.com.

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

AWARD CERT. LEVELS

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

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

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

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid download songs, compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. See Charts Legend for additional rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved.

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	#1 DON'T TRUST ME 3OH!3 (PHOTO FINISH/ATLANTIC/RRP)
2	3	10	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	1	18	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
4	4	14	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
5	6	11	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
6	8	13	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
7	10	10	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
8	7	20	SECOND CHANCE SHINEDOWN (ATLANTIC)
9	5	21	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
10	12	5	GREATEST GAINER I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
11	9	13	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
12	16	7	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
13	10	20	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
14	18	4	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	13	12	IF TODAY WAS YOUR LAST DAY NICHELBACK (ROADRUNNER/RRP)
16	14	8	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
17	19	6	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
18	17	24	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
19	22	16	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)
20	15	11	GOODBYE KRISTINA DEBARGE (SODAPOPI/ISLAND/IDJMG)
21	21	18	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)
22	23	7	NO SURPRISE DAUGHTRY (19/RCA/RMG)
23	25	10	WANTED JESSIE JAMES (MERCURY/IDJMG)
24	27	6	NOT MEANT TO BE THEORY OF A DEAMAN (604/ROADRUNNER/RRP)
25	33	3	GOOD GIRLS GO BAD CORINA STARRS FEAT. LEBRON WEAVER (BIG DANCE/STUNNED BY RAMEN/ATLANTIC/RRP)
26	34	2	USE SOMEBODY KINGS OF LEON (RCA/RMG)
27	28	7	PARANOID JONAS BROTHERS (HOLLYWOOD)
28	31	6	NEVER SAY NEVER THE FRAY (EPIC)
29	29	20	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)
30	38	2	BEST I EVER HAD DRAKE (BRYANT/ROZEN MOMENTS/HIP HOP SINCE 1978)
31	6	6	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
32	36	3	WHEN LOVE TAKES OVER DAVID GUETTA FEAT. KELLY ROWLAND (GUMI/ASTRALWORKS/CAPITOL)
33	30	15	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
34	37	3	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)
35	40	2	HUSH HUSH THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
36	40	2	CARELESS WHISPER SEETHER (WIND-UP)
37	NEW	NEW	JUMP FLO RIDA FEAT. NELLY FURTAO (POE BOY/ATLANTIC)
38	35	3	BEAUTIFUL EMINEM (WEB/SHAOY/AFTERMATH/INTERSCOPE)
39	NEW	NEW	WHO'S GOT YOUR MONEY? TINA PAROL (UNIVERSAL MOTOWN)
40	NEW	NEW	SO FINE SEAN PAUL (VP/ATLANTIC)

The Mainstream Top 40 and Adult Contemporary airplay charts each sport first-time leaders.

Boulder, Colo.'s 3OH!3, named after the duo's hometown area code, conquers the former list, as its maiden entry, "Don't Trust Me," rises 2-1.

The song's coronation lifts the pair into exclusive company. 3OH!3 is just the eighth lead group or duo this decade to top the tally in its first chart appearance. The act joins Daughtry (2007), Hinder (2006), D.H.T. (2005), Evanescence (2003), Linkin Park and Nickelback (both in 2001) and 3 Doors Down (2000).

On Adult Contemporary, Miley Cyrus' "The Climb" ascends 2-1, marking her first No. 1 on a Billboard airplay chart.

At 16 years and seven months, Cyrus is the youngest artist to command the list since LeAnn Rimes entered the penthouse with "How Do I Live" in September 1997 just two weeks after her 15th birthday.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	17	#1 THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	1	37	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	48	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
4	4	42	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
5	5	8	BETTER IN TIME LEONA LEWIS (SYCO/GJ/RMG)
6	5	5	VIVA LA VIDA COLDFPLAY (CAPITOL)
7	8	24	YOU FOUND ME THE FRAY (EPIC)
8	7	37	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
9	10	21	GREATEST GAINER COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
10	9	22	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
11	12	13	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
12	11	22	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)
13	13	26	LIGHT ON DAVID COOK (19/RCA/RMG)
14	15	11	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
15	14	27	HOT N COLD KATY PERRY (CAPITOL)
16	17	13	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	16	8	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
18	18	18	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
19	20	16	FINALLY HOME MERCYME (INO/COLUMBIA)
20	21	9	IF TODAY WAS YOUR LAST DAY NICHELBACK (ROADRUNNER/RRP)
21	19	7	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)
22	23	3	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
23	26	5	SECOND CHANCE SHINEDOWN (ATLANTIC)
24	24	7	COME BACK TO ME DAVID COOK (19/RCA/RMG)
25	22	12	SOBER PINK (LAFACE/JLG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 SECOND CHANCE SHINEDOWN (ATLANTIC)
2	2	15	IF TODAY WAS YOUR LAST DAY NICHELBACK (ROADRUNNER/RRP)
3	3	11	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	4	12	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
5	5	16	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	9	9	NO SURPRISE DAUGHTRY (19/RCA/RMG)
7	8	13	COME BACK TO ME DAVID COOK (19/RCA/RMG)
8	6	33	NOT MEANT TO BE THEORY OF A DEAMAN (604/ROADRUNNER/RRP)
9	10	34	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DODGHOUSE/DGC/INTERSCOPE)
10	7	32	YOU FOUND ME THE FRAY (EPIC)
11	14	8	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
12	12	17	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	15	11	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
14	13	25	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
15	16	17	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
16	18	10	USE SOMEBODY KINGS OF LEON (RCA/RMG)
17	17	9	NEVER SAY NEVER THE FRAY (EPIC)
18	11	18	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)
19	20	4	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
20	19	15	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
21	21	13	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
22	22	10	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
23	26	3	GREATEST GAINER YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
24	23	8	LIFE IN TECHNICOLOR II COLDFPLAY (CAPITOL)
25	24	14	STAY SAFETY SUIT (UNIVERSAL MOTOWN)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	5	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	3	5	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
4	5	5	PANIC SWITCH SILVER SUN PICKUPS (DANGERRBIRD)
5	4	5	KNOW YOUR ENEMY GREEN DAY (REPRISE)
6	6	5	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	8	5	21 GUNS GREEN DAY (REPRISE)
8	7	5	CARELESS WHISPER SEETHER (WIND-UP)
9	9	5	FEEL GOOD DRAG AMBERLIN (UNIVERSAL REPUBLIC)
10	14	4	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
11	13	5	CHAMPAGNE CAVO (REPRISE)
12	10	5	DROWNING (FACE DOWN) SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
13	11	5	SECOND CHANCE SHINEDOWN (ATLANTIC)
14	12	5	THE NIGHT DISTURBED (REPRISE)
15	16	5	BURN IT TO THE GROUND NICHELBACK (ROADRUNNER/RRP)
16	17	5	SEX ON FIRE KINGS OF LEON (RCA/RMG)
17	15	5	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
18	19	5	KIDS MGMT (COLUMBIA)
19	18	5	I DON'T CARE APOCALYPTICA FEATURING ADAM GONTIER (20-20/JIVE/JLG)
20	36	2	JARS CHEVELLE (EPIC)
21	22	5	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
22	21	5	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
23	25	5	I GET OFF HALESTROM (ATLANTIC)
24	20	5	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)
25	24	5	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)
26	33	5	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
27	30	5	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
28	28	5	NOTION KINGS OF LEON (RCA/RMG)
29	26	5	DO WHAT YOU DO MUDVAYNE (EPIC)
30	29	5	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
31	23	5	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
32	35	5	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
33	33	5	HEARTLESS THE FRAY (EPIC)
34	32	5	SCARLET LETTERS MUDVAYNE (EPIC)
35	31	5	HALF-TRUISM THE OFFSPRING (COLUMBIA)
36	34	5	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
37	36	5	CONTAGIOUS TRAPT (ELEVEN SEVEN)
38	39	5	LIFE IN TECHNICOLOR II COLDFPLAY (CAPITOL)
39	44	3	THIS IS IT STAIN'D (FLIP/ATLANTIC)
40	40	5	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
41	43	4	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
42	HOT SHOT DEBUT	NEW	GREATEST GAINER A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
43	41	3	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
44	37	5	HATE MY LIFE THEORY OF A DEAMAN (604/ROADRUNNER/RRP)
45	46	5	OH YEAH CHICKENFOOT (REDLINE)
46	45	3	IT'S ALRIGHT 311 (VOLCANO/JLG)
47	42	5	ZERO YEAH YEAH YEAHS (DRESS UP/DGC/INTERSCOPE)
48	NEW	NEW	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
49	48	3	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
50	47	5	HEY YOU 311 (VOLCANO/JLG)

Linkin Park passes Creed for most No. 1s in the 12-year history of the Active Rock chart, viewable at billboard.biz/charts, as "New Divide," the former group's ninth leader, lifts 2-1. The song spends a fourth week atop Rock Songs and Alternative.



ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	17	PANIC SWITCH SILVER SUN PICKUPS (DANGERRBIRD)
3	3	16	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	6	7	21 GUNS GREEN DAY (REPRISE)
5	5	25	USE SOMEBODY KINGS OF LEON (RCA/RMG)
6	5	40	FEEL GOOD DRAG AMBERLIN (UNIVERSAL REPUBLIC)
7	7	18	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
8	9	13	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
9	10	15	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
10	11	10	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
11	11	11	KNOW YOUR ENEMY GREEN DAY (REPRISE)
12	15	6	NOTION KINGS OF LEON (RCA/RMG)
13	12	19	CARELESS WHISPER SEETHER (WIND-UP)
14	14	27	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)
15	16	46	SEX ON FIRE KINGS OF LEON (RCA/RMG)
16	18	34	KIDS MGMT (COLUMBIA)
17	20	7	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
18	17	42	SECOND CHANCE SHINEDOWN (ATLANTIC)
19	13	14	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)
20	19	16	THE NIGHT DISTURBED (REPRISE)
21	31	2	GREATEST GAINER JARS CHEVELLE (EPIC)
22	24	3	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
23	22	9	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
24	21	8	HALF-TRUISM THE OFFSPRING (COLUMBIA)
25	28	3	SAVIOR RISE AGAINST (DGC/INTERSCOPE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
2	2	22	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	3	11	LIFE IN TECHNICOLOR II COLDFPLAY (CAPITOL)
4	4	7	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
5	5	7	21 GUNS GREEN DAY (REPRISE)
6	7	9	OK, IT'S ALRIGHT WITH ME ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
7	6	17	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
8	12	4	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
9	13	11	DON'T WANNA CRY PETE DINKlage (COLUMBIA)
10	8	19	AIRSTREAM DRIVER GOMEZ (ATO/RED)
11	11	33	CRACK THE SHUTTERS SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
12	14	11	THE GREAT DEFECTOR BELL X1 (YEP ROC)
13	9	39	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
14	10	19	MAGNIFICENT U2 (ISLAND/INTERSCOPE)
15	15	13	COMPLICATED SHADOWS (2009) ELVIS COSTELLO (HEARST/CMG)
16	16	5	BE THERE HOWIE DAY (EPIC)
17	18	0	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
18	17	3	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	19	15	MORE TYRONE WELLS (UNIVERSAL REPUBLIC)
20	20	11	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
21	25	3	NEVER SAY NEVER THE FRAY (EPIC)
22	23	7	FLY ONE TIME BEN HARPER AND RELENTLESSZ (VIRGIN/CAPITOL)
23	RE-ENTRY	NEW	GREATEST GAINER I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
24	21	10	WELCOME TO ENGLAND TORI AMOS (UNIVERSAL REPUBLIC)
25	22	13	BEYOND HERE LIES NOTHIN' BOB DYLAN (COLUMBIA)

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HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	19	#1 SIDEWAYS PRODCER (SONGWRITER) D. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		1
2	2	20	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC BIG PICTURE		2
3	5	25	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE		3
4	6	18	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY		4
5	4	16	THEN F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE		5
6	9	13	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE		6
7	8	12	YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		7
8	3	15	OUT LAST NIGHT B. CANON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		8
9	7	17	KISS A GIRL D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE		9
10	11	12	SUMMER NIGHTS D. HUFF, R. SCAL FLATTS (G. LEVIX, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET		10
11	10	18	LOST YOU ANYWAY T. KEITH (T. KEITH, B. PINSO)	Toby Keith SHOW DOG NASHVILLE		11
12	13	13	BOOTS ON M. WRIGHT, C. AUDRECH, III (R. H. DUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		12
13	12	13	STRANGE M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba STARSTRUCK/VALORY		13
14	14	14	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler BNA		14
15	15	6	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. OILLO)	George Strait MCA NASHVILLE		15
16	16	20	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSLEIP, OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN		16
17	19	8	BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW		17
18	17	24	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/REPRISE/WARNER BROS. WRN		18
19	18	16	BAREFOOT AND CRAZY J. STOVER (B. HAYSLEIP, AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE		19
20	20	22	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY		20
21	21	9	INDIAN SUMMER K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	Brooks & Dunn ARISTA NASHVILLE		21
22	22	21	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. RHEENEY)	Eric Church CAPITOL NASHVILLE		22
23	23	23	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTY (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley STROUD/AVARIOUS		23
24	24	19	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROL WOOD		24
25	25	21	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTER, K. BLAZY)	Chris Young RCA		25



With 3.5 million impressions at 95 monitored signals, the lead single from McGraw's 10th studio album, "Southern Voice," is his highest bow in two years. The new set is slated for an autumn release.



It's the first time since the Sept. 27, 2008, issue that the chart has showcased a pair of top 40 debuts. Keith has opened in that range with seven other singles, the last being "High Maintenance Woman" (No. 37) in February 2007.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	19	THE CLIMB F. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus WALT DISNEY/HOLLYWOOD LYRIC STREET		25
27	27	8	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB		27
28	28	12	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH		28
29	29	15	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green BNA		28
30	33	10	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		30
31	32	9	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		30
32	36	7	BONFIRE P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		32
33	35	11	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		33
34	31	17	BOY LIKE ME J. FLOWERS (J. FLOWERS)	Jessica Harp WARNER BROS. WRN		30
35	HOT SHOT DEBUT	1	IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOUL, C. KROEGER)	Tim McGraw CURB		35
36	30	21	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel CURB		30
37	34	12	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET		32
38	NEW	1	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE		38
39	39	10	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CAFFES, T. LACY, D. MATKOSKY)	Martina McBride RCA		39
40	38	10	SINCE YOU BROUGHT IT UP J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto WARNER BROS. WRN		37
41	59	2	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE		41
42	37	17	DEAD FLOWERS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA		37
43	46	5	JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. ANDERSON)	Sugarland MERCURY		43
44	40	8	ROCKIN' THE BEER GUT T. KEITH (BUTTER)	Trailer Choir SHOW DOG NASHVILLE		38
45	41	4	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		41
46	43	5	EIGHT SECOND RIDE J. RITCHIE (J. OWEN, E. DURRANCE)	Jake Owen RCA		43
47	44	17	ADDRESS IN THE STARS C. LINDSEY (C. LYNN, C. LINDSEY, LINDSEY A. MAYO)	Caitlin & Will COLUMBIA		42
48	45	10	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERRY)	Trent Tomlinson CAROL WOOD		45
49	51	2	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE		49
50	52	2	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)	Gary Allan MCA NASHVILLE		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night		1
2	2	34	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		1
3	1	11	SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
4	3	33	ZAC BROWN BAND ROAD, BIG PICTURE/HOME GROWN/ATLANTIC 51633/VAG (13.98)	The Foundation		2
5	5	13	GREATEST GAINER JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
6	4	7	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		1
7	7	42	DARIUS RUCKER CAPITOL NASHVILLE 15506 (18.98)	Learn To Live		1
8	6	13	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
9	8	64	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
10	12	38	PACE SETTER BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
11	9	10	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
12	11	14	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		1
13	10	14	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
14	14	15	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
15	13	48	JAMEY JOHNSON MERCURY 011233/UMGN (13.98)	That Lonesome Song		1
16	15	89	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
17	18	40	KELLIE PICKLER 19/BNA 22811/SMN (18.98)	Kellie Pickler		1
18	16	7	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		1
19	18	66	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
20	20	22	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		1
21	19	20	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		1
22	21	22	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
23	25	33	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
24	22	23	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		1
25	24	61	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	19	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco		19
27	NEW	1	TANYA TUCKER SAGUARO ROAD 24553/TIME LIFE (17.98)	My Turn		27
28	26	33	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		2
29	31	62	TIM MCGRAW CURB 79066 (14.98)	Greatest Hits: Limited Edition		1
30	28	29	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Dont Make Me A Bad Guy		1
31	27	38	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		1
32	30	16	RANDY TRAVIS WARNER BROS. 518189/WARN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		1
33	32	15	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
34	36	40	BLAKE SHELTON WARNER BROS. 512911/WARN (18.98)	Startin' Fires		7
35	41	39	RODNEY ATKINS CURB 79132 (18.98)	It's America		3
36	34	36	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		10
37	35	45	VARIOUS ARTISTS CAPITOL NASHVILLE/SNY/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
38	29	26	STEVE EARLE NEW WEST 6164 (17.98)	Townes		1
39	40	41	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		1
40	44	4	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits Every Mile A Memory 2003-2008		1
41	39	35	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old		1
42	45	43	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		1
43	42	27	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock		20
44	46	41	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play		1
45	43	42	DARRYL WORLEY STROUD/AVARIOUS 01002 (13.98)	Sounds Like Life		26
46	51	39	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3		1
47	48	47	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems		13
48	47	51	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		1
49	38	48	RYAN BINGHAM & THE DEAD HORSES LOST HIGHWAY 012739/UMGN (13.98)	Roadhouse Sun		17
50	50	46	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	20	#1 STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow, New Songs For The Five-String Banjo		1
2	3	3	RHONDA VINCENT ROUNDER 610623	Destination Life		1
3	5	36	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		1
4	3	3	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head		1
5	4	11	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher		1
6	RE-ENTRY	6	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers		1
7	11	12	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53944/MADACY	25 Best: Bluegrass Favorites		1
8	10	6	DOYLE LAWSON & QUICKSILVER SSK 610635/ROUNDER	Loneley Street		1
9	13	27	STEVE IVEY MADACY SPECIAL PRODUCTS 53894/MADACY	Celtic Hymns		1
10	9	7	RUSSELL MOORE & IIRD TYME OUT RURAL RHYTHM 1045	Russell Moore & Iird Tyme Out		1

BETWEEN THE BULLETS

PAISLEY PREVAILS



"American Saturday Night," Brad Paisley's seventh set of new songs, arrives as his fifth No. 1 start on Top Country Albums and his second No. 2 bow on the Billboard 200. Opening with 130,000 copies, "Night" is Paisley's third-largest one-week total. He had two bigger weeks when "5th Gear" arrived in July 2007 (with 197,000 copies) and when "Time Well Wasted" bowed in September 2005 (193,000). On Hot Country Songs, the lead single "Then" is No. 5 after spending three weeks at the summit, while the follow-up "Welcome to the Future" surges 59-41 in its second chart week (2.6 million impressions). —Wade Jessen

HOT COUNTRY SONGS: 121 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower monitoring is available for stations that are not electronically monitored. For more information on the methodology and audience, visit www.nielsen.com. © 2009 Nielsen Business Media, Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	HOT SHOT DEBUT	1 WK	JEREMIH	#1 JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/DJMG
2	NEW		VARIOUS ARTISTS	NOW 31	EM/UNIVERSAL/ZOMBA 28617/SONY MUSIC
			THE BLACK EYED PEAS	THE E.N.D.	INTERSCOPE 012887*/IGA
4	NEW		MAINO	IF TOMORROW COMES...	HUSTLE HARD/ATLANTIC 512968/AG
5	NEW		ACE HOOD	RUTHLESS	WE THE BEST/DEF JAM 013066*/DJMG
		3	EMINEM	RELAPSE	WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA
		1	GINUWINE	A MAN'S THOUGHTS	NOTIF/ASYLUM 519147/WARNER BROS.
8		9	KERI HILSON	IN A PERFECT WORLD...	MOSLEY/ZONE 4/INTERSCOPE 012000/IGA
			CHRISTELLE MICHELE	EPIPHANY	DEF JAM 012977*/DJMG
10			JAMIE FOXX	INTUITION	J 41294/RMG
			BEYONCE	I AM...	SASHA FERCÉ MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
			PLEASURE P	THE INTRODUCTION	MARCUS COOPER ATLANTIC 516393/AG
13	NEW		WU-TANG	CHAMBER MUSIC	WU-TANG 4215/E1
14	23	37	GREATEST GAINER MARY MARY	THE SOUND MY BLOOD	COLUMBIA 20007*/SONY MUSIC
15	14	29	ANTHONY HAMILTON	THE POINT OF IT ALL	MISTERS MUSIC/SO SO DEF 23387/JLG
16	8	3	WILL DOWNING	CLASSIQUE	PEAK 31278/CONCORD
17	11	12	RICK ROSS	DEEPER THAN RAP	MAYBACH SLIP-N-SLIDE/DEF JAM 012772*/DJMG
		27	KEYSHIA COLE	A DIFFERENT ME	IMANI/GEFFEN 012395/IGA
19	6	3	LAURA IZIBOR	LET THE TRUTH BE TOLD	ATLANTIC 512240/AG
20	15	20	CHARLIE WILSON	UNCLE CHARLIE	P MUSIC/JIVE 23389/JLG
21	22	7	BUSTA RHYMES	BACK ON MY B.S.	UNIVERSAL MOTOWN 012387*/UMRG
22			TEENA MARIE	CONGO SQUARE	STAX 31320/CONCORD
23	19	17	THE-DREAM	LOVE VS. MONEY	RADIO KILLA/DEF JAM 012579*/DJMG
24	17		MOS DEF	THE ECSTATIC	DOWNTOWN 70055*
25	18	7	METHOD MAN & REDMAN	BLACKOUT!	2 WU-TANG/DEF JAM 012400*/DJMG
26	21	13	JADAKISS	THE LAST KISS	RUFF RIDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG
27	30	44	SOLANGE	SOL-ANGEL & THE HADLEY ST. DREAMS	MUSIC WORLD/GEFFEN 011785/IGA
28		57	LIL WAYNE	THA CARTER III	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
29	36	29	SOULJA BOY TELL'EM	SOULJA BOY TELL'EM	COLLIPARK/INTERSCOPE 012388*/AGA
30	29	42	RAPHAEL SAADIO	THE WAY I SEE IT	COLUMBIA 08585*/SONY MUSIC
31	26	3	BEYONCE	HAVE NO REGRETS	WEB COLLECTION & SHAZZ BEATZ (P. MUSIC WORLD/COLUMBIA 334633/SONY MUSIC)
32	24	9	GUCCI MANE	MURDER WAS THE CASE	BIG CAT 4029/TOMMY BOY
33		8	CAM'RON	CRIME PAYS	DIPLOMATIC MAN 518073/ASYLUM
34		2	F.L.Y. (FAST LIFE YUNGSTAZ)	JAMBOREE	MUSIC LINE/DEF JAM 013100*/DJMG
35	67	2	THE JACKSONS	THE JACKSONS	THE VERY BEST OF THE JACKSONS EPIC/LEGACY 336950/MUSIC
36	56	2	THE JACKSON 5	LOVE SONGS	MOTOWN 012484/UME
37	38	41	T.I.	PAPER TRAIL	GRAND HUSTLE/ATLANTIC 512267*/AG
38	31	9	CIARA	FANTASY RIDE	LAFACE 31390/JLG
39	39	15	CHRISTELLE	DEBUT	R&B/POP EP MCGANN 1028/CHRISTELLE
40	28	3	THE JACKA OF THE MOB FIGAZ	TEAR GAS	ARTIST RECORDS 349/SMC
		42	NE-YO	YEAR OF THE GENTLEMAN	DEF JAM 011410*/DJMG
42	20	4	D-BLOCK	NO SECURITY	D-BLOCK 5091/E1
43	41	45	YOUNG JEEZY	THE RECEPTION	GTE/DEF JAM 011536*/DJMG
44	33	31	MUSIQ SOULCHILD	ON MY RADIO	ATLANTIC 512335/AG
45	35	34	SEAL	SOUL	143 515868/WARNER BROS.
46	45	33	KANYE WEST	808S & HEARTBREAK	ROC-A-FELLA/DEF JAM 012198*/DJMG
47	49	41	JENNIFER HUDSON	JENNIFER HUDSON	ARISTA 06303/RMG
48	25	3	JUICY J OF THREE 6	HUSTLE TILL I DIE	D-BRADY 3621/HYPNOTIZE MINDS
49	16	2	AL B. SURE!	HONEY I'M HOME	HIDDEN BEACH 00092
50	51	41	JAZMINE SULLIVAN	FEARLESS	J 32713/RMG

The June 28 BET Awards help push gains for some high-ranking titles on the Top R&B/Hip-Hop Albums list. Host Jamie Foxx's "Intuition" nets a 16% gain at the core store panel, rising two slots to No. 10. Best gospel artist winner (and performer) Mary Mary rises 23-14.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	#1 BEST I EVER HAD	3 WKS DRAKE	(BRYANT/FROZEN MOMENTS)/HIP HOP SINCE 1978)
2	2	10	EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3		7	EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)
			KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
5			WETTER (CALLING YOU DADDY)	TWISTA	(GET MONEY GANG/CAPITOL)
6			I NEED A GIRL	TREY SONGZ	(SONG BOOK/ATLANTIC)
			BIRTHDAY SEX	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
8	14	5	GREATEST GAINER BREAK UP	MARCO FEAT. GUCCI MANE & SEAN GARRETT	(ROD STREET/UMRG)
9	8	16	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)
10	9	14	LAST CHANCE	GINUWINE	(NOTIF/ASYLUM/WARNER BROS.)
11			TRUST	KEYSHIA COLE DUET WITH MONICA	(IMANI/GEFFEN/INTERSCOPE)
		15	SWAG SURFIN'	F.L.Y. (FAST LIFE YUNGSTAZ)	(MUSIC LINE/DJMG)
13			DOWNLOAD	LIL KIM FEAT. T-PAIN & CHARLIE WILSON	(BROOKLAND/UNIVERSAL REPUBLIC)
		10	NOT ANYMORE	LETOYA	(CAPITOL)
			BLAME IT	JAMIE FOXX FEAT. T-PAIN	(J/RMG)
16	15		BOYFRIEND #2	PLEASURE P	(ATLANTIC)
17			ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)
18	19		PRETTY WINGS	MAXWELL	(COLUMBIA)
			HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPASTAR	(POLO GROUNDS/J/RMG)
20			THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/DJMG)
21	14		GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)
22	22		PLENTY MONEY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	
23	27		YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)
24	24		IMMA PUT IT ON HER	DALYA FEAT. P. DIDDY & YUNG JOC	(BAD BOY/ATLANTIC)
25			OBSESSED	MARIAH CAREY	(ISLAND/DJMG)
26	26	17	TURN MY SWAG ON	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)
27	23	16	DAY 'N' NITE	KID CUDI	(DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
28	30	4	WHO'S REAL	JADAKISS FEAT. SWIZZ BEATZ & DJ DA JUICEMAN	(RUFF RIDERS/D-BLOCK/DEF JAM/DJMG)
			WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST	(RADIO KILLA/DEF JAM/DJMG)
30	2		5 STAR	YO GOTTI	(POLO GROUNDS/J/RMG)
31			IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
32	NEW		D.O.A. (DEATH OF AUTO-TUNE)	JAY-Z	(ROC NATION)
33			DANCIN ON ME	WEBSTAR & JIM JONES FEAT. JUELZ SANTANA	(SCRILLA HILL/E1)
34	NEW		SUCCESSFUL	DRAKE FEAT. TREY SONGZ	(BRYANT/FROZEN MOMENTS)/HIP HOP SINCE 1978)
35			TRICK'N	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
36			BOOTY DEW	GS BOYZ	(SWAGG TEAM/JIVE/BATTERY)
			MAYBACH MUSIC 2	RICK ROSS FEAT. KANYE WEST, T-PAIN & LIL WAYNE	(MAYBACH SLIP-N-SLIDE/DEF JAM/DJMG)
			EPIPHANY (I'M LEAVING)	CHRISTELLE MICHELE	(DEF JAM/DJMG)
39	NEW		WHY R U	AMERIE	(DEF JAM/DJMG)
40	NEW		CHAMPION	ACE HOOD FEAT. JAZMINE SULLIVAN & RICK ROSS	(WE THE BEST/DEF JAM/DJMG)

BETWEEN THE BULLETS

JEREMIH CELEBRATES NO. 1 DEBUT



After scoring a No. 1 single on the Hot R&B/Hip-Hop Songs chart, newcomer Jeremih arrives at No. 1 on the Top R&B/Hip-Hop Albums chart with his self-titled debut. The set's lead single, "Birthday Sex," spent two weeks atop the songs tally earlier this year. The album also enters at No. 6 on the Billboard 200 with 59,000 sold.

The new "Now 31" compilation enters at No. 2 on the R&B chart, as more than half of the album's 20 tracks have charted on the Hot R&B/Hip-Hop Songs tally.

Maino's debut set "If Tomorrow Comes" starts at No. 4 on the R&B list while Ace Hood's second album, "Ruthless," matches the peak of his 2008 debut. On the Top Rap Albums list (viewable at billboard.biz/charts), Maino and Ace Hood arrive at Nos. 1 and 2, respectively.

—Keith Caulfield

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	9	#1 BEST I EVER HAD	1 WK DRAKE	(BRYANT/FROZEN MOMENTS)/HIP HOP SINCE 1978)
2	1	13	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
3			BIRTHDAY SEX	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
4	5		EVERY GIRL	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
			BOOM BOOM POW	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)
6	22		I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	(ULTRA)
7	3		FIRE BURNING	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
8	7	23	BLAME IT	JAMIE FOXX FEAT. T-PAIN	(J/RMG)
9			YOU'RE A JERK	NEW BOYZ	(ASYLUM/WARNER BROS.)
10			LOVEGAME	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
11	10		HALO	BEYONCE	(MUSIC WORLD/COLUMBIA)
12	8	28	DAY 'N' NITE	KID CUDI	(DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
13	11	12	BOYFRIEND #2	PLEASURE P	(ATLANTIC)
14	16	5	HOTEL ROOM SERVICE	PITBULL	(MR. 305/POLO GROUNDS/J/RMG)
15	20		I GOTTA FEELING	THE BLACK EYED PEAS	(INTERSCOPE)
16			POKER FACE	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
17	29	2	GREATEST GAINER OBSESSED	MARIAH CAREY	(ISLAND/DJMG)
18	21	7	SO FINE	SEAN PAUL	(VP/ATLANTIC)
19	15		ALL THE ABOVE	MAINO FEAT. T-PAIN	(HUSTLE HARD/ATLANTIC)
20	24	7	WETTER (CALLING YOU DADDY)	TWISTA	(GET MONEY GANG/CAPITOL)
21	15	15	SUGAR	FLO RIDA FEAT. WYNTER	(POE BOY/ATLANTIC)
22	9		WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST	(RADIO KILLA/DEF JAM/DJMG)
23	26		ICE CREAM PAINT JOB	DORROUGH	(NGENIUS/E1)
24	23	10	TURN MY SWAG ON	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)
25	25	8	MY TIME	FABOLOUS FEAT. JEREMIH	(DESERT STORM/DEF JAM/DJMG)
		31	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON	(DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
27	30	7	PATRON TEQUILA	PARADISO GIRLS	(WILL.I.AM/INTERSCOPE)
28	33	5	EGO	BEYONCE	(MUSIC WORLD/COLUMBIA)
29	27	9	GOODBYE	KRISTINA DEBARGE	(SODAPO/ISLAND/DJMG)
30	28	14	ECHO	GORILLA ZOE	(BLOCK/BAD BOY SOUTH/ATLANTIC)
31	35	6	DON'T TRUST ME	3OH3	(PHOTO FINISH/ATLANTIC/RRP)
32	34	5	CHILLIN	WALE FEAT. LADY GAGA	(ALL.I.D/O/INTERSCOPE)
33			ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)
34	NEW		DOWN	JAY SEAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)
			I NEED A GIRL	TREY SONGZ	(SONG BOOK/ATLANTIC)
36		3	SWAG SURFIN'	F.L.Y. (FAST LIFE YUNGSTAZ)	(MUSIC LINE/DJMG)
			BEAUTIFUL	EMINEM	(WEB/SHADY/AFTERMATH/INTERSCOPE)
38	NEW		IMMA STAR (EVERYWHERE WE ARE)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
39	NEW		BE ON YOU	FLO RIDA FEAT. NE-YO	(POE BOY/ATLANTIC)
40			AIN'T I	YUNG LA. FEAT. YOUNG DRD & T.I.	(GRAND HUSTLE/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	#1 GREATEST GAINER PRETTY WINGS	2 WKS MAXWELL	(COLUMBIA)
2	1	20	ON THE OCEAN	K-JON	(UP&UP/OEH Tyme/UNIVERSAL REPUBLIC)
			SOBEAUTIFUL	MUSIQ SOULCHILD	(ATLANTIC)
4	5	15	THE POINT OF IT ALL	ANTHONY HAMILTON	(MISTERS MUSIC/JIVE/JLG)
5	6	38	THERE GOES MY BABY	CHARLIE WILSON	(P MUSIC/JIVE/JLG)
6	4	20	NEVER GIVE YOU UP	RAPHAEL SAADIO FEAT. STEVIE WONDER & CJ	(COLUMBIA)
7	7	38	FROM MY HEART TO YOURS	LAURA IZIBOR	(ATLANTIC)
8		19	LAST CHANCE	GINUWINE	(NOTIF/ASYLUM/WARNER BROS.)
		32	IF THIS ISN'T LOVE	JENNIFER HUDSON	(ARISTA/RMG)
10	10	21	EPIPHANY (I'M LEAVING)	CHRISTELLE MICHELE	(DEF JAM/DJMG)
11	12	10	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON	(P MUSIC/JIVE/JLG)
		13	SAILING	AVANT	(CAPITOL)
13	11	32	CHOCOLATE HIGH	INDIA.ARIE FEAT. MUSIQ SOULCHILD	(SOULBIRD/UNIVERSAL REPUBLIC)
		3	CAN'T LAST A DAY	TEENA MARIE FEAT. FAITH EVANS	(STAX/CMG)
15	15		CHOCOLATE LEGS	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)
16		7	IN LOVE WITH ANOTHER MAN	JAZMINE SULLIVAN	(J/RMG)
			TOGETHER	RUBEN STUDDARD	

HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 BODY ROCK by OCENA SILVER LABEL/TOMMY BOY.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 NIGHTLIFE by AN-YA PAPA JOE.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 LADY GAGA by THE FAME.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST. Top entry: #1 WHEN LOVE TAKES OVER by DIAMOND GIRLS.

TOP TRADITIONAL JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 MICHAEL BUBLE by MICHAEL BUBLE MEETS MONSIEUR SQUARE.

TOP TRADITIONAL CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 THE PRIESTS by THE PRIESTS RCA VICTOR.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 SKI JOHNSON by NEW BEGINNINGS WIDE-A-WAKE.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 IL DIVO by THE PROMISE SYCO/COLUMBIA.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 I'M WAITING FOR YOU by JACKIE M JOYNER ARTISTRY.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE. Top entry: #1 VARIOUS ARTISTS by WORLD'S AFRICA!

See Charts Legend for HOT DANCE CLUB SONGS and TOP DANCE/ELECTRONIC ALBUMS. See Charts Legend for TOP TRADITIONAL JAZZ ALBUMS, TOP CONTEMPORARY JAZZ ALBUMS, TOP CLASSICAL CROSSOVER ALBUMS and TOP WORLD ALBUMS.

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 CAUSA Y EFECTO by PAULINA RUBIO.

Los Temerarios' "Loco Por Ti" leaps 17-5 on Hot Latin Songs (11.1 million audience impressions, up 45%), the biggest jump by a group since their own "Sin Que Los Sepas" vaulted 34-5 in December 2007.



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 AVENTURA by LA REVOLUCION WY/MACHETE.

Puerto Rican rapper Tempo launches "Free Tempo" at No. 6 on Top Latin Albums (2,000 copies). The bow represents the highest on the chart by a new reggaeton artist since Flex's "Te Quiero" opened at No. 1 in March 2008.



REGIONAL MEXICAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 ALICIA VILLARREAL by LA JEFA FONOVISA.

TROPICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 AVENTURA by LA REVOLUCION WY/MACHETE.

LATIN POP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 PAULINA RUBIO by GRAN CITY POP UNIVERSAL MUSIC LATINO.

LATIN RHYTHM ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entry: #1 WISIN & YANDEL by LA REVOLUCION WY/MACHETE.

BETWEEN THE BULLETS

SHAKIRA RETURNS WITH 'LOBA'



After a two-year hiatus from the Latin Pop Songs chart, Shakira returns with her new single, "Loba," debuting at No. 9 with 5.4 million audience impressions. It also charts at No. 23 on Hot Latin Songs with 6 million in audience.

TOP LATIN SONGS: 114 stations (68 regional Mexican, 30 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. SHAKIRA: GABRIELA DIAZ

BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	PI
1	39	K
2	NEW	S
3	44	F
4	1	S
5	2	S
6	24	S
7	92	V
8	NEW	H
9	49	F
10	62	N

SINGLES		
THIS WEEK	LAST WEEK	PI
1	NEW	1
2	11	2
3	1	3
4	2	4
5	4	5
6	3	6
7	6	7
8	5	8
9	7	9
10	25	10

SINGLES		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	3	3
4	4	4
5	4	5
6	6	6
7	NEW	7
8	NEW	8
9	RE	9
10	RE	10

HOT 100		
THIS WEEK	LAST WEEK	PI
1	3	1
2	1	2
3	4	3
4	5	4
5	5	5
6	NEW	6
7	38	7
8	1	8
9	68	9
10	6	10
11	13	11
12	9	12
13	10	13
14	8	14
15	30	15
16	NEW	16
17	83	17
18	12	18
19	16	19
20	87	20

DIGITAL SONGS		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	NEW	3
4	1	4
5	3	5
6	7	6
7	NEW	7
8	5	8
9	11	9
10	8	10
11	10	11
12	9	12
13	15	13
14	NEW	14
15	20	15

SINGLES		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	3	3
4	4	4
5	6	5
6	NEW	6
7	5	7
8	NEW	8
9	NEW	9
10	7	10

CANADIAN HOT 100		
THIS WEEK	LAST WEEK	PI
1	1	1
2	3	2
3	2	3
4	4	4
5	5	5
6	7	6
7	6	7
8	23	8
9	10	9
10	8	10

SINGLES		
THIS WEEK	LAST WEEK	PI
1	1	1
2	3	2
3	RE	3
4	7	4
5	2	5
6	RE	6
7	RE	7
8	RE	8
9	4	9
10	5	10

SPOTLIGHT		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	4	3
4	5	4
5	NEW	5
6	6	6
7	NEW	7
8	NEW	8
9	7	9
10	8	10

ALBUMS		
THIS WEEK	LAST WEEK	PI
1	24	1
2	69	2
3	49	3
4	31	4
5	2	5
6	10	6
7	4	7
8	5	8
9	3	9
10	1	10
11	NEW	11
12	7	12
13	NEW	13
14	98	14
15	9	15

DIGITAL SONGS		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	2	3
4	NEW	4
5	NEW	5
6	NEW	6
7	NEW	7
8	8	8
9	9	9
10	5	10

SINGLES		
THIS WEEK	LAST WEEK	PI
1	2	1
2	1	2
3	15	3
4	3	4
5	4	5
6	6	6
7	20	7
8	5	8
9	10	9
10	11	10

ALBUMS		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	3	3
4	5	4
5	NEW	5
6	6	6
7	4	7
8	10	8
9	7	9
10	9	10

Ola Svensson, known as Ola, was a contestant on Sweden's 2005 "Idol" TV competition. This week he charts his seventh top five hit on the Sweden Singles tally.



AIRPLAY		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	8	6
7	6	7
8	11	8
9	9	9
10	10	10
11	7	11
12	15	12
13	14	13
14	12	14
15	19	15

SINGLES		
THIS WEEK	LAST WEEK	PI
1	6	1
2	1	2
3	2	3
4	NEW	4
5	3	5

SINGLES		
THIS WEEK	LAST WEEK	PI
1	2	1
2	3	2
3	NEW	3
4	6	4
5	4	5

SINGLES		
THIS WEEK	LAST WEEK	PI
1	1	1
2	3	2
3	2	3
4	6	4
5	5	5

SINGLES		
THIS WEEK	LAST WEEK	PI
1	1	1
2	2	2
3	5	3
4	NEW	4
5	3	5

15 MINUTES (Almo Music Corp. ASCAP/Multitone Music. ASCAP/EMI Blackwood Music. Inc. (BMI)) HL, CS 27

21 GUNS (WB Music Corp., ASCAP/Green Daze Music. ASCAP). WB/M, H1 00 37

5 STAR (Give Me Me. ASCAP/Copyright Control) RBH 47

ABUSADORA (Not Listed) LT 7

ADDRESS IN THE STARS (Fleur De Lisa. BMI/Moonscar Music. BMI/Rylene Music. ASCAP/Little Blue Typewriter Music. BMI) CS 47

AIN'T I (Austin Designee. ASCAP/Grand Hustle Publishing. ASCAP/WB Music Corp., ASCAP/Crown Club Publishing. ASCAP/Warner-Tamerlane Publishing Corp., BMI/Taylor My Hart Publishing. ASCAP/Tremel Clemons. ASCAP/Dega Figgas Publishing. ASCAP). WB/M, RBH 37

ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music. BMI/Warner-Tamerlane Publishing Corp., BMI/T Bird's Music. BMI). HL/WB/M, CS 31

ALL THE ABOVE (Five 2 Fifteen Publishing. BMI/NOG Music Publishing LLC. ASCAP/P.F.D. Music Publishing. ASCAP/Treacher. BMI/Grand Hustle Beat. BMI/Nappy Pub Music. BMI/Universal Music - Z Tunes LLC. ASCAP). HL/WB/M, H1 00 55, RBH 84

ALL UP 2 YOU (Premium Latin Publishing. ASCAP/Bye-All Productions Inc. ASCAP/Sony/ATV Harmony. ASCAP/Universal Music Publishing. Inc. ASCAP/EMI Blackwood Music. Inc. (BMI)). HL/WB/M, LT 12

ALRIGHT (Cadaja Publishing. ASCAP/New Sea Gayle Music. ASCAP/EMI April Music Inc. (ASCAP)). HL/WB/M, CS 16, H1 00 35

ALWAYS STRAPPED (Money Mack. BMI/Young Music Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Dark Keys Publishing. BMI). WB/M, H1 00 60, RBH 11

AMERICAN RIDE (Sony/ATV Tree Publishing. BMI/Songs For My Good Girl. BMI/Totally Wighteous Music. BMI/Big Loud Bucks. BMI). HL, CS 38

AMERICAN SATURDAY NIGHT (EMI April Music Inc., ASCAP/New Sea Gayle Music. ASCAP/Taproom Music. ASCAP/Songs Of Combustion Music. ASCAP/Music Of Windswept. ASCAP/Dirt'n Have To Be Music. ASCAP). HL, H1 00 58

AMOR (Ito El Patron Publishing. ASCAP) LT 4

AOI ESTOY YO (Fonsi Music Publishing. ASCAP/Sony/ATV Tunes LLC. ASCAP/Nana Maluca Music. SESAC) LT 11

BAD HABITS (Sony/ATV Tunes LLC. ASCAP/Muszewell. ASCAP/Ben Ami Music. ASCAP/EMI April Music Inc. (ASCAP)). HL, RBH 51

EL BALEADO (Not Listed) LT 29

BAREFOOT AND CRAZY (WB Music Corp., ASCAP/Melissa's Money Music. ASCAP/Get A Load Of This Music. ASCAP/EMI Blackwood Music Inc., BMI/Rhettneck Music. BMI/String Stretcher Music. BMI). HL/WB/M, CS 19, H1 00 92

BATTLE FLD (White 2 Live. ASCAP/Kobalt Music Publishing America, Inc. ASCAP/Breakthrough Creators. ASCAP/EMI April Music Inc. (ASCAP/S/M Y). ASCAP/Sony/ATV Tunes LLC. ASCAP/Blow The Speakers. ASCAP). HL, H1 00 30

BECKY (First N' Gold Publishing. BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music. BMI/Sony/ATV Songs LLC. BMI). HL/WB/M, RBH 91

BELIEVERS (Songs Of Combustion Music. ASCAP/Music Of Windswept. ASCAP/Steel Wheels Music. BMI/Knebzone Music. BMI/Big Loud Bucks. BMI/Sony/ATV Tree Publishing. BMI/This Town Music. BMI). HL/WB/M, CS 28

BEST DAYS OF YOUR LIFE (Rickey Bell. ASCAP/Tier Three Music. ASCAP/Sony/ATV Tree Publishing. BMI/Taylor Swift Music. BMI). HL, CS 14, H1 00 50

BEST I EVER HAD (Copyright Control) H1 00 3, RBH 1

BEST PART OF THE DAY (Mack Gordon Jr., BMI) Cecile Barker Publishing. ASCAP) RBH 72

BIG GREEN TRACTOR (Sony Tractor Music. BMI/Big Loud Bucks. BMI/EMI Latin Music. BMI/Cat V Entertainment. BMI) Old Desperados. ASCAP/NZO Publishing Company, Inc. ASCAP/Carl Vincent And Associates, LLC. ASCAP). WB/M, CS 17, H1 00 49

BIRTHDAY SEX (Jeremy Felton Publishing Designee. ASCAP/Keth James Publishing Designee, BMI/Mick Schultz Publishing. BMI/Songs Of Universal, Inc. (BMI)). HL/WB/M, H1 00 77, RBH 6

BLAME IT (Sly As A Fox Music. Inc., BMI/Bug Music. Incorporated. BMI/First Source Music. ASCAP/EMI April Music Inc. (ASCAP/EMI April Music Publishing. ASCAP/James T. Brown, BMI/Brandon R Melancon. ASCAP/John Conte, Jr., ASCAP/Nappy Pub Music. BMI/Universal Music - Z Songs. BMI/Charmelent Publishing. BMI/2082 Music Publishing. ASCAP/WB Music Corp. ASCAP/Royne Music. ASCAP/Tenry Music. BMI). HL/WB/M, H1 00 22, RBH 13

BLAME IT ON ME (Foray Music, Inc., SESAC/Four Kings Production Inc., SESAC/Chenette Michele Music. SESAC/EMI April Music Inc. (ASCAP/Struss Co., LLC. ASCAP/Norma Harris Music Publishing. ASCAP/Chuck Harmony's House Publishing. ASCAP/Studio Beat Music. BMI/Warner-Tamerlane Publishing Corp., BMI). HL/WB/M, RBH 57

BO! (Who Is Mike Jones? Music. BMI/2 Playas Publishing. BMI/Warner-Tamerlane Publishing Corp., BMI/It's Only About Music. ASCAP/Radic Davis Music Group. ASCAP). WB/M, RBH 74

BOVINE (Key Brothers Music. BMI/Boitkin Music. BMI/Nashwestville Songs. BMI/KRD Music. BMI/Magic Music. BMI/Tropico Shoes Music. BMI/Morgan RACING MUSIC. ASCAP) CS 32

BOOM BOOM POW (Will i Am Music, Inc., BMI/Nawasha Networks. BMI/Jeepney Music, Inc., BMI/Headphone Junkie Publishing. ASCAP/Cherry River Music Co. BMI/EMI April Music Inc. (ASCAP). CLM/HL, H1 00 2, LT 32, RBH 61

BOOTS ON (Songs Of Windswept Pacific. BMI/How Bout That Skyline Music. BMI/Kinsey Empire Music. BMI/CG 840 Co. LT, H1 00 67

BOOTY DEW (Devonick Jefferson Publishing Designee. BMI/WG Entertainment. ASCAP/Anonymous Publishing LLC (The Pub Deal). ASCAP/Sony/ATV Tunes LLC. ASCAP). HL, RBH 62

BOYFRIEND #2 (Rico Love Is Still A Rapper. SESAC/Fory Music, Inc., SESAC/Grandma's Boy Publishing. SESAC/E Hood 66 Music. SESAC/Laurin Music Company, BMI) H1 00 68, RBH 15

BOY LIKE ME (EMI Blackwood Music. Inc., BMI/JFD Music. BMI). HL, CS 34

BREAK UP (Team 5 Dot Publishing. BMI/Las Vegas Publishing Company, Inc., ASCAP/EMI April Music Inc. (ASCAP/Street Certified Publishing. BMI). HL, H1 00 71, RBH 7

CANHARE (SERCA. BMI) LT 27

CAN'T LAST A DAY (Alia Rose Music. BMI/American Legend Music. BMI) RBH 55

CAN'T LIVE WITHOUT YOU (T And Me Music Publishing. ASCAP/Universal Music - MGB Songs. ASCAP/Demis Hot Songs. ASCAP/EMI April Music Inc. ASCAP/Fantury Music. ASCAP/Underdog West Songs. ASCAP/Almo Music Corp., ASCAP/Strange Motel Music. ASCAP). HL/WB/M, RBH 52

Publishing. BMI). HL/WB/M, RBH 58

THE CLIMB (Vastaville Music. ASCAP/Hopeless Rose Music. ASCAP/Music Of Stage Three. BMI/Mabe It Big Music. BMI). WB/M, CS 26; H1 00 17

CLOSE TO YOU (EverGreen Copyrights. BMI) RBH 95

COLD (Sony/ATV Tunes LLC, ASCAP/Muszewell. ASCAP/EMI April Music Inc. (ASCAP)). HL, RBH 99

COME BACK TO ME (Zac Maloy Music. ASCAP/Sony/ATV Tunes LLC. ASCAP/Stellar Songs Ltd. BMI/EMI Blackwood Music. Inc. (BMI)). HL, H1 00 76

COMO UN TATUAJE (Arpa Music. LLC. BMI) LT 14

COMPRENDEME (SERCA. BMI) LT 18

COOL (Tappy Whyte's Music. BMI/Songs Of Universal, Inc., BMI/Musty Altic. BMI/EMI Blackwood Music. Inc. (BMI)/Ramp Montgomery. ASCAP). HL/WB/M, RBH 38

EL CORRIDO DEL PEPO (Not Listed) LT 50

EL CULPABLE SOY YO (Blue Deep. BMI) LT 17

DANCIN ON ME (Praise Ambassador Publishing. SESAC/Scilla Hill. ASCAP/Sally Ruth Ester Publishing. BMI) RBH 45

DAY N' NITE (Eise's Baby Boy Publishing. ASCAP/Owo Dorian Publishing Company. ASCAP/Universal Music Publishing. Inc. ASCAP/Minder Music Publishing. ASCAP) H1 00 64, RBH 18

DEAD FLOWERS (Sony/ATV Tree Publishing. BMI/Pnk Day Publishing. BMI). HL, CS 42

THE DEDICATION (AY DJ) (King Jibbs. BMI/Bug Music. ASCAP/Music Of Windswept. ASCAP/EMI April Music Inc. (ASCAP/Roc Cor Publishing & Music Fannanem LLC. ASCAP/Toy Plane Music. ASCAP/Art For Art's Sake Music. ASCAP/Mars Force Music. ASCAP/Northside Independent Music Publishing. ASCAP/Bugnoise. ASCAP). RBH 94

DEATH OF AUTO-TUNE (EMI April Music Inc. ASCAP/Carter Boys Publishing. ASCAP/No I D Music. BMI)/Chrysalis Songs. BMI/Unichappell Music. Inc. (BMI). HL, H1 00 43; RBH 48

DO I (Planet Peanut. BMI/Murrah Music Corporation. BMI/Big Loud Bucks. BMI). WB/M, CS 33

DON'T TRUST ME (Master Falcon Music. BMI/EMI Blackwood Music. Inc., BMI/Matza Ball Music. BMI/Dick & Co., BMI). HL/WB/M, H1 00 11

DOWN (Beck Music Group Ltd. ASCAP/David Platz Music. ASCAP/Orange Factory Music. ASCAP/Cotter Pn Publishing. ASCAP) H1 00 72

DOWNLOAD (Not Listed) RBH 26

DREAMING LOVE (EMI Blackwood Music. Inc., BMI/Two Is Better Than One Music. BMI/Root 49 Music. BMI/Danny Myrick Music. BMI) CS 60

EGO (Elvis Lee Music. BMI/EMI Blackwood Music. Inc., BMI/Unleash Bobby Music. BMI/EMI April Music Inc. (ASCAP/B-Day Publishing. ASCAP). HL, H1 00 48, RBH 4

EIGHT SECOND RIDE (Universal Music - Careers. BMI)/Shirake Music Publishing. BMI/Drive It Home Music Publishing, Inc. (IMRO/SM/CM) IMRO/State One Music America, BMI). HL/WB/M, CS 46

EPIPHANY (I'M LEAVING) (Universal Music - Z Songs. BMI) Five In The Ground Publishing. ASCAP/Chuck Harmony's House Publishing. ASCAP/Struss Co., LLC. ASCAP/EMI April Music Inc. (ASCAP). HL/WB/M, RBH 21

ERES (C.K. Jontz. BMI/Ensign Music Corporation. BMI) LT 22

ESTE CORAZON (Not Listed) LT 40

EVERY GIRL (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/West Coast Live Publishing. ASCAP/Handwerks Music Publishing. BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing. Inc. (ASCAP). HL/WB/M, H1 00 14, RBH 2

EXCUSE ME (Sony/ATV Tunes LLC. ASCAP) LT 48

FALLING FOR YOU (Cocomarie Music. BMI/EMI April Music Inc. (ASCAP/R-Rated Music. ASCAP). HL, H1 00 30

FIGHT LIKE A GIRL (Getting Grown Music. BMI/KyKake Music. BMI/Dunsmun Publishing. BMI/Green Hills Music. ASCAP/Green Hills Music Group, LLC. BMI/Big Loud Bucks. BMI/Regan Music Publishing. ASCAP). WB/M, CS 36

FIRE BURNING (Sony/ATV Songs LLC. BMI/Red One Productions LLC. BMI/Sean Kingston Publishing Designee. BMI). HL, H1 00 16

FRANKY (Delton The Don Publishing. BMI/SKO N GD Music Group. ASCAP) RBH 7

FROM MY HEART TO YOURS (Imagem Music Limited. BMI) RBH 35

FUE SU AMOR (956 Music. BMI/Aguila Rad. SESAC) LT 10

FUI (Sony/ATV Discos. ASCAP) LT 31

FUTURISTIC LOVE (ELROY) (Leland Austin Publishing Designee. BMI/Ricco Banno Music. ASCAP/trenchwerk Music. ASCAP/Grand Hustle Publishing. ASCAP/WB Music Corp., ASCAP). WB/M, RBH 64

HER DIAMONDS (U Rule Music. ASCAP/EMI April Music Inc. (ASCAP)). HL, H1 00 23

HERE WE GO AGAIN (RH Publishing. ASCAP/Hey Kiddo Music. ASCAP/Kobalt Music Publishing America, Inc. (ASCAP/Part Time Buddha Productions. ASCAP) H1 00 63

HOTEL ROOM SERVICE (Pitbull's Legacy Publishing. BMI/Universal Music - MGB Songs. ASCAP/Impub. BMI/EMI Blackwood Music. Inc., BMI/Sony/ATV Songs LLC. BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music. BMI/Chris Of Ever Hip Hop. BMI/EMI Virgin Music Ltd., ASCAP/Chrysalis Music Ltd. PRS). HL/WB/M, H1 00 57

HURRY HOME (Year Of The Dog Music. ASCAP/Words & Music. ASCAP) CS 56

HUSH HUSH (Pop-Noise Music. AB/Songs Of Universal, Inc., BMI/Jusst Swedish Music. AB/Songs Of Windswept Pacific. BMI/P & P Songs Ltd. BMI/She Rights Music. BMI/Universal-PolyGram International. ASCAP/Perren-Vibes Music. Inc. (ASCAP). HL/WB/M, H1 00 73

ICE CREAM PAINT JOB (Dorrough Music Publishing Company. ASCAP/Minder Music Publishing. ASCAP) H1 00 64, RBH 18

I DO NOT HOOD UP (When I'm Rich You'll Be My Bitch. ASCAP/WB Music Corp., ASCAP/Bug Music. Incorporated. BMI/Son Of Reverend Bill Music. BMI/EMI Blackwood Music. Inc. (BMI). HL/WB/M, H1 00 32

I DON'T NEED IT (Virginia Beach. ASCAP/WB Music Corp., ASCAP/Fantury Music. ASCAP/Underdog West Songs. ASCAP/Amto Music Corp., ASCAP/Millennium Kid Music. ASCAP). HL/WB/M, RBH 63

IF THIS ISN'T LOVE (B-Linea Songs. ASCAP/Universal Music Publishing. Inc. ASCAP/GiveMe4Mi Publishing. ASCAP/EMI April Music Inc. (ASCAP/Trt Explosive Publishing. ASCAP) RBH 29

IF TODAY WAS YOUR LAST DAY (Warner-Tamerlane Publishing Corp., BMI/Arm Your Olio Publishing, Inc. SOCAN/Zero-G Music Inc., SOCAN/Black Diesel. SOCAN/Black Adder Music. SOCAN). WB/M, H1 00 21

I GOTTA FEELING (I'll I Am Music, Inc., BMI/Jeopney River Music Co., BMI/Headphone Junkie Publishing. ASCAP/EMI April Music Inc. (ASCAP/Square Inc. ASCAP/Square Rivoli Publishing. ASCAP/Square Rivoli Music. ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Rister Editions. SACEM). CLM/HL, H1 00 1

I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Lily Makes Music. ASCAP/Haber Corp. ASCAP/EMI April Music Inc. (ASCAP/Ty Me A River Music. ASCAP/Karies Music. ASCAP/Kobalt Music Publishing America, Inc. (ASCAP/GiveMe4Mi Publishing. ASCAP/EMI April Music Inc. (ASCAP/Trt Explosive Publishing. ASCAP) RBH 29

I KNOW YOU WANT ME (CALLE OCHO) (Don Williams Music. BMI/Big Elk Music. BMI/Bonhatched Music Publishing. ASCAP/UTA Tunes. ASCAP/Do It Yourself Music Group S r 1, SIAE/Universal Music - Careers. BMI/Pitbull's Legacy Publishing. BMI/Mannmore Music Publishing. ASCAP/Universal Music - MGB Songs. BMI). HL/WB/M, H1 00 18, RBH 92

I'LL BE THAT (Grandia Dynamix. ASCAP/Regan Music Publishing. ASCAP/Universal Music - Z Songs. BMI). HL/WB/M, H1 00 87, RBH 59

I'LL JUST HOLD ON (WB Music Corp., ASCAP/Melissa's Money Music. ASCAP/Get A Load Of This Music. ASCAP/Encore Entertainment LLC. BMI/Mr Noise Music. BMI/Hilbilly Poetry. BMI/Rico Nuevo Entertainment. BMI). WB/M, CS 16, H1 00 98

I LOVE IT (PAPI AYE AYE AYE) (Sangs 4 My Seeds Music. ASCAP/Wilane Music Inc. (ASCAP/North Port Music. ASCAP/EMI April Music Inc. (ASCAP)). HL, RBH 99

I'M IN MIAMI TRICK (Nu 80's Publishing. ASCAP) H1 00

IMMA PUT IT ON HER (The Crawford Legacy Music Publishing. ASCAP/Lance Comics Publishing. BMI/EMI April Music Inc. (ASCAP/Granny Man Publishing. BMI/Malik-Mehi Music. BMI/Warner-Tamerlane Publishing Corp., BMI/Basement Funk South. BMI/Novak Sound. SESAC/Delta Curry Publishing. SESAC/Owanel Publishing. SESAC/Ohmydian Publishing. SESAC/Battaworld Publishing. SESAC/2 Dada Music Publishing. ASCAP). HL/WB/M, RBH 34

IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee. ASCAP/Keth James Publishing Designee. BMI/Mick Schultz Publishing. BMI/Songs Of Universal, Inc. (BMI). HL/WB/M, RBH 44

I'M YOURS (Goo Eyed. ASCAP) H1 00 29

INDIAN SUMMER (Sony/ATV Tree Publishing. BMI/Buffalo Prairie Songs. BMI/Showbilly Music. BMI/Love Money Music. BMI). HL, CS 21

I NEED A GIRL (Naked Under My Clothes. ASCAP/Chrysalis Music Publishing. ASCAP/Sony/ATV Tunes LLC. ASCAP/Stellar Songs Ltd., BMI/EMI April Music Inc. (ASCAP). HL, H1 00 66, RBH 8

I'N LOVE WITH ANOTHER MAN (Nappy Ruddy Music. ASCAP/Universal Music - Z Tunes LLC. ASCAP/abackants music publishing. BMI). HL/WB/M, RBH 65

I RUN TO YOU (Warner-Tamerlane Publishing Corp. BMI/DWHaywood Music. BMI/AR00JULLET Publishing. BMI/Straw Enuff Songs. Inc. SESAC/Multi-Songs. Inc. SESAC/Sony/ATV Tree Publishing. BMI/Tomodolc Music. BMI). HL/WB/M, CS 3, H1 00 34

IT HAPPENS (Jemifer Nettles Publishing. ASCAP/EMI Blackwood Music. Inc., BMI/Dirkop Music. BMI/Music Of Stage Three. BMI/Bobby's Song And Salvage. BMI). HL, H1 00 79

I THINK I LOVE HER (Not Listed) RBH 85

IT'S A BUSINESS DOING PLEASURE WITH YOU (Stage Three Songs. ASCAP/Breit James Cornelius Music. ASCAP/Stage Three Music. BMI/Moi Music Productions. SOCAN/Warner-Tamerlane Publishing Corp., BMI/Aesthetic Publishing. SOCAN). WB/M, CS 35

IT'S AMERICA (Slanky Dank. BMI/Bug Music. Incorporated. BMI/Songs Of Windswept Pacific. BMI/Stage Three Songs. ASCAP/Breit James Cornelius Music. ASCAP) H1 00 96

I WANT MY LIFE BACK (Sixteen Stars Music. BMI/Trank Myers Music. BMI/Horipo Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP. ASCAP) CS 37

JOEY (Jennifer Nettles Publishing. ASCAP/EMI Blackwood Music. Inc., BMI/Dirkop Music. BMI/Sony/ATV Tree Publishing. BMI/Mr. Bubba Music. BMI) CS 43

JUST A KISS (Viva Panama. ASCAP/Joel Goo Music. ASCAP/WB Music Corp., ASCAP/Two Works. ASCAP/Bug Music. ASCAP/Music Of Windswept Pacific. ASCAP/EMI April Music Inc. (ASCAP/Roc Cor Publishing & Music Fannanem LLC. ASCAP/Mars Force Music. ASCAP/Northside Independent Music Publishing. ASCAP/Bugnoise. ASCAP). HL/WB/M, RBH 68

JUST DANCE (Certified Blueberry. BMI/Sony/ATV Songs LLC. BMI/Byeal Productions Inc. ASCAP/Sony/ATV Tunes LLC. ASCAP). HL, H1 00 42

EL KATCHI (Twins House Of Music. ASCAP/Pezmusic ASCAP) LT 17

KISS A GIRL (Universal Tunes. SESAC/Songs Of Universal, Inc., BMI/Eden Valley Music. SESAC/Mary Rose Music. BMI/Third Tier Music LLC (BMI). HL/WB/M, CS 9, H1 00 59

KNOCK YOU DOWN (Danjanz Music. SESAC/W.B.M. Music. SESAC/Kerokye Music. ASCAP/Universal Music Publishing. Inc. (ASCAP/YRP Music Publishing. BMI/Warner-Tamerlane Publishing Corp., BMI/Super Sayin Publishing. BMI/Yasliha Music Publishing. Inc. ASCAP/David M. Ehrlich, Esq., PC. ASCAP/Please Gimme My Publishing. Inc., BMI/EMI Blackwood Music. Inc. (BMI). HL/WB/M, H1 00 4, RBH 3

KNOW YOUR ENEMY (WB Music Corp., ASCAP/Green Daze Music. ASCAP). WB/M, H1 00 65

LA RECIA (Arpa Music. LLC. BMI) LT 45

LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat. Inc. SESAC/Noontune South. SESAC/EMI Combine Music. SESAC/Foay Music, Inc. SESAC/Jaylen Adonis Music Publishing. SESAC/Christian Combs Publishing. SESAC/Aztec Tracks. ASCAP). HL/WB/M, H1 00 78, RBH 9

EL LATIDO DE MI CORAZON (Not Listed) LT 44

LIKE A SURGEON (Songs Of Fear. BMI/March 9th Publishing. ASCAP/2082 Music Publishing. ASCAP/WB Music Corp. (ASCAP). WB/M, RBH 76

LIVING FOR THE NIGHT (George Straight Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff Rose Music. BMI/Unwound Music. BMI). HL, CS 15, H1 00 74

LOBA (The Caramel House Music. BMI/Ensign Music Corporation. BMI/Ericone Music. ASCAP/EMI April Music Inc. (ASCAP/Ericone Music. ASCAP/Music Of Windswept Pacific. BMI/P & P Songs Ltd. BMI/Amari Coast Music. BMI/Chrysalis Songs. BMI). HL/WB/M, LT 23

LOCO POR TI (Not Listed) LT 5

LO INTENTAMOS (Not Listed) LT 3

LONG LINE OF LOSERS (Kevin Foley Music. BMI/Music Of RPM. ASCAP/Category 5 Music. ASCAP) CS 5

LONG PAST GONE (Megan Mullins Music. BMI/Cat V Songs. ASCAP/Cat V Entertainment, LLC. BMI) CS 53

LOST YOU ANYWAY (Franklin Road. BMI/Music Of Stage Three. BMI/Bobby's Song And Salvage. BMI) CS 11, H1 00 85

LOVE DRUNK (Martin Johnson Music. ASCAP/EMI April Music Inc. (ASCAP/Mayday Malone Music. ASCAP/State One Songs America. ASCAP/S1 Songs. ASCAP/EMI Blackwood Music. Inc., BMI/Reptilian Music. BMI). HL, H1 00 46

LOVEGAME (Stefan Germanotta p/k/a Lady Gaga. BMI/Sony/ATV Songs LLC. BMI/House Of Gaga Publishing. Inc., BMI/Gloque Music Inc., BMI/RedOne Productions LLC. BMI). HL, H1 00 5

LOVE STORY (Taylor Swift Music. BMI/Sony/ATV Tree Publishing. BMI). HL, H1 00 38

LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing. BMI/Sony/ATV Acuff Rose Music. BMI). HL, CS 22, H1 00 86

MAJIC (663 Music Publishing. ASCAP) RBH 87

MAKER HER SAY (Eise's Baby Boy Publishing. ASCAP/Very Good Beats. BMI/Hip Hop Since 1978. BMI/Sensless 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 - Z Songs. BMI/EMI April Music Inc. (ASCAP/Gilded Source Music. ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment. BMI/INB 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/Please Gimme My Publishing. Inc. (BMI). HL/WB/M, H1 00 87, RBH 59

MAR ANDED (Mostly Sad Songs. ASCAP/WB Music Corp. ASCAP) LT 41

MAYBACH MUSIC 2 (First N' Gold Publishing. BMI/Sony/ATV Songs LLC. BMI/Colone And Rock Publishing. ASCAP/WB Music Corp., ASCAP/Nappy Pub Music. BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Please Gimme My Publishing. Inc., BMI/EMI Blackwood Music, Inc. (BMI). RBH 71

ME GUSTA ME GUSTA (Not Listed) LT 42

ME HACES FALTA (Fononius. Inc. BMI) LT 36

MILLION BUCKS (Five 2 Fifteen Publishing. BMI/Swizz Beat. SESAC/Universal Tunes. SESAC/Songs Of Universal, Inc. (BMI). HL/WB/M, RBH 82

MOO LA MOO (Cotton City Music Publishing. BMI/Rerazz Music Publishing. BMI/Weebie Writin' Music Publishing. BMI/Nice Shot Music Publishing. BMI/Laura Tunes. BMI/Jm Feminio Songs. SESAC) CS 58

MR. HIT DAT HOE (Rickey Teymarie Harris, BMI/Montreal Lakheli Live. BMI/D. Ree. BMI) RBH 78

MUST BE LOVE (Marsky Music. BMI/Jamice Comics Publishing. BMI/EMI Blackwood Music. Inc., BMI/Justin Cornfield Publishing. ASCAP/EMI April Music Inc. (ASCAP/Anya Nicole Publishing. ASCAP/Aron Clarke Publishing. SESAC) HL, RBH 79

NADA QUE ME RECUERDE A TI (Crisma. Inc. ASCAP) CS 29

NECESITO DE TI (Sony/ATV Mexico. ASCAP/SACM Latin. ASCAP) LT 39

NEVER GIVE YOU UP (Ugmoje Music. ASCAP/Universal Music Publishing. Inc., BMI/Songs Of Universal, Inc. (ASCAP/Songs In The Key Of Charlie O. SESAC). HL/WB/M, RBH 34

NEVER SAY NEVER (Little Blue Music. ASCAP/Lincoln & Otile Music. ASCAP/EMI April Music Inc. (ASCAP/Moore Music. BMI/Aaron Edwards Publishing. ASCAP) H1 00 53

NEW DIVIDE (Universal Music - Z Songs. BMI/Cherestah Publishing. BMI/Big Bad Mr. Hahn Music. BMI/Nondisclosure Agreement Music. BMI/Kenji Kobayashi Music. BMI/Pancakey Cakes Music. BMI). HL/WB/M, H1 00 10

NO ME DEJES DE AMAR (Jam Entertainment. Inc. BMI) LT 25

NO SURPRISE (Surface Pretty Dee Ugly Music. BMI/Universal Music - Careers. BMI/Aesthetic Publishing. SOCAN/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell. SOCAN/Sony/ATV Songs LLC. BMI/Bud And Jo. BMI). HL/WB/M, H1 00 47

NOT ANYMORE (Universal Music - Z Songs. BMI/Pen In The Ground Publishing. ASCAP/Bel Maejor Music. BMI). HL/WB/M, RBH 22

NOT MEANT TO BE (Warner-Tamerlane Publishing Corp., BMI/Tina Turner. BMI/Bam Teebz Publishing. SOCAN/Billy Sunshine. SOCAN/EMI April Music Publishing. BMI/Aaron Edwards Publishing. ASCAP/Bug Music. Incorporated. BMI). WB/M, H1 00 56

OBSESSED (Rye Songs. BMI/Songs Of Universal, Inc., BMI/Songs Of Peer Ltd., ASCAP/March 9th Publishing. ASCAP/2082 Music Publishing. ASCAP/WB Music Corp. (ASCAP). HL/WB/M, RBH 31

OJOS QUE NO VEN (Alexis Y Fido Music Publishing. ASCAP/Sony/ATV Tunes LLC. ASCAP/EMI Blackwood Music. Inc., BMI/Blue Kraft Music Publishing. BMI) LT 30

THE ONE (Not Listed) RBH 50

ONE AND THE SAME (Wonderland Music Company. BMI) H1 00 43

ONE IN EVERY CROWD (Plovin Ground Music. BMI/Copyright Control/Music Of RPM. ASCAP/Category 5 Music. ASCAP) H1 00 99

EXECUTIVE TURNTABLE

Send all submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music (Japan) promotes **Kazu Koike** to president/CEO, effective Nov. 1. He was president/COO.

Veteran Latin indie executive **George Zamora** launches a new label, Zamora Music Group. He co-founded the SGZ label with producer **Regio George**.

Golden Music Nashville names **Stacy Rogers** West Coast director of promotion and marketing. She was regional manager at RCA Records.

Arista Nashville names **R.J. Curtis** regional promotion manager. He was country director at Radio & Records.



ROGERS



MCCARTY



BRODHEAD



BAGATTI

PUBLISHING: Ole Music Publishing names **Michael McCarty** president. He was president at EMI Music Publishing Canada.

Cherry Lane Music Publishing promotes **Ryan Brodhead** to music administration associate. He was music administration assistant.

TOURING: Live Nation promotes **Jason Wright** to senior VP of booking for the West region. He was VP of booking.

RELATED FIELDS: **Steve Karas** and **Keith Hagan** open the public relations/artist management company SKH Music. Karas was senior VP of publicity at Wind-up Records, and Hagan was VP/GM of PFA Media.

MTV Networks International appoints **Roberto Bagatti** VP of creative for MTV/NI and creative director of its World Design Studio in Milan. He was creative director at MTVN South Europe.

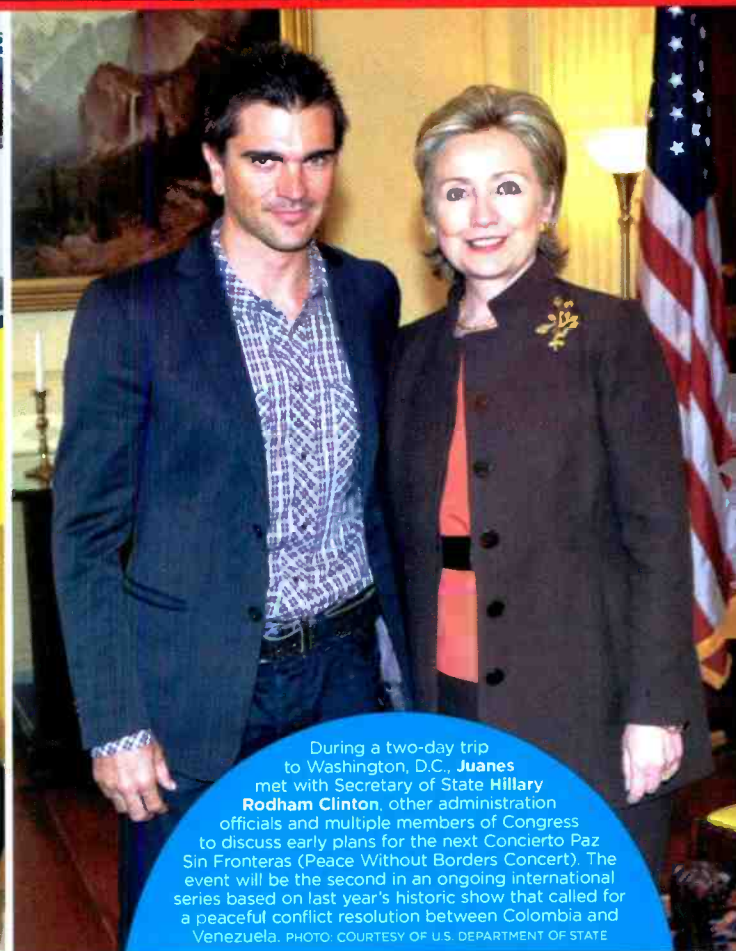
—Edited by Mitchell Peters



AT THE BILLBOARD OFFICES

ABOVE: Epic artist **Sean Kingston** poses with Billboard.com editor **Jessica Letkemann** (left) and associate editor **Mariel Concepcion**. Kingston's new album, "Tomorrow," is due Aug. 25.

BELOW: Def Leppard's **Joe Elliott** (center) recently stopped by the Billboard offices in New York after a taping for Billboard.com. Pictured with Elliott is Billboard.biz editor **Chris Walsh** (left) and Billboard special projects manager **Kristina Tunzi**.



During a two-day trip to Washington, D.C., **Juanes** met with Secretary of State **Hillary Rodham Clinton**, other administration officials and multiple members of Congress to discuss early plans for the next *Concierto Paz Sin Fronteras* (Peace Without Borders Concert). The event will be the second in an ongoing international series based on last year's historic show that called for a peaceful conflict resolution between Colombia and Venezuela. PHOTO: COURTESY OF U.S. DEPARTMENT OF STATE



Living legends gathered to salute iconic songwriter **Hank Cochran** June 15 at BMI's Nashville offices. **Merle Haggard**, **Bobby Bare**, **Dean Dillon**, **Jamey Johnson**, **Lee Ann Womack**, **Gene Watson**, **Red Lane** and **Whitney Shafer** took turns delivering acoustic versions of Cochran classics, while guests including **Elvis Costello**, **Cowboy Jack Clement**, **Jeannie Seely**, **Dallas Frazier** and others listened. From left: Bare; BMI assistant VP of writer/publisher relations **Clay Bradley**; Haggard's wife, **Theresa**; Haggard; Cochran; songwriter **Dale Dodson**; BMI VP of writer/publisher relations **Jody Williams** and president/CEO **Del Bryant**. PHOTO: COURTESY OF PEYTON HOGE

GOODWORKS

CHARITIES PROTECT IT FROM PAULES' BANDS
Portland, Ore.-based booking agent/manager **Chris Paules** will take a percentage of the year and past—let the bands decide where it goes.

"What's going to happen is that I'm going to give away 10% of the money I make from my bands to the charity that they choose," Paules says. He recently opened the booking agency/management firm **Bridge City Industries**. "It could be a couple bucks or a lot of money, depending on who does what this year."

For bands on his roster that don't have a preference, Paules will give the money to the nonprofit **Syrentha Savio Endowment**, which provides financial assistance to women who can't afford the expense of fighting breast cancer. Paules chose SSE (syrentha.org) because the organization's founder, **Mark Beemer**, "comes from the same punk rock world that I do," he says. "He's a good person and he's doing it for the right reason—the nonprofit in 2002 to honor his wife, **Syrentha**, who died from breast cancer."

Paules was excited to hear about his plan. "It seemed like the right thing to do," he says. "I don't know anything like this or talked about doing it."

Prior to starting **Bridge City Industries** earlier this summer, Paules was a music agent at **Bigshot Touring Artists**, which he founded with partner **Kevin French** in June. He manages the rock act **Only Crime** and books such bands as **Death by Stereo**, **the Lonely H** and **the So So Glos**. Before becoming an agent, he was an assistant for **Pacific Northwest** and a tour manager and a tour manager and Lagwagon.

—Mitchell Peters

INSIDE TRACK

CRACKER JAXX

Basement Jaxx members **Felix Buxton** and **Simon Ratcliffe** took a slightly different approach to the recording for "Scars," the British electronic group's fifth full-length album. Instead of holding up in their London studio, "we went to Berlin and New York. That was just to not be in Brixton and go out into the world a bit," Buxton tells *Track* during a break in the final mixing of the record.

Along the way, Jaxx picked up some new vocalists and collaborators. "I wanted to record **Yoko Ono**," Buxton says. "That was the reason we went out [to New York], and then **Yo Majesty** and **Santigold** fell into place along with that." Other guests on the record include new blue eyed soul boys **Eli "Pa-**

perboy" **Reed** and **Sam Sparro**, who sings on the album's soon-to-be-released second single, "Feelings Gone"; former burlesque performer turned neo-soul singer **Paloma Faith**; former Test Icicle **Lightspeed Champion**; and Detroit's **Amp Fiddler**, all alongside Jaxx's usual crew of undiscovered U.K. talent. "There's always a few people from 'round the corner," Buxton says.

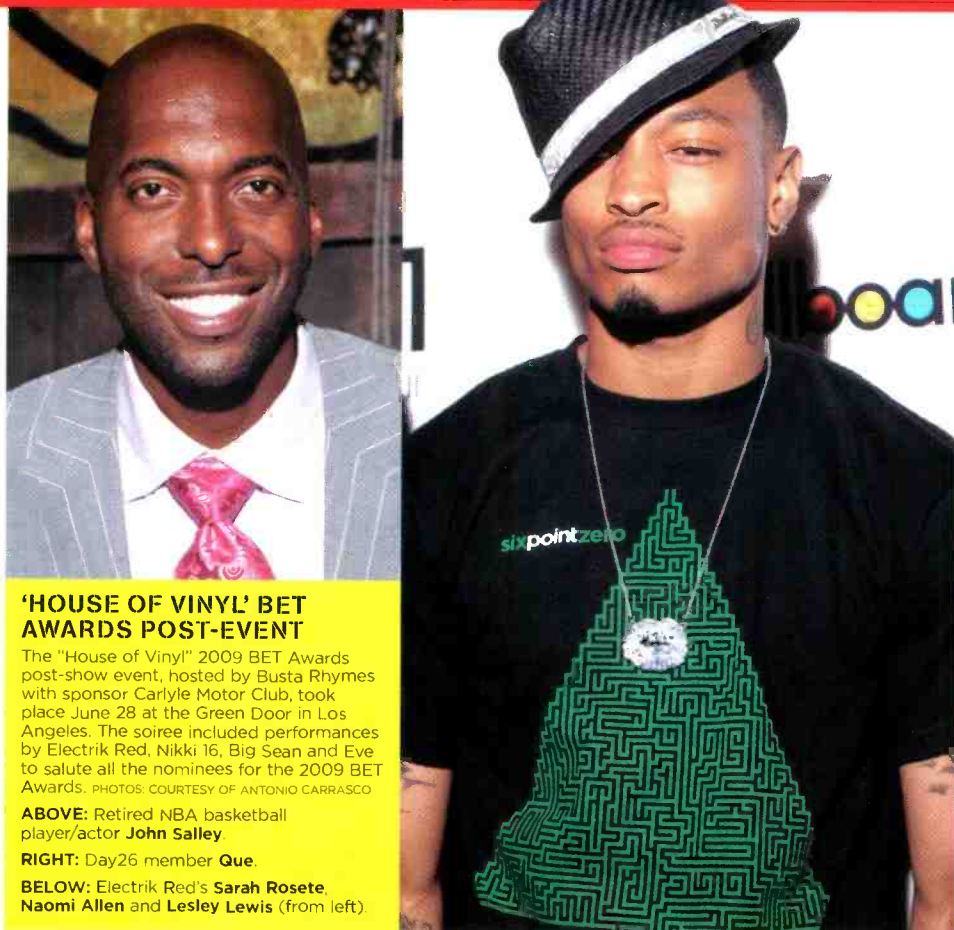
With the first single, the Buxton-sung "Raindrops," climbing the British charts, the duo spent the spring and early summer finishing "Scars" in between a string of headlining festival gigs around the United Kingdom and Europe. But with an October release date looming, Buxton and Ratcliffe were deep in the home stretch last week.

"I'm actually just doing a mix on the

"Feelings Gone" track now, so that's going to be done tomorrow," he says. "So it will be done this week, which is a massive relief. It's baking hot here, and I don't want to be in the studio anymore, and we've got gigs this weekend, so I'm looking forward to some days off at the moment."



BASEMENT JAXX



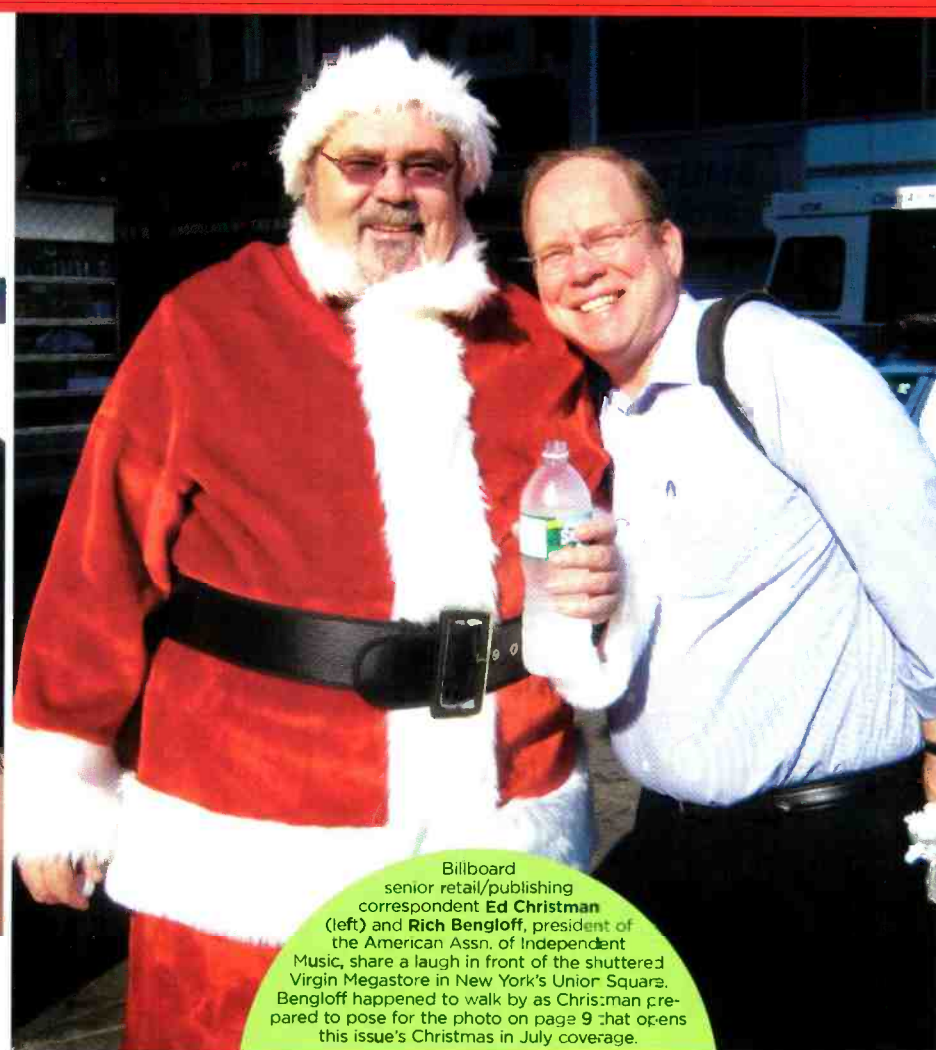
'HOUSE OF VINYL' BET AWARDS POST-EVENT

The "House of Vinyl" 2009 BET Awards post-show event, hosted by Busta Rhymes with sponsor Carlyle Motor Club, took place June 28 at the Green Door in Los Angeles. The soiree included performances by Elektrik Red, Nikki 16, Big Sean and Eve to salute all the nominees for the 2009 BET Awards. PHOTOS: COURTESY OF ANTONIO CARRASCO

ABOVE: Retired NBA basketball player/actor **John Salley**.

RIGHT: Day26 member **Que**.

BELOW: Elektrik Red's **Sarah Rosete**, **Naomi Allen** and **Lesley Lewis** (from left)

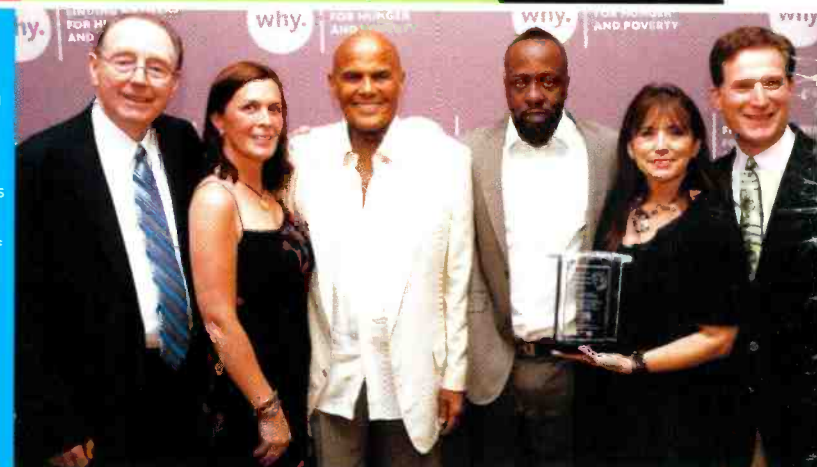


Billboard senior retail/publishing correspondent **Ed Christman** (left) and **Rich Bengloff**, president of the American Assn. of Independent Music, share a laugh in front of the shuttered Virgin Megastore in New York's Union Square. Bengloff happened to walk by as Christman prepared to pose for the photo on page 9 that opens this issue's Christmas in July coverage.



Wyclef Jean was presented with ASCAP's Harry Chapin Humanitarian Award for his dedication to fighting hunger and poverty in his native Haiti at the World Hunger Year gala, held June 8 at the Lighthouse at New York's Chelsea Piers. From left: **WHY** executive director **Bill Ayres** and director of fund-raising and marketing **Noreen Springstead**; **Harry Belafonte**; Jean; **WHY** board member/ASCAP assistant VP of membership **Loretta Muñoz**; and **WHY** board chairman/attorney **Charles J. Sanders**.

PHOTO: COURTESY OF STUART RAMSON/AP



Spinal Tap is presented with a handcrafted award in the shape of Stonehenge and emblazoned with the Wembley logo to commemorate its One Night Only World Tour, held June 30 at London's Wembley Arena. From left: Wembley operations manager **Liz Young**, booking manager **Emma Bownes** and divisional manager **Graham Waters**; Spinal Tap's **Derek Smalls (Harry Shearer)**, **David St. Hubbins (Michael McKean)** and **Nigel Tufnel (Christopher Guest)**; Wembley marketing manager **Michelle Berry** and GM **John Drury**; Live Nation VP of promotions **Steve Homer** and head of PR **Steve Guest**.

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