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TO LOWER
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No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	50	REBA / KEEP ON LOVING YOU	
TOP INDEPENDENT	52	THIRD EYE BLIND / URSA MAJOR	
TOP DIGITAL	52	THIRD EYE BLIND / URSA MAJOR	
TOP INTERNET	52	NEIL DIAMOND / HOT AUGUST NIGHT/NYC	
HEATSEEKERS ALBUMS	53	BRENDAN BENSON / MY OLD, FAMILIAR FRIEND	
TOP COUNTRY	57	REBA / KEEP ON LOVING YOU	
TOP BLUEGRASS	57	STEVE MARTIN / THE CROW: NEW SONGS FOR THE FIVE-STRING BANJO	
TOP R&B/HIP-HOP	58	LEDISI / TURN ME LOOSE	
TOP CHRISTIAN	60	PHILLIPS, CRAIG & DEAN / FEARLESS	
TOP GOSPEL	60	MARY MARY / THE SOUND	
TOP DANCE/ELECTRONIC	61	LADY GAGA / THE FAME	
TOP TRADITIONAL JAZZ	61	FRANK SINATRA / LIVE AT THE MEADOWLANDS	
TOP CONTEMPORARY JAZZ	61	CHRIS BOTTI / CHRIS BOTTI, IN BOSTON	
TOP TRADITIONAL CLASSICAL	61	THE PRIESTS / THE PRIESTS	
TOP CLASSICAL CROSSOVER	61	DAVID GARRETT / DAVID GARRETT	
TOP WORLD	61	CELTIC THUNDER / TAKE ME HOME	
TOP LATIN	62	AVENTURA / THE LAST	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	54	THE BLACK EYED PEAS / I GOTTA FEELING	
HOT 100 AIRPLAY	55	THE BLACK EYED PEAS / I GOTTA FEELING	
HOT DIGITAL SONGS	55	MILEY CYRUS / PARTY IN THE U.S.A.	
HEATSEEKERS SONGS	53	JUSTIN MOORE / SMALL TOWN USA	
MAINSTREAM TOP 40	56	THE BLACK EYED PEAS / I GOTTA FEELING	
ADULT CONTEMPORARY	56	MILEY CYRUS / THE CLIMB	
ADULT TOP 40	56	DAUGHTRY / NO SURPRISE	
ROCK SONGS	56	LINKIN PARK / NEW DIVIDE	
ACTIVE ROCK	56	CAVO / CHAMPAGNE	
HERITAGE ROCK	56	LINKIN PARK / NEW DIVIDE	
HOT COUNTRY SONGS	57	JASON ALDEAN / BIG GREEN TRACTOR	
MAINSTREAM R&B/HIP-HOP	58	MARID / BREAK UP	
RHYTHMIC	58	DRAKE / BEST I EVER HAD	
ADULT R&B	58	MAXWELL / PRETTY WINGS	
HOT RAP SONGS	58	DRAKE / BEST I EVER HAD	
HOT R&B/HIP-HOP SONGS	59	MAXWELL / PRETTY WINGS	
CHRISTIAN SONGS	60	PHILLIPS, CRAIG & DEAN / REVELATION SONG	
HOT CHRISTIAN AC SONGS	60	PHILLIPS, CRAIG & DEAN / REVELATION SONG	
CHRISTIAN CHR	60	BRITT NICOLE / THE LOST GET FOUND	
HOT GOSPEL SONGS	60	MARY MARY FEAT. KIERRA "KIKI" SHEARD / GOD IN ME	
HOT DANCE CLUB SONGS	61	KRISTINE W / BE ALRIGHT	
HOT DANCE AIRPLAY	61	ANNAGRACE / LET THE FEELINGS GO	
SMOOTH JAZZ SONGS	61	BERNIE WILLIAMS / GO FOR IT	
HOT LATIN SONGS	62	SHAKIRA / LOBA	
HOT RINGMASTERS	16	DRAKE / BEST I EVER HAD	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP POP CATALOG	#1	MICHAEL JACKSON / NUMBER ONES	
TOP MUSIC VIDEO SALES	#1	MICHAEL JACKSON / NUMBER ONES	
HOT VIDEOCLIPS	#1	TAYLOR SWIFT / YOU BELONG WITH ME	
TOP DVD SALES	#1	I LOVE YOU, MAN	

CONTENTS

VOLUME 121, NO. 35



47



8



16



42

UPFRONT

- 5 **THE SOUNDS OF SCIENCE** Major labels expand experimentation with CD pricing.
- 6 Retail Track
- 8 6 Questions: **Charles Dorris**
- 11 Mileposts
- 12 Global
- 14 Latin
- 16 Digital Entertainment
- 17 Q&A: **David Pakman**

FEATURES

- 18 **ROCKING THE TOWN HALL** MuteMath borrows a trick from politicians and takes its record on the road.
- 20 **THE BILLBOARD Q&A: QUENTIN TARANTINO** The music-savvy director uses an off-kilter mix of genres and eras for the soundtrack to his latest film, "Inglourious Basterds."
- 22 **COVER STORY WHERE THE WILD THINGS ARE** With "She Wolf" Shakira transforms the meaning of crossing over.
- 27 **STARS A WORLD-CLASS COLISEUM** Coliseo De Puerto Rico celebrates its fifth anniversary as a major regional venue.
- 33 **SPECIAL REPORT CONCERTED EFFORT** Latin touring industry gets creative in uncertain times. Plus: **On The Road**

MUSIC

- 41 **RESISTANCE IS FUTILE** Muse plans global takeover.
- 42 Global Pulse
- 43 6 Questions: **Grynoch**
- 44 Reviews
- 46 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 48 Marketplace
- 49 Over The Counter
- 49 Market Watch
- 50 Charts
- 65 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Shakira photograph by Jaume de la Iguana

360 DEGREES OF BILLBOARD

HOME FRONT

Online

NEW BILLBOARD.COM
The latest exclusive content on Billboard.com includes a video interview with Counting Crows, a song premiere from Q-Tip and much more.

WOMEN IN MUSIC

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

Events

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

MEDIA AND MONEY
This event, set for Nov. 12-13 in New York, brings together leaders in media, entertainment and finance for keynote interviews, panel discussions and networking opportunities. For more information, go to billboardevents.com.

Pol Position

As Congress Returns From Summer Recess, Artists Must Recommit To Raising Their Voices In Washington

BY SHEILA E. AND ALICE PEACOCK

We come from different backgrounds, different parts of the country and different musical styles. Yet something more striking than geography or genre unites us to each other—and to hundreds of artists around the country. We both have raised our voices in the halls of Congress urging policymakers to advance the rights of music creators. In fact, the creator's voice in recent years has become stronger, clearer and more influential. And as more of our colleagues join the chorus, we can amplify our voices even more in the coming year.

As elected leaders of the Recording Academy, we've often been told by the academy's Washington, D.C., representatives, "The best lobbyists for artists, songwriters and studio professionals are the music creators themselves." We have taken these words to heart as we each have testified before the U.S. Senate Judiciary Committee and attended countless meetings with policymakers about performance royalties.

But this is just the tip of the iceberg. Music professionals from all walks of life have come to Washington to address far-reaching issues from copyright to use of the wireless spectrum to arts funding. And the results speak for themselves, for the recent 110th and 111th Congress brought the advance of important music policy, often after lobbying by music makers themselves. Bills that would have allowed interference to wireless microphones were defeated after artists and recording engineers explained the threat to live concerts. Arts practitioners successfully lobbied to have \$50 million of the stimulus bill allocated to the arts industry. And the Prioritizing Resources and Organization for Intellectual Property Act enhanced copyright enforcement and created a cabinet-level "copyright czar" position.

But perhaps most impressive is the



PEACOCK



SHEILA E.

momentum of the Performance Rights Act, for which we both testified in Capitol Hill. As part of the musicFIRST Coalition, the academy and nearly a dozen other music organizations have assembled hearings, events and meetings to advocate for this important legislation. The bill now has bipartisan support, is co-sponsored by eight House committee chairmen, has been approved by the House Judiciary Committee and will soon be approved by the Senate Judiciary Committee. Artists have wanted a performance right for 80 years and because we're standing up, standing strong and standing together, we have achieved more in the past two years than previous efforts have in the past eight decades.

However, there's more work to be done. More artists, songwriters, producers and engineers will need to become effective lobbyists in order to move the performance rights legislation over the finish line. Additionally, we'll be facing tax issues, health policy and other copyright matters that affect all of our lives and livelihoods.

So what can each of us do?

Follow the issues: Become educated about music policy. Such publications as *Billboard* and the academy's *Capitol Tracks* (grammy.com/advocacy) offer news about how decisions in Washington affect the music community nationwide. Read music blogs, attend music town halls and join the Grammys on the Hill Facebook group. There are numerous ways to stay informed.

Make Capitol Hill a stop on your tour: Many of us route our tours through the Washington market. If you can spare an

hour, visit with your local representative. Representatives or their staff will want to meet you and hear your perspective. Remember, you're their boss.

Attend Grammys on the Hill in Washington: If you're an academy member, consider joining Washington's largest annual music community advocacy day. In April, hundreds of music professionals will descend on Capitol Hill to advance music policy. Be part of this historic movement to advance the rights of music creators.

Testifying before the Senate was an experience neither of us will ever forget. As the senators sat high on the dais, with the echoes of countless cameras documenting our every move, we couldn't help but feel part of history. We also realized the important power that has been seized by recording professionals in recent years. Our opinion matters, our roles are appreciated, our views shape policy, and policymakers are listening.

Now is the time for all artists, songwriters, producers and engineers—from the up-and-coming to veterans and established professionals—to take advantage of our collective power. As we make our voices louder and stronger, we can affect policy that will benefit our community for years to come.

Sheila E. is a Grammy Award-nominated entertainer/musician/composer and a member of the board for the Recording Academy's Los Angeles Chapter. Alice Peacock is a singer/songwriter from Chicago who serves as a national trustee of the Recording Academy.

FOR THE RECORD

Care Bears on Fire didn't perform with the Jonas Brothers when CBOF appeared July 23 at the Theatre of the Living Arts in Philadelphia to open for Honor Society. A photo caption in the Aug. 15 issue was unclear on this point.

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to expand brand



NOTHING VENTURED
David Pakman on the
funding landscape

8

9

10

13

17

**>>> TARGET
PAIRS WITH
ITUNES**

Target has partnered with iTunes to create its own section on the music store's Web site that will give customers exclusive material for album releases. The first album to be featured on the Target page is Pearl Jam's "Backspacer," due Sept. 20. Pearl Jam will premiere the video for the first single, "The Fixer," as a free download on iTunes.

**>>> PIRATE
BAY DEAL
SUNK**

Global Gaming Factory, the Swedish company that planned to buy the Pirate Bay and transform it into a legitimate company with a new business model, has announced that it hasn't been able to secure investors to back its \$8 million purchase of the illegal torrent tracking site. Global Gaming Factory admitted missteps, such as not being prepared for the media attention, and blamed "recent turbulence" for sinking investor interest.

**>>> WORLD'S
FAIR CLOSES**

The label services group World's Fair confirmed that it's closing just a day after it sent an e-mail promoting the premiere of a new video by rapper Lyrics Born. On its Web site, World's Fair described itself as "a full-service, worldwide record label administration company." The company, which was founded in 2004, had 12 full-time staffers. World's Fair worked with such labels as Daptone, Nat Geo Music and Quannum, as well as acts like Dizzee Rascal, British Sea Power and Pela.

UP FRONT

RETAIL BY ED CHRISTMAN

THE SOUNDS OF SCIENCE

Major Labels Expand Experimentation With CD Pricing

Major labels are beginning to show signs of giving in to pressure to cut wholesale prices on recorded music. And while it's difficult to tell where the latest round of price reductions will ultimately lead, a period of greater CD pricing experimentation is clearly at hand.

In September, Sony Music Entertainment will roll out the next phase of its Accel program, which already has cut wholesale prices on catalog titles and will now lower prices on new releases. Sources say EMI Music is also preparing its own repricing program, with both Sony and EMI following in the footsteps of Universal Music Group, which launched its JumpStart repricing program in 2003.

Meanwhile, Trans World Entertainment, one of the largest music retailers in the United States, is nudging the majors further down this path by enlisting the participation of UMG, Sony and EMI in a pricing experiment at 54 of its stores, which are selling every single CD they carry for \$9.99.

Sony's Accel program, which the major introduced in June at the annual NARM convention in San Diego, will unveil a second phase of price reductions beginning Sept. 1. Since June 30, Sony has repriced nearly 4,000 catalog titles at \$5.40 wholesale and more than 1,700 titles at \$6.40. The company is now adding even lower wholesale price points of \$3.05 on more 300 titles and \$3.90 on 200-plus titles, while also adding Latin and classical releases to the list of repriced catalog titles. For catalog double-albums, Sony's main wholesale price point is \$12, with nearly 700 titles at that level.

In addition, Sony is taking a scalpel to prices on front-line new releases, with superstar albums like Whitney Houston's new Arista set, "I Look to You," to be priced at \$10.50 wholesale (down from \$11.86), with a suggested retail price of \$13.98. New releases by other established acts will be priced at \$9.10 wholesale/\$11.98 suggested retail, while new titles by developing artists will be priced at \$7 wholesale/\$9.98 suggested retail. So far,

sources say, 35 titles have been priced at \$10.50, nearly 800 at \$9.10 and about 60 at \$7.

Accel closely mirrors JumpStart, which UMG launched in September 2003 and revamped in 2004, retailers say. Under JumpStart, star product is \$10.35 wholesale, established artists are \$9.10 and developing artists are \$6.06. So far, Warner Music Group has opted out of the repricing game for new frontline releases.

Meanwhile, while leading music retailers like Wal-Mart, Best Buy and Borders have experienced varying levels of success in trying to persuade the majors to offer better wholesale pricing, Trans World is taking an unusually bold approach by attempting to gauge how consumers would respond to across-the-board CD pricing of \$9.99. In July, the parent of F.Y.E., Coconuts and other retail brands began testing \$9.99 pricing in six of its stores

and subsequently expanded the pricing experiment to 54 stores.

In order to run the test, Trans World, which declined to comment, asked labels for \$6.50 wholesale pricing. Indie labels had a hard time accepting that figure, particularly for new releases, but many of them ultimately played ball with the merchant, sources say.

The majors pushed back and secured a price of \$7.50 wholesale, which sources say was high enough to induce UMG, EMI and Sony to participate. Sources also note that labels have some experience with that price point with Wal-Mart under its \$9.72 retail pricing program for certain releases.

A sales executive at one of the majors estimates his company needs about a 55% increase in sales from Trans World in order to justify the lower wholesale price. In the initial six-store phase of Trans World's experiment, sales surged about 110%, sources say, adding that sales jumped 90%-100% once the test was expanded to 54 locations.

Because the Trans World pricing initiative is a test, suppliers are allowed under law to provide special discounts to that account. But if Trans World were to roll out \$7.50 wholesale/\$9.99 retail pricing chainwide, the labels would be forced to offer \$7.50 wholesale pricing to the rest of their retail accounts or risk being in violation of federal antitrust laws.

Can the anticipated increase in sales from lower CD prices be sustainable in the long term? It's a crucial question facing label executives, because once they enable \$9.99 retail pricing for all retailers, there will be no turning back.

Attention shoppers: Sony Music is cutting wholesale prices on new releases, including albums by (from left) **WHITNEY HOUSTON, MARIO and BARBRA STREISAND.**



See the Retail Track column on page 6 for more on CD pricing.

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Knock You Down

Labels Finally Show Flexibility On CD Pricing

Record labels have demonstrated a willingness to accommodate new (and unproven) digital music services with innovative pricing arrangements.

But despite years of pleading from traditional brick-and-mortar retailers for lower pricing, the majors have by and large stuck with long-entrenched wholesale pricing formulas at physical retail. And by golly, that was that, no matter how badly sales kept plunging.

Until now. With Sony Music Entertainment about to roll out the second phase of its Accel repricing program and with EMI Music getting ready to unveil a similar program (see story, page 5), CD pricing suddenly seems to be a hot topic among the majors.

But as Trans World Entertainment's recent pricing test demonstrates, labels and retailers still aren't on the same page.

While Universal Music Group and Sony have priced superstar releases at around \$10.35-\$10.50 wholesale, retailers say that a \$9.99 retail price point is the only thing that will slow the decline of physical sales. As part of its test, Trans World asked labels to provide \$6.50 wholesale pricing, but the three majors that sources say are participating in the test—UMG, Sony and EMI—insisted on the

more digestible \$7.50 wholesale price point.

Moreover, the test didn't get off the ground without a lot of griping, complaining and a tantrum or two.

When Trans World chairman/CEO **Bob Higgins** received the Presidential Award at the annual NARM convention in June,

he warned attendees in a speech that the future viability of the album was in jeopardy. He said the industry could save the format if it invested more heavily in artist development and ensured that physical albums were priced properly to maximize sales. Higgins identified \$9.99 as the magic

retail price point that could help drive greater CD sales. He said that in order to achieve that figure, labels and artists would have to come to the table just as they had done previously with Apple's iTunes Music Store to create a simple value proposition.

Higgins' call for lower pricing angered label and distribution executives. But Newbury Comics CEO **Mike Dreese** says he agrees with the Trans World chief's line of thinking, up to a point.

"A retailer trying to prove

something on pricing doesn't mean anything unless it's done in concert with managers and artists," Dreese says. "A new

pricing model will require a paradigm shift, and that has nothing to do with technology."

Look at the deals that Walmart is cutting nowadays with band manage-

ment, he says, pointing out that the retail giant is getting bands like **Kiss**, **Journey** and **Foreigner** to create triple-disc packages that sell for about \$12.

Dreese says that it's ridiculous that Verizon Wireless can cut new deals with labels, artists, management and music publishers at the same time that those constituencies won't give brick-and-mortar stores the same consideration.

"The problem is that some have nothing to gain and others have plenty to lose," Dreese says. "No one is concerned about the overall health of the industry, only about their own parochial interests."

So why are some of the majors suddenly willing to consider lower CD pricing? Is it because CD sales in the United States are down by about 20% so far this year from the same

period last year, according to Nielsen SoundScan? Or is it because digital sales have yet to fulfill their promise, leaving labels still in need of the CD format, even though they'd rather live in a virtual world without warehouses or returns?

"If we think that the digital download is going to save our industry, we are kidding ourselves," Higgins said during his speech at NARM. "Don't get me

wrong: The digital revolution at a \$1.6 billion business domestically driven largely by iTunes has been a great vehicle for reviving the singles business. . . . But I don't think you can call the digital format a success based on one company's accomplishments."

Yet, as recently as last summer, the majors were willing to dismiss a wakeup call like the one **Lil Wayne** delivered in the debut week of "Tha Carter III" when that instant million-seller sold nine times as many CDs (908,000) as it did digital albums (100,000), according to SoundScan. It wasn't until this year when **Michael Jackson's** death generated U.S. album sales of 4.3 million—including 3.7 million in the CD format, according to SoundScan—that the continued importance of physical music sales finally broke through the digerati clutter.

No doubt, some label executives will use Jackson's post-mortem sales as an excuse to cling to high CD pricing, reasoning that when there's demand, it doesn't matter what the pricing is.

But barring an extraordinary event like Jackson's tragic and untimely death, it's hard to think of a scenario under which demand would render pricing a moot issue, especially given all the other forms of entertainment vying for a consumer's attention.

So while it looks like lower CD pricing is on its way, the nagging question that remains is, Are the pricing concessions now being offered by the majors too little, too late? ♦♦♦

>>> INGRAM, KC MASTERPIECE COOK UP 'EAT AND GREET'S'

Country singer Jack Ingram is partnering with KC Masterpiece Barbecue Sauces and Marinades in a campaign to encourage Americans to grill during football season this fall. The campaign includes "Eat and Greet's" with Ingram at select tour dates beginning in September, during which contest winners will be invited to a backstage barbecue before each show. Ingram will make public appearances on behalf of the brand.

>>> 'SINGING BEE' PICKED UP FOR 20 EPISODES

The karaoke game show "The Singing Bee" pulled in 1.5 million viewers in its June debut on CMT—making it the highest-rated series debut on the cable network—and CMT has now ordered 20 more episodes of the program. "Bee" originally launched in summer 2007 on NBC and continued through the fall, then the network dropped it. The producers took the format abroad to air in 42 countries and returned to the United States to sign with CMT earlier this year.

>>> RIGHTSFLOW CLOSES FUNDING

RightsFlow, a provider of mechanical licensing, accounting and royalty payment services, has completed a \$1.5 million Series A financing round with Originate Ventures of Bethlehem, Pa. New York-based RightsFlow services more than 1,500 clients, including imeem, E1, Muzak, INgrooves, CD Baby and the Independent Online Distribution Alliance.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Cortney Harding, Evan C. Jones, Glenn Peoples and Ray Waddell.

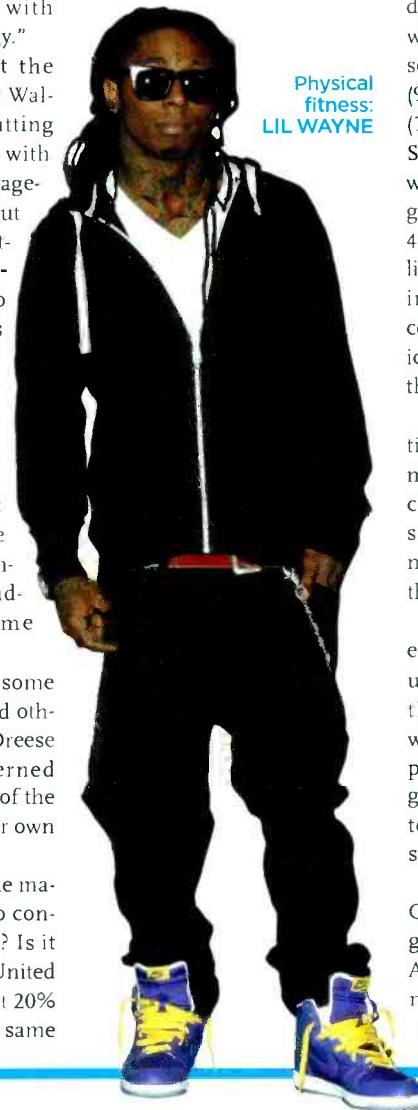
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Retail Track

ED CHRISTMAN



HIGGINS



Physical fitness: LIL WAYNE

HOME FRONT

360 DEGREES OF BILLBOARD

BEYONCÉ NAMED BILLBOARD'S WOMAN OF THE YEAR

Beyoncé will be on hand to accept the Woman of the Year Award at Billboard's 2009 Women in Music event Oct. 2 in New York. The honor, given to a female recording artist who has inspired the music business with her success, leadership and new ideas, will be awarded to the singer for her accomplishments during the past 12 months.

In the last year, Beyoncé kicked off her I Am . . . world tour in support of her third solo album, "I Am . . . Sasha Fierce" (Music World/Columbia), which debuted at No. 1 on the Billboard 200 in November and features the hit singles "If I Were a Boy," "Single Ladies (Put a Ring on It)," "Halo," "Ego" and "Sweet Dreams." The album has sold

more than 2.3 million copies in the United States, according to Nielsen SoundScan.

The tour also showcased Beyoncé's philanthropic side. She gave 2,500 tickets to families affected by the auto industry crisis in Detroit and joined forces with General Mills Hamburger Helper and Feeding America to deliver 3.5 mil-



BEYONCÉ

lion meals to local food banks.

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

The Billboard Women in Music event celebrates the most powerful and talented women in the music business and is held in conjunction with the magazine's Women in Music Power Players issue, which recognizes the music industry's top female executives.

SARA EVANS TO KEYNOTE BILLBOARD/THR FILM AND TV MUSIC CONFERENCE

Country music artist Sara Evans will

be one of the keynotes at the Billboard/Hollywood Reporter Film and TV Music Conference, to be held Oct. 29-30 at the Beverly Hilton in Los Angeles.

Evans, a multiplatinum-selling artist with four No. 1s on Billboard's Hot Country Songs chart, will open the conference with a discussion of her recent deal with ABC Daytime and SOAPnet for promotion, synch placement and tour sponsorship.

Also participating on the panel will be Adam Rockmore, senior VP of marketing for ABC Daytime and SOAPnet, and Debbie Linn, senior director of strategic marketing at Sony Music Nashville.

In its eighth year, the Billboard/THR Film and TV Music Conference offers panels and networking opportunities with the industry's top music supervisors, composers and songwriters. For more information, go to billboardevents.com. ♦♦♦

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BRANDING BY ED CHRISTMAN

NEW 'AXIS'

BILLBOARD EXCLUSIVE

Sony Music Strikes Worldwide Licensing Pact On Jimi Hendrix Masters

The Jimi Hendrix catalog is moving over and letting another major take over.

Experience Hendrix has struck an eight-year, worldwide licensing deal with Sony Music Entertainment for the master recordings of the legendary late guitarist. Sony plans to launch an ambitious reissue campaign in 2010 that will include deluxe editions of the three original albums by the Jimi Hendrix Experience, posthumous releases, the official Dagger Records bootleg line and previously unreleased archival recordings and filmed concerts.

The deal also includes licensing rights outside the United States for the 1970 live set "Band of Gypsys," which EMI Music will continue to distribute stateside. Universal Music Group had previously held the master licenses for the rest of the Hendrix catalog since 1997. Sony's licensing deal will take effect Jan. 1.

The master licensing deal comes after Seattle-based Experience Hendrix moved administration of the Hendrix music publishing catalog from Sony/ATV to Universal Music Publishing Group in March (Billboard, March 28). At the time, Experience Hendrix president/CEO Janie Hendrix, the guitarist's sister, said she was planning a late-2009 release for a Dagger bootleg title

and CD and DVD releases of live performances at London's Royal Albert Hall in February 1969, which would include behind-the-scenes footage as well. Those releases are now planned for 2010.

Sony's reissue campaign of the core catalog—including "Are You Experienced," "Axis: Bold As Love" and "Electric Ladyland"—will be treated to deluxe editions with extra material and/or enhanced packaging. But because plans are being worked out, Sony and Experience Hendrix can't yet share what bonus material will be included in the deluxe versions.

"There is an obligation that we have to fans that when we reissue material, you have to offer a substantial greater value in the content... whether it be audio, visual or packaging," says Sony Music Entertainment Legacy Recordings senior VP/GM Adam Block. "That is a core fundamental strategy here. I do know that in this case there is an enormous amount of material that Hendrix fans are going to be thrilled to have. And on that side of the equation as music fans, we couldn't be more excited to share that material with them moving forward."

Although the artist's catalog has been repackaged extensively through the years, Hendrix points out one notable omission to date.



The power of three (from left): MITCH MITCHELL, JIMI HENDRIX and NOEL REDDING of the Jimi Hendrix Experience.

"We have never [released] the core catalog as a boxed set," she says. "That will be one of the next projects to come out under the Sony project."

To help promote the reissue campaign, Experience Hendrix will organize a concert tour next year. The company has previously sponsored tours featuring such contemporary artists as Carlos Santana, Paul Rodgers and Robert Randolph performing Hendrix's music.

The Hendrix catalog sells about 500,000 albums annually in the United States, according to Nielsen SoundScan. Billboard estimates worldwide sales average about 1.2 million per year. In

2009, the catalog has sold about 261,000 copies, according to SoundScan. U.S. digital track sales of Hendrix music total 618,000 this year, compared with 915,000 in full-year 2008.

Block says Sony Legacy and Experience Hendrix will work hard to bring new Hendrix fans into the fold.

"The beauty in an artist like Hendrix is that year after year, kids come of age and Jimi is a rite of passage," he says. "It is our role and responsibility to make sure that when they wake up on that morning that they have a chance to taste and hear the genius of this guy." ...

6 QUESTIONS

with CHARLES DORRIS
by DEBORAH EVANS PRICE

At a time when many people in the music industry are cautious about starting new ventures, veteran Christian music booking agent Charles Dorris is launching his own agency, Charles Dorris & Associates, and CDA Consulting, a firm specializing in live events, tour sponsorships, branding and artist development in the faith-based market.

In an interview, the former senior VP/head of Christian music at William Morris Endeavor Entertainment talks about what he has planned for his new businesses.

1 Why is this a good time to launch two new companies?

There is literally opportunity everywhere you look in the music business. It is like the Wild West. If you have "a gun and a horse," you can ride over the next hill and settle wherever you want. The reason for two companies stems from the fact that these are two separate yet related areas. The consulting business utilizes relationships built over 28 years of working with promoters, artists, production companies, venues, managers, marketing entities, ticketing firms, record labels, bus companies and tour sponsors. The deals that we are making on the consulting side of the

business can be one-time or long-term deals.

2 What direction will you take with the booking agency?

We are focused on niche touring. We are representing special events, project-oriented touring and focused market-segment touring along with representing a few artists across the board. We are not focused on building a roster of artists that all need to work 150 dates per year to meet their goals. In some cases, as with Ronnie Milsap, we are coming alongside of his existing agency, Buddy Lee Attractions, to focus specifically on the Christian marketplace.

3 What opportunities do you see in the Christian touring market?

There was a time in the past where there was not a receptiveness by fairs, parks and city festivals to present Christian artists. Thankfully that has changed as talent buyers came to realize that though it was "Christian" it was not preachy or overtly evangelical. Moreover, these buyers came to realize that many Christian artists could attract excellent crowds while at the same time giving their event more of a family-friendly image in the market place. At the same time, there has been growth in the event market within the Christian space. There has been a literal



explosion of youth events, college events, denominational events, women's events and men's events, in addition to the strong market among churches who desire to bring in artists.

4 How much has the economy affected live opportunities for Christian acts?

Many churches have been impacted by lower income due to the economy. A natural pull-back of concert activity has occurred with some churches. Ticket prices for Christian concerts are typically far less than their general-market counterparts, so ticket sales have not been as affected.

5 Christian artists have long struggled to attract touring sponsorships from leading consumer brands. Do you see any signs of progress on that front?

Two things have worked against large sponsorships. One is that there are virtually no arena-level touring artists. With the exception of multi-artist events such as Bill Gaither's Homecoming tours, most Christian market headliners play large auditoriums, theaters and smaller-scale arena configurations. The corporate sponsorship world is attracted to artists and tours that consistently sell out arenas.

The other has been an unfounded concern that some consumers might be turned off if a corporation endorses anything Christian. This argument falls flat when you consider that over 80% of Americans profess to be Christians and over 140 million people attend church in the U.S. every Sunday. It should be pointed out that there is a vibrant sponsorship market in the Christian touring

space with consumer companies whose products and services are targeted to the Christian market and with humanitarian organizations such as World Vision.

6 What are the biggest challenges facing agents today?

Among the new challenges would be the loss of record company marketing money. Many labels tell their artists' agents that "the tour is our marketing plan." For a new artist this is particularly problematic, as the label ideally needs 40-60 cities on a tour in order to help push airplay and a media profile yet cannot offer much in the way of marketing to help expose the artist.

Most agents and labels are primarily interested in artists that have developed a growing fan base through social media, local and regional touring and their own Web sites. The upside of the new digital delivery systems is that we have more people listening to music than ever before. The downside is that we have more artists touring than ever before and more labels needing to have lots of tour dates in a very crowded tour marketplace. ...

LEGAL BY ERIQ GARDNER

In Their Own Write

Indiana Court Case Spotlights Joint Authorship Issues

A federal appeals court's recent ruling in a case involving a song created by a little-known Indiana doo-wop group has highlighted the potential complications that arise when a songwriter gets a little help from a friend.

In *Cheryl Janky v. Lake County Convention and Visitors Bureau*, a fight erupted over ownership of a song called "Lake County, Indiana," which was recorded by the doo-wop group Stormy Weather. The case illustrates that if a songwriter isn't careful, including even minor contributions from an outsider can result in the loss of the exclusive right to issue licenses for use of the song.

In response to the bureau's interest in finding a song to promote Lake County, Stormy Weather member Cheryl Janky composed and registered the copyright in the song, listing herself as sole author. After fellow group member Henry Farag suggested changes to the lyrics, Janky revised the song and obtained a new copyright in December 1999, listing Farag as a co-author and calling the

Bone Thugs-N-Harmony after having contributed some rap lyrics. In July, former Procol Harum organist Matthew Fisher won a four-year legal battle over a share in "A Whiter Shade of Pale."

Courts consider two key factors to determine joint authorship of a song, according to Raymond Dowd, an entertainment lawyer at Dunnington Bartholow & Miller in New York.

First, was there a contribution of independently copyrightable material? A lyrical verse by a guest rapper on a song or a catchy melodic hook provided by a producer could qualify. Second, was there an intent to create a joint work? "This question is often very fact-specific and judges go to pains looking at the intent of individuals who collaborate," Dowd says.

In the Janky case, Circuit Court judge Terence Evans referred to Janky's copyright registration listing Farag as co-author as proof of intent to create a joint work.

A claimant who successfully gets a share



song a "joint work." She also filed a document with ASCAP stating that Farag had a 10% ownership stake in the song.

Farag subsequently issued a nonexclusive license for the song to the visitors bureau, which began using it in marketing campaigns. But in 2003, Janky took Farag off the copyright registration and sued the bureau to stop it from using the song in advertisements.

A district court agreed that Janky was the sole author and that the bureau's use of the song constituted copyright infringement. But on Aug. 3, the U.S. Court of Appeals for the Seventh Circuit reversed the decision, holding Farag to be a "joint author" who had the right to license the song to the bureau. The decision is now under further appeal.

The issue of joint authorship is a sticky one that frequently comes up in the music industry. Earlier this month, Kamilha Greer, aka "Thug Queen," filed a \$20 million copyright infringement lawsuit claiming joint ownership in several songs produced by

of a joint work is entitled to a good deal more than publishing royalties. "Most people think that a share of the royalties and a right to demand an accounting is the most valuable part of being a joint author," says John Paul Benitez, a lawyer at Bryan Cave in Chicago. "What I think is the most important and potentially most dangerous power is the right to license the rights to another party."

Under U.S. copyright law, a joint author—even one who contributed only a small amount to a work like Farag—has the right to use and license the work without the permission of the other joint author. Absent a written agreement to the contrary, royalties on licensing are split evenly.

Dowd says the Janky decision underscores a songwriter's responsibility to get signed releases from anyone who walks into the studio.

"I know that a lot of artists believe that paperwork will kill the love," he says. "But when there's money on the table, everything changes. It's much better to have a prenup just in case."

HOW TO:

RUN A RECORD LABEL ON THE CHEAP



by IAN ANDERSON, PRESIDENT, AFTERNOON RECORDS

"Your label's survival depends on figuring out how to be successful without needing to actually be that successful," Ian Anderson writes in his new book, "Here Come the Regulars: How to Run a Record Label on a Shoestring Budget" (Faber & Faber), due in October.

Anderson is in a position to know. He started Afternoon Records in 2003 when he was only 18 years old as a way to help his and his friends' bands sell their music. Six years later, the label has an active roster of nearly 20 acts, has put out close to 80 albums and is a staple in the Minneapolis independent music scene.

He shares some of his hard-earned knowledge on how to keep a label's costs down and prospects up.

1 SCOUT THE TRENCHES

I have an advantage for finding new acts in that I'm in a band that tours 180 days a year. We tour from town to town and ask bands to come play with us, and if we like them, we might put out their next record. If you as an executive aren't in a band, use bands on your roster that you trust, and your touring budget can double as a scouting budget. Another thing that's been great is that I have a pretty popular music blog called MFR [Minneapolis-FuckingRocks.com], so I get tons of music every day and I've been forced to be on the pulse of what's going on.

2 COURT COLLEGE RADIO

College radio is a magical little thing because it is an actual overnight way to get into the audience that everyone wants. In five years those kids will have good jobs and be buying records, and right now they might be illegally downloading music, but they're talking about it and going to shows. You know why a band is on the college radio charts? Because kids are spinning those records—and there's nothing more pure and terrifying than a 19-year-old kid's opinion. If a band is good, it will be recognized there, and if it's not, then good luck. I recommend using a radio promotion company—for as much work as they do, they're

relatively cheap. And until everything goes digital, I also recommend assembling the packages yourself, because you can personalize it, color it, leave a note, include a stick of gum, anything that will make it your own.

3 INVEST IN TOURING

We do everything in our power to get bands to tour, because although people aren't buying as many records, they are still going to shows, because that's something you can't steal. A band touring is a band working—and is a band that's worth paying attention to. That said, don't tour for the sake of it. Keep drives to less than five to six hours a day. Tour repeatedly to the same markets within the same year rather than trying to hit every market in the nation.

Focus on tours that are 10 days long, rather than 35 or 40 days long. Set up press opportunities along the way, take days off to do an interview with a college radio station or a newspaper; do a photo shoot. Touring is just as much advertising as it is actually generating income. As a label we give our bands a ton of tour support, because in the long run, it's going to pay off. Although it's going to hurt that we gave them \$5,000 for touring this year, in two years that money will come back to us in sales if we keep at it and the band keeps at it.

4 BUILD YOUR RETAIL BRAND

While 360 deals are becoming more of the norm, I don't feel comfortable taking money from certain aspects of a band's existence, so we still rely on album sales. And those sales pretty much occur online. The way that we've tried to build our revenue stream is by branding our online store. We give away tons of free stuff if you order directly through our store, because you skip the distribution fees and cut out online retailers. Making your store the easiest way to buy the music you're releasing is priceless, because that extra \$2 you get goes a long way.

5 HELP YOUR FANS HELP YOU

Some people follow labels the same way they follow artists—I buy almost every record that Matador puts out. I've been doing my best to get back to everyone who contacts us with a question or a tip about a band, because for every 10 replies I send, one will write back and say, "It's amazing you got back to me." And that person is much more likely to be a part of the story that your label is building, because suddenly they're invited in. We've developed a loyal group of 1,000 people who whenever we put something up on our site, they buy it, and that's the key to our survival.

—Interview by Evie Nagy



Use bands on your roster that you trust and your touring budget can double as a scouting budget.

TOURING BY RAY WADDELL

YOU CAN LEAVE YOUR HAT ON

Despite Uncertain Times, Kenny Chesney Nears Seventh Straight Year Of 1 Million Ticket Sales

By the time he wraps his Sun City Carnival tour Sept. 19 at Lucas Oil Stadium in Indianapolis, country star Kenny Chesney is projected to gross about \$75 million for the year.

That would be down about 13% from his 2008 career-best tally of \$86.3 million. But in all likelihood, he'll still notch his seventh consecutive year of moving 1 million tickets.

In short, the masses are still coming out to see Chesney in

2009, and he says they're still having a good time when times are hard. "It's almost as if they're more appreciative that you're there," Chesney says. "They don't want to watch CNN, they don't want to hear about health care. They want to play, have fun."

Chesney is the biggest ticket seller in country music and has established himself among the elite touring artists in the world. Since 2002, he has grossed close to \$500 million and sold 7 mil-

lion tickets, according to Billboard Boxscore. Despite a down economy and what's surely not the most well-heeled audience in the touring market, Chesney's drawing power is at a peak and shows no sign of waning.

So how does he weather fluctuating markets and fickle fan tastes? The mantra is to show fans a great time, but that means spending more on production and support and keeping ticket prices conservative.

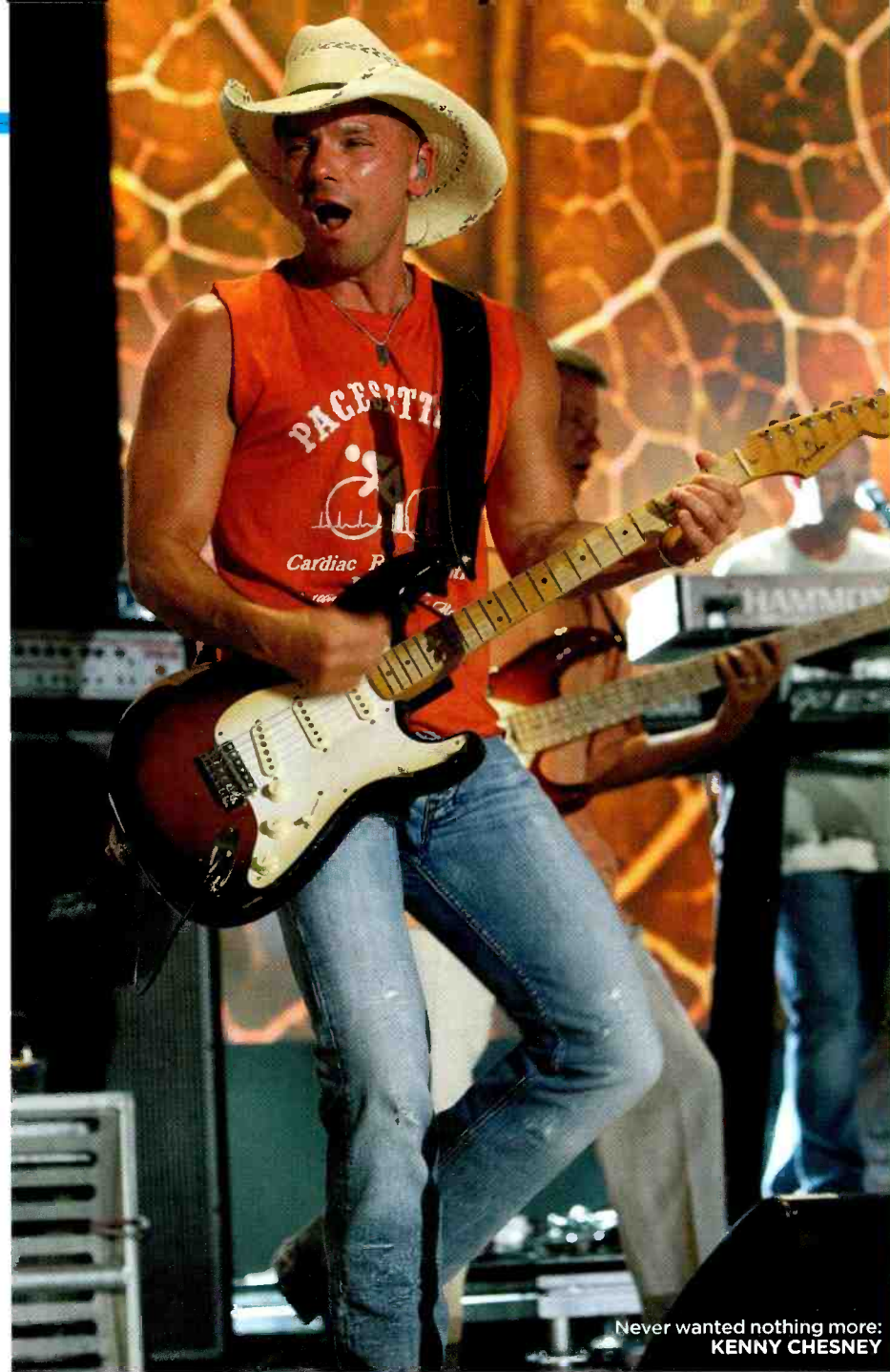
"The music has to be there first, but they do have a great time," Chesney says. "I know there is an element of them being able to have some sort of relief in their life. Why this year arguably has been bigger than other years in these economic times, I can't put a finger on that. But we haven't seen that much of a lack of passion because of it."

Even so, coming into 2009 all bets were off, both for Chesney and the industry at large. "I was nervous, as any prudent manager would be, about going out there with the economy the way it is," says Clint Higham, Chesney's manager since 1993 with Dale Morris & Associates and now affiliated with Ticketmaster's Front Line Management subsidiary. "Everyone says people spend the entertainment dollar, but the reality is people are picking and choosing a lot more carefully about where they're going. I'm just glad they're choosing us."

Veteran promoter Louis Messina, president of TMG/AEG Live and promoter of Chesney's tours, says Chesney is in rarefied air. "You see a lot of people get hot, they have their moment, then it levels off," Messina says. "But Kenny just keeps on doing what he does and the fans keep coming."

Chesney's ticket prices were adjusted this year to account for the recession, particularly at the low end where tickets cost as little as \$20. Prices topped out in the \$69-\$72 range in amphitheatres and arenas, and around \$110-\$125 at the 13 stadiums on the route.

"A large part of our audience lives paycheck to paycheck," Higham says, "and we don't



Never wanted nothing more: KENNY CHESNEY

I GO BACK

Kenny Chesney has prospered by staying on the road and playing fewer shows but more stadiums.

BOXSCORE *Kenny Chesney*

	GROSS	Attendance	Shows
2002	\$22,688,872	883,013	88
2003	\$39,678,021	1,154,893	88
2004	\$49,324,380	1,119,612	73
2005	\$63,029,422	1,173,572	71
2006	\$65,975,442	1,131,231	64
2007	\$71,222,931	1,139,711	55
2008	\$86,306,618	1,187,622	46
2009 (YTD)	\$58,672,007	850,082	42

BOXSCORE *All Country*

	GROSS	Attendance	Shows
2002	\$176,791,022	5,752,602	938
2003	\$308,778,794	7,755,662	967
2004	\$331,308,578	7,423,007	918
2005	\$231,909,941	5,641,852	914
2006	\$383,591,500	7,459,683	1,068
2007	\$336,595,049	6,239,058	782
2008	\$342,466,165	6,210,712	839
2009 (YTD)	\$168,214,062	3,129,668	454

want any of our fans to stay home for a financial reason."

At the same time, Chesney continues to invest in bigger, more expensive production and strong support acts, including Lady Antebellum and Miranda Lambert this year. "The bean counters, we all meet every year and try to have that conversation with Kenny: 'Let's see where art meets commerce,'" Higham says. "But Kenny knows what he needs to do, and that extra passion he has keeps the creativity of the show up. The fans know when you dial it in and when you're giving it that extra effort."

A unique promotional strategy didn't come into play to account for the economy. Marketing efforts still focus primarily on country radio, along with digital marketing, some TV and some print.

Messina says merch sales for the overall 2009 tour remained consistent, averaging more than \$10 per head.

The recession seems to have affected ticket buying patterns, with sales starting off slower on individual dates, particularly early in the year as fans apparently put off purchasing deci-

sions. "It used to be you could gauge a pretty good formula by how you came out of the box," Higham says. "Well, that formula has gone out the window. Walkups the last week of the show, that part of our business was way up this year."

Chesney's team tries to avoid over-touring markets, generally waiting two or three years before returning, particularly in secondary markets. But Chesney still manages to go back into the big stadium destinations like Detroit and Foxborough, Mass., year after year. "We let the people decide, and so far they tell us they want to see us," Higham says. "We were up 9,000 tickets this year over last year's count in Detroit. I was nervous about going back in there, and they're trying to get us back next year."

As for playing fewer shows each year, Chesney says that's by design. "I don't know if that will continue, but we've come up with a pretty good formula down to where we play quite a bit but still where I can still feel like I can give everything I've got every single night," he says. "We could definitely do more nights and make a little more

money, but for me to be in the zone every night that I've got to be in, I think I've got it where I want it with the number of shows and how we're doing it."

Higham stresses that the team isn't on autopilot though. "We're the last people to take anything for granted; we're too paranoid. We know the realities of our business. We don't ever want to give people a reason to get tired of us. Kenny never wants to be the guy that just dials it in, shows up onstage to pick up the check. He judges it by the audience, not the box office."

Each tour takes on its own personality. Asked what his takeaway from Sun City Carnival is, Chesney stuck a contemplative tone.

"The other night in Detroit, right before I walked offstage, I told the fans, 'I want you to know that I know what it took for you guys to come here tonight and I appreciate it,'" Chesney recalls. "I have an appreciation for what the fans have gone through this year to see us play. Something I've thought about a lot on tour this year is I know it didn't have to be this good, and it was. Again." ◆◆◆

Ellie Greenwich, 68

Ellie Greenwich, who co-wrote some of the celebrated pop hits of the '60s including "Be My Baby" and "Leader of the Pack," died Aug. 26 of a heart attack in New York. She was 68.

A native of Brooklyn, Greenwich moved to Levittown, N.Y., when she was 11 and began writing songs by the time she was 13. While in high school, she and her friends formed a girl group called the Jivettes, which performed original songs at local events.

When she was an English major at Hofstra University, Greenwich met Jeff Barry, who eventually became her husband and songwriting collaborator. In the early '60s, Greenwich joined Barry as a staff songwriter in the offices of Jerry Leiber and Mike Stoller in New York's legendary Brill Building.

"The two of them were a terrific team," Leiber recalls in the recently published "Hound Dog: The Leiber and Stoller Autobiography" (Simon & Schuster). "They wrote with an elegant simplicity and lack of self-consciousness. Ellie was a good singer who made demos of her songs that rivaled the released versions. We loved her talent as well as her extrav-



GREENWICH

agant beehive hairdo."

Greenwich and Barry went on to work with producer Phil Spector, writing some of the signature hits of the era, including "Be My Baby" by the Ronettes, "Da Doo Ron Ron" and "Then He Kissed Me" by the Crystals and

"River Deep, Mountain High" by Ike & Tina Turner. Among their many other hits, the couple wrote "Chapel of Love" for the Dixie Cups and, with Shadow Morton, "Leader of the Pack" by the Shangri-Las, both of which topped the Billboard Hot 100 in 1964.

Cover versions of Greenwich-Barry songs sometimes fared better on the charts than their initial incarnations. "Hanky Panky," originally recorded by Greenwich and Barry themselves as the Raindrops, had been a little-noticed B-side of their modest 1963 hit "That Boy John." But in the summer of 1966, Tommy James & the Shondells launched their career by spending two weeks atop the Hot 100 with their version of the song.

Similarly, "Do Wah Diddy" only managed to scrap the lower rungs of the chart when the Exciters first recorded it in 1964 before becoming a breakout, chart-topping hit for Man-

DEATHS

Record promoter/entrepreneur **Howard "Howie" Goodman** died Aug. 2 from cancer. He was 59.

"Howie Goodman promoted music with such great energy," says Larry Hamby, senior VP of A&R at Sony Music. "When he got hold of a good song he never let go."

Goodman was born Nov. 5, 1949, in Brooklyn and grew up on Long Island. He attended the University of Miami on a baseball scholarship but his athletic career was cut short due to injury. After transferring to the University of Memphis in 1972, Goodman began working at two of that city's midtown district clubs: Friday's and Lafayette's Music Room in Overton Square.

Through the relationships that Goodman formed in the clubs, he began working as an independent record promoter in Memphis, Los Angeles, San Francisco, Atlanta and New York. He eventually opening his own firm, Good Choice Promotion.

"Howie Goodman was a passionate member of our industry," says Polly Anthony, head of film and TV for Universal Music Group. "He was larger than life and a loyal friend. He will be missed by us all."

Goodman is survived by his mother, Blanche Goodman of Los Angeles; daughter Morgan Goodman of Memphis; and sisters Francine of Concord, Calif., and Gerri of Los Angeles.



GOODMAN

—Evan C. Jones

fred Mann later that year.

Greenwich and Barry continued to collaborate after their divorce in 1965. In addition to her songwriting, Greenwich was a highly sought vocal arranger and session singer who worked with such artists as Dusty Springfield, Lesley Gore, Bobby Darin, Ella Fitzgerald and Frank Sinatra. She

also played a key role in the early career of Neil Diamond, co-producing hits like "Cherry, Cherry" and "Kentucky Woman."

A 1991 Songwriters Hall of Fame inductee, Greenwich is survived by her sister Laura, a brother-in-law Robert, niece Jessica and nephew Richard, all of Long Island.

—Louis Hau

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>>> U.K. MULLS
'THREE STRIKES'
LAW

The U.K. government is considering new measures that would allow the suspension of Internet access for persistent copyright infringers. The measures would include requiring Internet service providers to crack down on repeat infringers by blocking access to download sites, reducing broadband speeds or temporarily suspending users' accounts. Evidence on whether such action is required would be provided by U.K. communications regulator Ofcom to the secretary of state for business, innovation and skills.

>>> C/O POP
NUMBERS UP

Music industry convention c/o pop said the number of music business representatives attending this year's conference totaled 1,200, up from 1,000 last year. The annual event, which took place Aug. 12-16 in Cologne, Germany, also said total attendance at the joint conference and live music festival was approximately 30,000, little changed from 2008. Alongside the convention, around 200 acts played more than 50 shows in the city. The attendance rise followed the cancellation of Germany's leading music convention, Berlin-based Popkomm (billboard.biz, June 19).

>>> SUB POP GOES
WITH PIAS

PIAS U.K. has signed a digital and physical distribution deal with Seattle record label Sub Pop. Under the deal, PIAS will distribute all future Sub Pop releases in the United Kingdom and Ireland, including forthcoming albums from Grand Archives, No Age and Eugene Mirman. (Shellshock previously distributed Sub Pop in the United Kingdom.) PIAS U.K. will also manage the distribution and sales of Sub Pop catalog titles, including the 20th-anniversary rerelease of Nirvana's 1989 debut, "Bleach," due Nov. 2 in the United Kingdom.

Reporting by Andre Paine and Richard Smirke.

GLOBAL BY WOLFGANG SPAHR

STRING THEORY

Classical Music Sales Surge In Germany

HAMBURG—Classical CD sales in Germany are booming, boosted by aggressive marketing and the popularity of classical live shows.

The German labels organization BVMI says classical music album sales totaled 3.8 million units in the first half of 2009, up 23% from the same period last year, with retail value up 7% to €45 million (\$64.5 million)—and 99% of those sales were physical.

First-half sales included albums by soprano Anna Netrebko and tenor Rolando Villazón, which each sold more than 300,000 copies, according to their label, Deutsche Grammophon.

Pianist Lang Lang and vio-

linist Anne-Sophie also scored gold albums (100,000 copies shipped) during the period.

"Stars such as Anna Netrebko and [violinist] David Garrett have removed the public's inhibitions toward classical music," BVMI managing director Stefan Michalk says.

"Big names, media presence and more concerts" have been crucial to the increase, says Cologne-based EMI Classics Europe VP Markus Petersen.

Amazon is Germany's leading music seller and some 40% of first-half 2009 classical sales were through online/mail order outlets. However, growth is also being reported at classical con-



Hooked on classics (from left): DAVID GARRETT, ANNA NETREBKO and ROLANDO VILLAZÓN

certs and bookstores. Label and retail sources say 1,600 German stores stock such music.

Booksellers, market research company GfK says, accounted for 13% of classical music sales in the first half of 2009—the same as music specialists. Label estimates put booksellers' calendar 2008 market share at 8%.

Booksellers seem to offer further potential: The German Federal Book Retailing Assn. says only 10% of Germany's 7,000-plus booksellers stock classical CDs.

During the past year, major labels have regularly rolled out bookseller campaigns, contributing to a situation where "sales for classical CDs in bookstores are steadily increasing—albeit in small steps," says Bernd Hocke, GM at the Ham-

burg-based leading independent label Edel.

Labels also expect album sales at concerts to rise substantially from the estimated 4% of the market they accounted for in 2008, helped by what Berlin-based concert promoter DEAG CEO Peter Schwenkow says has been more than a 75% increase in the number of classical concerts in Germany in each of the last three years.

CD sales represent 25% of DEAG's classical merchandising income, Schwenkow says, but he expects that to increase to 30% in 2009.

"The increase of classical concerts is resulting in sales increases for us," says Berlin-based Universal Classics & Jazz managing director Christian Kellersmann.

In addition, the majors are targeting a younger demographic with budget-priced repertoire. "We offer low-budget CDs for €4.99 [\$7] through non-traditional outlets to win new consumer groups for classical music," says Munich-based André Mühlhausen, Sony Music Entertainment senior VP of sales and distribution for Germany, Switzerland and Austria.

Specialists expect sales to climb again following the record industry's annual Classic ECHO Awards show in Leipzig. The Oct. 18 event will be broadcast by TV station ZDF, which predicts an audience of 2 million. "That will generate the impetus for the final months of the year," says Ruth König, owner of the Ruth König specialist classical store in Kiel.

GLOBAL BY HOWELL LLEWELLYN

Siesta For Fiesta Shows

Local Governments In Spain Slash Concert Funding

MADRID—Spanish touring acts are the latest victims of the global financial crisis, which has forced a sharp decline in public funding for live shows.

For 25 years, local government subsidies have financed thousands of free concerts during annual weeklong patron saint "fiestas" held from May through October in virtually every sizable village, town or city neighborhood. Now, with municipalities feeling the pinch, promoters are scaling back or canceling shows, casting doubts on the circuit's future. "There's no money anymore," veteran promoter Gay Mercader says. In the commuter towns around Madrid, funding cuts range from 20% in Fuenlabrada (to €800,000 [\$1.1 million]) to 40% in Leganés (to €526,000 [\$748,000]).

While the 1,000 annual fiesta shows only feature domestic acts, Jorge Cambrero, international booking manager at the promoter Planet Events, suggests that fears about the cutbacks' indirect effect on Spain's touring market—such as driving down artists' fees—is deterring some overseas Latin acts. Cambrero says potential 2009 dates by his clients Maná, Shakira and Juanes were scratched due to a lack of confidence in the Spanish market, with those acts unlikely to return until "the market is more normalized."

Summer fiestas offer fans outside Spain's major cities rare sightings of major artists, while giving labels' developing talent regional exposure. But "the public funding model is worn out," says EMI Music Spain GM Simone Bosé.

Artist managers say headline acts could command fees of €80,000 (\$114,000) for fiestas, which Bosé suggests has "inflated the Spanish [live] market." As long as local funding was still available, "it didn't matter if just 500 people turned up to a free concert where the band was charging €40,000 [\$57,000] or more," says regional promoter Pascual Fernández, who operates in the Castilla y León region north of Madrid.

The solution, Fernández says, "is to negotiate fees which until now were more or less fixed," while adopting "a public-private mixed model" rather than having municipalities act as promoters.

Reliance on publicly funded and promoted shows has created a dearth of private-sector promoters across Spain, Mercader says, adding that

"we need more, but [in the current market] I'm not sure they'll appear."

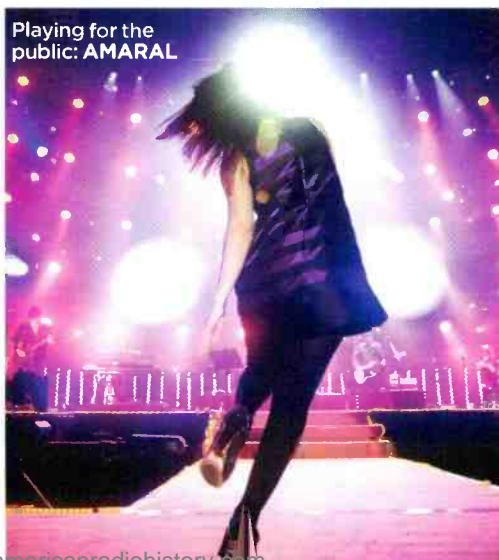
Although agents declined to reveal their clients' fees, Billboard understands the steepest reductions have affected mid-level acts. Manuel Notario, manager of regular headliner Amaral, dismissed press reports that his act was forced to lower its fiesta fees this year to €50,000 (\$71,000).

With many of this year's fiesta shows featuring up-and-coming acts as headliners, rather than the previous years' big names, Notario says the music industry should "fight to maintain public funding of fiesta concerts for the smaller groups."

The trade organization ARTE, which represents artist managers, promoters and booking agents, said earlier this year that local municipalities owed 67% of its 400 members €17.2 million (\$24.5 million), including performance fees and production costs. That brought about a hastily scheduled April meeting of ARTE, municipal/provincial government federation FEMP and artists trade group ROAIM. However, ARTE director Soco Collado says local governments still haven't paid ARTE members what they're owed. FEMP representatives were unavailable for comment.

Collado says she wants the music industry and local and national government officials to discuss the circuit's future during a 2010 "music congress," which ARTE wants to organize in order to identify "correctives which must be introduced to push the music business forward."

Meanwhile, Notario insists public funding remains important. "Town halls have kept much of the industry and groups afloat—I see nothing wrong with that," he says. "The future will be more mixed, with private promoters and more indoor winter gigs, but there will always be [a need for] public subsidies. And free summer concerts." ●●●



Playing for the public: AMARAL

GLOBAL BY ANDRE PAINE

Mercury Rises

U.K. Music Prize Expands Branding Reach

LONDON—The 12-strong shortlist for the 2009 Barclaycard Mercury Prize divided opinions nationwide, but the British recording industry is united about the benefits of the award's recent expansion.

The £20,000 (\$33,100) prize was open to U.K. and Irish albums released between July 2008 and July 2009. This year, media attention focused on the number of notable omissions from the judging panel's shortlist, particularly U.K. pop artist Lily Allen's critically acclaimed second album, "It's Not Me, It's You" (Parlophone/EMI). That sparked a Twitter response from Allen that "the judges hate me, but the people . . . love me."

Ironically, the perceived snub "did increase [media] attention—arguably more than if she had been nominated," says Parlophone VP of promotion and press Kevin McCabe.

Acclaimed albums from pop artist Little Boots and alt-rock band Doves were also missing from a list that has been increasingly focusing on alternative acts. Bookmaker William Hill made Florence & the Machine's debut album, "Lungs" (Island), and Bat for Lashes' second set, "Two Suns" (Parlophone), joint favorites to win the award.

But this year, new acts that aren't nominated—and even international artists—can get some of

the Mercury buzz as organizers try to make it a year-round music discovery brand, following a new four-year sponsorship deal with Barclaycard. As part of these efforts, a concert series called the Barclaycard Mercury Prize Sessions launched in May at London's 250-capacity Hospital Club with pop act Ladyhawke and alt-rock duo Blood Red Shoes, followed by Kanye West collaborator Mr Hudson plus Florence & the Machine in July. Tickets were free for fans and competition winners. The Mercury Prize MySpace page and Web site (MercuryPrize.com) posted videoclips of the performances, while modern rock station Xfm aired excerpts.

"It's something we've been looking at for quite some time, the idea of expanding the prize's proposition into new areas," says Dan Ford, marketing director of the Mercury Prize. That expansion also includes a new Mercury-curated microsite with news and tips on new tracks and videos, including links to external video

and audio content.

Rudy Osorio, U.K. & Ireland head of music at market-leading music merchant HMV, welcomes the "halo effect" of the prize's expansion spreading to a "much wider range of artists and releases."

The annual award is established as "a key event in our trading calendar," he adds, with many of the albums nominated not mainstream enough for mass

merchants to stock.

The benefits of being nominated are obvious: HMV says total sales of the 12 albums increased 107% in the two weeks following nominations compared with the two weeks prior. That included 2008 releases, like self-titled debuts by Columbia Records Scottish alt-rock band Glasvegas (up 1,103%) and indie/electronic act Friendly Fires (up 626%), which is signed to XL Recordings.

Last year, alt-rock act Elbow had the best sales bounce for a winner since the prize launched in 1992—a 634.9% increase from the previous week, with sales of 20,100 on the Sept. 14 Official Charts Co. list.

Terrestrial TV channel BBC 2 will broadcast the ceremony live Sept. 8 and will air a 70-minute program Sept. 11 featuring interviews and taped performances from the ceremony, providing further exposure. For the first time, all nominees will perform at the gala. The BBC reported last year's live show had an average audience of 570,000. Osorio says the telecast triggers a "huge spike" in sales every year.

Some 17 years after launching under the auspices of the BPI and the British Assn. of Record Dealers (now the Entertainment Retailers' Assn.), the event is a fixture on the U.K. awards scene and has become a "significant TV promo platform," Parlophone's McCabe says. In the meantime, he's hopeful of a victory for Bat for Lashes, which he says could be "the key to opening a few mainstream avenues at media."



Another nod for Natasha: BAT FOR LASHES

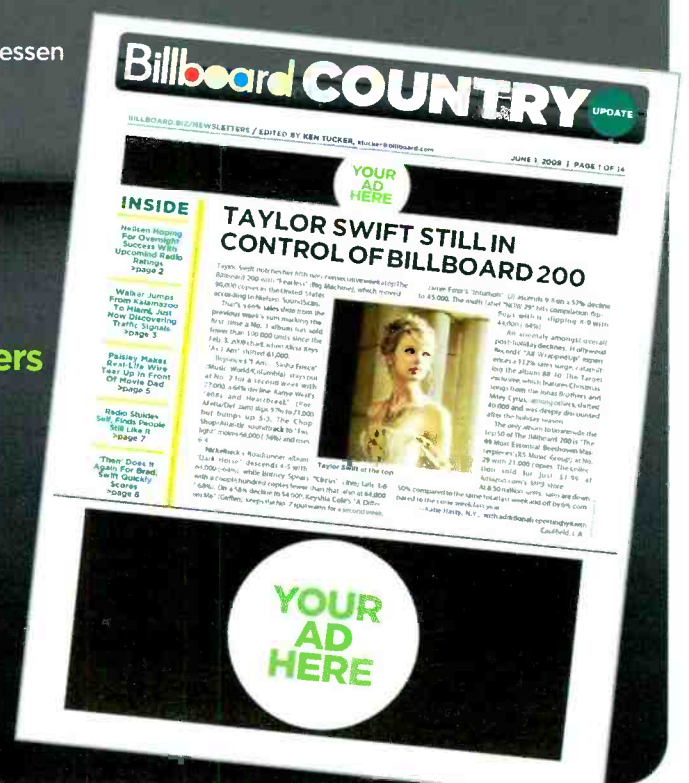
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Embracing New Roles

Majors Move Into Latin Artist Management And Tour Promotion

In the summer of 2007, **Camila** and **Reik**—two fledgling pop groups signed to Sony Music Latin—played an eight-date U.S. tour presented and promoted by Day 1, Sony's Latin artist development company.

Today, with Camila established as one of the top-selling pop groups in the country and Reik wrapping up a 15-plus city tour (also booked and promoted by Day 1), the two acts are examples of what can go right when labels decide to become managers and tour promoters.

"It's in everybody's interest to work together to develop acts... so our efforts are not as fragmented," says **Rebeca León**, VP of Latin talent for AEG Live/GoldenVoice, who worked with Day 1 on the tour.

Booking, promoting and even managing artists have been longstanding practices among Latin indie labels. But

as recorded-music revenue continues to dwindle, major labels have also ventured into this part of the business. Such arrangements can work extremely well for some artists. The trick seems to be finding the right combination of artists and team to pull it off.

Sony's Day 1 was originally an artist development arm; the company now books and promotes tours, often partnering with outside promoters, and even working with non-Sony acts.

Latin Notas

LEILA COBO



Universal Music Latin America has delved into artist management with its Global Talent Services division, which doesn't book or promote tours but provides management and development support to select acts. GTS recently began managing **David Bisbal** and **Fanny Lu**.

"We identify artists we think have touring poten-

tial, we present a plan to management, and together we work in a particular territory or all territories the manager needs," GTS managing director **Jorge Ferradas** says. Like Day 1, GTS has offices in the United States and throughout Latin America. Most recently, the company has helped develop the U.S. Latin tours of **Gloria Trevi** and **Luis Fonsi**, who both have outside management.

When it first launched, Day 1 drew criticism from some promoters who said the label should stick to what it knew best. Today, the division has expanded and now includes a staff with promotion and touring experience. Late last year, **Yamile Fernandez**, who previously worked with **Irving Azoff** and the Firm, was named North America director for Day 1 and Westwood, the management company that Sony acquired a majority stake in last year.

Fernandez says the company is selective in choosing tours and works closely with



New client: **FANNY LU**

the label in artist development.

"Obviously, with us being managers we have an overall vision of what the artist needs five years or 10 years from now," he says.

For promoters, having labels move into the business hasn't had the negative impact some initially feared. **Arie Kaduri**, president of NYK Productions, works with GTS and praises the company for its touring experience and its support of

local promoters.

As for labels acting as managers, "what it means now is you may have to buy the artist [tour] from the label," says **Carlos Orjuela**, president of Orjuela Music Agency. "And that's not a bad thing, as long as the person in the record label knows exactly what he's selling."

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

EN BREVE

IGLESIAS SELLS OUT ISRAEL SHOWS

After playing four dates in Turkey last July, Julio Iglesias is taking his concert tour to Israel. Iglesias has sold out two dates at the Nokia Palace in Tel Aviv, Sept. 8 and 10. Tickets to the Palace, which seats 7,000, sold for an average of \$98 each. The singer will then perform Oct. 1 at Olympiysky Arena in Moscow before heading to Canada. Iglesias has played multiple times in Israel, which boasts a sizable Latin music fan base thanks to several Spanish-language radio shows in the country. NYK Productions, which is promoting Iglesias' shows, is also organizing Israel concerts for Spanish crooner José Luis Perales in early 2010.

UNIVISION MUSIC REALITY SHOW LAUNCHES

"Viva El Sueño," the new Univision reality show featuring signed artists competing for a cash prize, will begin airing Aug. 30. The weekly, two-hour show features 14 artists who already have record deals but haven't recorded more than three albums each and haven't made a splash on the charts. They will perform in every episode for 14 weeks, vying for \$200,000 in cash and prizes, with viewers voting to select finalists and winners.

The contestants are Ana Isabelle from Puerto Rico; Bárbara from Chile; Cristina, Sergio Antonio and Ojeda from the United States; Diego Dibos from Perú; Donatella, Fedro, Yessica, Paco de Maria, Zuly and Fela from Mexico; Yarka Miller from Spain; and Zone D'Tambora from Puerto Rico.

The artists will prepare every week for a live show and will be judged by a trio of radio hosts and personalities: Raul Brindis, radio host for Univision Radio's KLTN Los Angeles; regional Mexican DJ Stephanie Himonidis; and Miami radio personality Enrique Santos from Univision's WRTO. —LC

Back To The Future

Venezuelan Tween Musical Novela Gets '50s Makeover

The Venezuelan tween musical novela "Somos Tú Y Yo" launched its third season Aug. 17 with a new look and new music designed to give the series broader international appeal.

The show's producer, Venevision, is poised to reap the benefits of the overhaul. The media company airs "Somos Tú Y Yo" in Venezuela on its broadcast network, sells it to other networks worldwide, produces concerts featuring cast members and markets the show's soundtrack, ringtones and other merchandise.

"Somos Tú Y Yo: Un Nuevo Día," which chronicles the lives of students at a performing arts academy, now takes place in a "Grease"-style '50s setting. The soundtrack, written by series creator Vladimir Perez and the show's musical director Daniel Espinoza, consists of rock'n'roll, mambo and cha-cha-cha. The era recalls "musical rhythms that moved masses," says Perez, a veteran producer of musical and variety shows for kids. The soundtrack was released Aug. 25 in Venezuela.



You're the one that I want: The cast of "Somos Tú Y Yo: Un Nuevo Día."

Previous seasons aired on broadcast channels all over Latin America as well as on the Cartoon Network's regional Boomerang channel. Venevision has also sold the show's concept to buyers as far away as Indonesia, where it was adapted for local audiences. Discussions are under way to broadcast the new season in the United States on Univision. Venevision's U.S. label Siente/Universal would be available to release the

soundtrack stateside. Univision had previously aired an abbreviated run of episodes from an earlier season of "Somos Tú Y Yo."

Meanwhile, Boomerang will air the show in Latin America and a live tour will begin in the fall, according to Venevision International VP of music Jorge Pino. In addition to shows in

Venezuela, a concert is planned for the Dominican Republic's Palacio De Los Deportes in November.

The concerts are produced by Venevision's concert arm, VeneShows, in keeping with Venevision's model of creating and distributing its content through its own channels. Links to new Twitter and Facebook pages drove more than 3 million views to the show's revamped Web site following the season premiere, says Venevision new media VP Rafael Garcia.

"We want to attract advertisers to our online business," Garcia says. "Advertisers are now starting to call us back, saying, 'We want to be part of this.' [But] you need the audience to bring in the advertising dollars."

To reach mobile customers, Venevision has posted "Somos Tu Y Yo" wallpapers on its entertainment portal, Novulu.com, and has sold ringtones through regional carriers America Movil and Movistar.

For the new season, Garcia says a major carrier in Venezuela will roll out ringtones, ringbacks, voicetones and videoclips in the next 30 days.

—Ayala Ben-Yehuda

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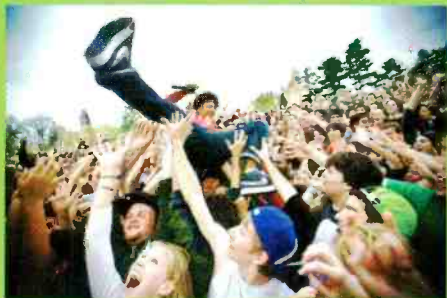


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DIGITAL BY ANTONY BRUNO

Real Player

'Beaterator' Looks Beyond Gaming To Music Creation

One of the common complaints about music games like "Rock Band" and "Guitar Hero" is that they only mimic the experience of making music and teach nothing about how to create the real thing.

Regardless of whether you agree with that criticism, it raises a fair point. In addition to being fun diversions, videogames have the potential to be effective educational tools. And with all the interest surrounding music-based videogames these days, why not find a way to marry the enjoyment of music with a learning experience in a way that's still fun?

That's the goal of a new application called "Beaterator" that Rockstar Games has created in conjunction with producer Timbaland. The title is due Sept. 29 for the Sony PSP.

Other games like "Guitar Hero World Tour" and the upcoming "Scratch: The Ultimate DJ" have music creation modes, but only as secondary features. By contrast, the primary aim of "Beaterator" is to make, mix and play with music.

By its very nature, "Beaterator" is destined to appeal to a smaller group of users than those who'd rather pretend to play a song by Bon Jovi or Metallica. But it also illustrates a different approach to fashioning entertainment options from music.

Despite the fact that "Beaterator" was developed by a company best-known for videogames like the "Grand Theft Auto" franchise and "Bully," don't call it a game.

"It's not a videogame in any sense," says Rockstar Games music supervisor Ivan Pavlovich.



Feel the beat: Animated image of Timbaland from 'Beaterator'; inset: the game's mixing board.

"We've been proactive about putting in as much music as we can in all our games. This is an extension of that. We want people to create their own music."

"Beaterator" is a full-featured music creation and editing tool designed to introduce songwriting to music fans using a familiar gaming interface. At \$40, "Beaterator" isn't only more affordable than professional music-creation programs, it also applies the accessibility of videogames to the often intimidating process of creating music.

Videogame developers take great pains to make their products easy to use. They usually begin with a short tutorial to walk gamers through the controls, and then gradually add more difficult missions paced in such a way that gamers aren't really aware of their progression, leaving them challenged but not overwhelmed.

"Beaterator" applies this same approach to making music rather than blowing stuff up. Novices start out

with Live Play mode, which features a recording of Timbaland guiding users through the process of experimenting with prearranged templates of his beats, loops and sounds. Once those basics are absorbed, users can advance to the Studio, where they'll practice adding, deleting and swapping loops. They can also add vocals, by either incorporating those that are shipped with the game or recording their own using an attached mic. And finally there's the Song Crafter level where users can create their own beats and sounds to apply to all three modes.

The company is already talking with schools to position "Beaterator" as a learning tool and is pitching the application to producers as a portable music sketchbook.

"Beaterator" originated in far simpler form as a free, Flash-based application at the Rockstar Web site. It wasn't until Timbaland contacted Rockstar a couple of years ago to explore working together that the title evolved from a free online diversion to a PSP app, Pavlovich says.

The key to Timbaland's interest was that "Beaterator" focused on music creation, rather than imitation. "I wanted people to feel like they can also make a beat too—like everybody could do it," Timbaland says.

Of the more than 3,000

beats, sounds, loops and other audio assets included, about half were provided by Timbaland. He also lent his voice and his image for the tutorial and other game-play elements, and he's heavily involved in promoting the app.

Additional music comes from Rockstar's studio and from other artists creating original scores for their other games. Rockstar will roll out more downloadable beats and sounds over time from other artists and producers. Users can import music on their own as well. And finally, the company created a section of its online community where users can post the songs they've created for feedback and rating by other members, although it will retain the rights to all music made.

Rockstar is well-known for pushing the musical boundaries of videogames. Each entry in the "Grand Theft Auto" franchise has set the bar for the most music included in a game soundtrack, and the music contained in each entry is painstakingly curated to set the mood for the different settings, such as '80s Miami or '90s Los Angeles.

"It would be a great story," Pavlovich says, "if a couple of years from now somebody who started with 'Beaterator' actually ends up having a song in one of our games."

BITS & BRIEFS

UMG, BIGCHAMPAGNE SIGN DATA PACT

Universal Music Group has tapped the digital-music metrics firm BigChampagne to provide analysis of song traffic and listening patterns on social networks and online music services. Universal Music Group Distribution president/CEO Jim Urie says the goal is to learn more about online music discovery and consumption and add to its existing research and analysis for retail and radio channels. The deal follows BigChampagne's launch of a suite of new Web-based tracking services.

NEW BLIGE TRACK PART OF MOVIE PROMO

Interscope Records and Lionsgate have teamed on a promotion for the basketball film "More Than a Game." The two companies have created a music trailer of the film featuring the new song "Stronger" by Mary J. Blige and will let fans download the track to their computer or iPhone using Culture

Jam's PromoJam platform. Fans who post a message about the movie to either Facebook or Twitter can download the trailer. The movie's soundtrack, which also features "Drop It Low" by Ester Dean, will be released Sept. 22.

SMART-PHONE MARKET SHARE RISES

Smart phones are claiming a larger share of overall U.S. mobile phone sales, according to an NPD Group study. Smart-phone unit sales accounted for 28% of U.S. consumer purchases of mobile handsets in the second quarter, up from 19% during the same time last year. Regular mobile handsets accounted for 72% of handset purchases, down from 81% a year earlier. This upsurge in smart-phone purchases is occurring despite the fact that most handsets are not only more expensive but also tied to more expensive data service plans. Total U.S. consumer purchases of mobile phones were up 14% in the second quarter from a year earlier.

HOT MASTER RINGTONES™ SEP 5 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	6	BEST I EVER HAD	DRAKE
2	2	13	BIG GREEN TRACTOR	JASON ALDEAN
3	3	7	OBSESSED	MARIAH CAREY
4	4	10	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT
5	5	10	I GOTTA FEELING	THE BLACK EYED PEAS
6	6	14	YOU'RE A JERK	NEW BOYZ
7	7	4	DOWN	JAY SEAN FEATURING LIL WAYNE
8	8	7	ICE CREAM PAINT JOB	DOORROUGH
9	13	4	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH
10	9	22	BOOM BOOM POW	THE BLACK EYED PEAS
11	11	16	WETTER (CALLING YOU DADDY)	TWISTA FEATURING ERIKA SHEVON
12	10	18	BIRTHDAY SEX	JEREMIH
13	16	4	TOES	ZAC BROWN BAND
14	14	12	YOU BELONG WITH ME	TAYLOR SWIFT
15	12	8	PRETTY WINGS	MAXWELL
16	15	13	PEOPLE ARE CRAZY	BILLY CURRINGTON
17	17	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
18	20	5	USE SOMEBODY	KINGS OF LEON
19	24	7	BEAUTIFUL	EMINEM
20	18	21	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO

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

SCRATCH THAT ITCH

The folks at DJ-Tech have created a mouse controller made specifically for digital music DJ applications. Appropriately called DJ Mouse, the device is powered by DJ software Deckadance and is designed to enable DJs to manipulate and mix music on the fly. Shaking the mouse on the special mouse-pad affects the traditional "scratching" sound, the left-click button controls functions like playing loops and samples, and the right-click button memorizes cue points and toggles loops. A jog wheel controls fades and crossfades, and a vertical wheel enables rewinding and fast-forwarding.

Compatible with PCs and Macs, the DJ Mouse is currently available for \$80. —AB



VENROCK
PARTNER

David Pakman

The former eMusic chief surveys the difficulties facing music startups seeking funding



Music startups used to get more attention from investors. But the graveyard of failed companies has become crowded, persuading would-be partners to shy away from putting money in new music ventures due to what they see as modest payoffs, high licensing costs and a recording industry that isn't embracing new ideas fast enough.

In recent months, companies like Pandora, Spotify, OurStage and Thumbplay have reportedly secured venture capital funding. But the overall investment climate clearly hasn't been an easy one for music startups.

David Pakman has had a bird's-eye view of the role of new companies in the developing digital music market. Before joining the venture capital firm Venrock as a partner in 2008, Pakman was CEO of the independent digital music retailer eMusic. Prior to eMusic, he co-founded MyPlay, which introduced the digital music "locker," and was VP for N2K Entertainment, an early developer of online music services.

Pakman faults the recording industry for being "very litigious, very restrictive" and not being more supportive of startup companies. "It should know that its DNA was built by a bunch of entrepreneurs," he says, referring to the indie acts and labels that he says were the primary innovators in the music business. "Why then wouldn't its digital future also be built by a bunch of entrepreneurs?"

In his interview with *Billboard*, Pakman sounds off on the challenges facing entrepreneurial music ventures.

You've talked recently about why venture capital doesn't reach the music industry. What's going on?

Venture investors like to invest in markets that are growing. The recorded-music industry is not growing. It's in rapid decline, and I don't think we've hit the bottom yet. Another [factor] is there's been, by my count, over 100 failed digital music startups that have been venture-backed. So a lot of money has been lost in the space. You can only walk into a brick wall so many times before you think maybe there are some systemic problems. The third reason is there isn't as much entrepreneurial activity in this space as there was 10 years ago.

What can the industry do to spur more entrepreneurial ventures?

There's a proposal that I made, it was either 2006 or 2007, to simplify the licensing process with something called an "innovator's license" or "innovation license," which would be, come one, come all, sign up online, put in your information, click through a click-wrap license,

and you can have access to our entire catalog. If you sell a song, you pay us 70 cents. If you stream a song, you pay us a half a penny. You are licensed and you can build your own digital music startup. If the industry had a simplified, nondiscriminatory licensing policy like that without nine months of negotiation plus half-a-million-dollar advances per label, plus you have to give everyone equity—you could have had, overnight, 2,000 new startups.

Nowadays, there even seems to be fewer new services that use unlicensed music to grow an audience before trying to go legit.

I think you're right. That was a tactic for a couple of years—the YouTube model. And at the end of the day, it might've worked to get you licensed, but at the end of the day those companies haven't been successful in their licensed form either. And I think part of it is even if this go-illegal-and-get-big strategy gets you licensed, the economics of the licenses are such that you still can't succeed as a business. The

Spotify model, Last.fm, imeem, the price per stream is such that you can't sell ads at a price high enough to cover the licensing and streaming costs of the stream.

What is it going to take for these services to turn a profit and become sustainable?

It comes back to the cost of content. So if the minimum is a penny a stream or a half a penny per stream, that's a \$5 [cost per thousand impressions, or CPM] or a \$10 CPM. There are very few places on the Net that are selling ads at that rate. Nevermind you have to sell double that to make a profit. So I think it comes down to the economics.

And I don't mean to put the burden on the rights holders and say, "Well, if you would give your music away, then all the entrepreneurs can succeed." That's not what I'm suggesting. But I think the future economics of the music business look much worse than the past economics of the music business. The right cost of a stream is probably a very, very small fraction of a penny,

maybe a tenth of a cent or less.

The future is probably a smaller market than the current one is today in terms of total dollars. But if you don't go there as the incumbent, there definitely will be a startup who will, and that's actually what attracts me to venture capital. Almost always the incumbent doesn't go there. An innovator comes along who has no historical economics to protect and is happy to accept less and builds a business around you.

When you take a look at the mergers and acquisitions activity that's going on, especially with the majors, and you see them getting into merch, management and agencies, does this make sense to you?

I think that it's natural to say, "The recording business is doing so poorly, but look around—where else can I be making money in my ecosystem? And there's publishing and there's merch. And there's touring and there's management fees. Well, why don't we get involved in all of those businesses?" That makes

total sense provided they actually are good in those businesses.

What do you think of some of the business models that are coming out that put more rights in the hands of the artists?

I'm very excited about those new models. I think the outcome of all of this disruption in the core industry is that bands become more in control of their own destiny. They don't put their career in the hands of a record label. Who's going to help me distribute my music digitally? Who's going to help me market myself online? Who's going to help me promote and organize tours? Who's going to help me with my merch? Those relationships are no longer about handing over your rights in perpetuity in exchange for a big advance.

Will these services be effective in reaching audiences? Or is there a ceiling to what you can do without requiring some traditional media attention?

It's very different from how it's been the last 50 years where we had a limited number of choices and those choices were presented to us by a big company. It doesn't happen anymore. Now we have immediate access to anything we want. People are competing for our attention. As a result of that, the market challenges to cut through that are harder. But at the same time the costs to do it are less. As the total industry gets smaller in dollars, the number of bands that can reach consumers is magnified by 10 and consumers are atomized. And every now and again these mega-celebrities pop up and that's where the majors play. That's a challenging future but it's a bright one, because the barriers to playing in it are very small. • •

The future is probably a smaller market than the current one is today in terms of total dollars. But if you don't go there as the incumbent, there definitely will be a startup who will.

ROCKING HAL THE TOWN

MuteMath Borrows A Trick From Politicians And Takes Its Record On The Road By Cortney Harding

A DOZEN WOMEN in their late teens and early 20s cram into a tour bus at the All Points West Music & Arts Festival in Jersey City, N.J. At the back of the bus sits a good-looking male lead singer who looks nervous—but not for the reason you might think. ♦ He’s not here to do any of the things good-looking male lead singers might be expected to do with a bus full of women in their late teens and early 20s. Rather, Paul Meany is here to play them a copy of the new album by his band, MuteMath, as well as get their feedback on it. The appearance is part of the mini-tour the New Orleans rock act has embarked on to promote “Armistice,” which was released Aug. 18 on Teleprompt/Warner Bros. and debuts this week at No. 18 on the Billboard 200. ♦ The band’s manager, Kevin Kookogey, came up with the idea for the mobile listening sessions while watching coverage of the 2008 presidential election. “Even with the rise of online marketing and social networking, I noticed politicians were still on the road all the time, going to town hall meetings,” he says. “I realized that connecting in person with core supporters is very important.” ♦ Talking to fans this way is crucial for a band in MuteMath’s position. Its self-titled 2006 album has sold 98,000 copies, according to Nielsen SoundScan, and the single, “Typical,” sold 97,000 digital downloads. “This is a band that can sell out a decent-sized venue in almost any market but doesn’t get a lot of radio or TV opportunities,” Kookogey says. “I realized this was a way for us to convert new fans and get old ones excited about the album.”

The band sells opportunities to hear “Armistice” on the bus from its Web site as part of a larger VIP package, which includes tickets to a show on the upcoming tour, a copy of the album, a T-shirt, a collection of B-sides and a poster. Though the \$59 price tag seems steep for a band with a 20-something fan base, Kookogey says sales have been brisk.

“We’ve sold over 100 in some of the bigger markets, and maybe around 20 in some smaller markets,” he says. “It’s not cheap to drive a bus around the country, sure. But we are saving money in other places. For instance, MuteMath aren’t a radio band, so we see no value in spending money on radio promo.”

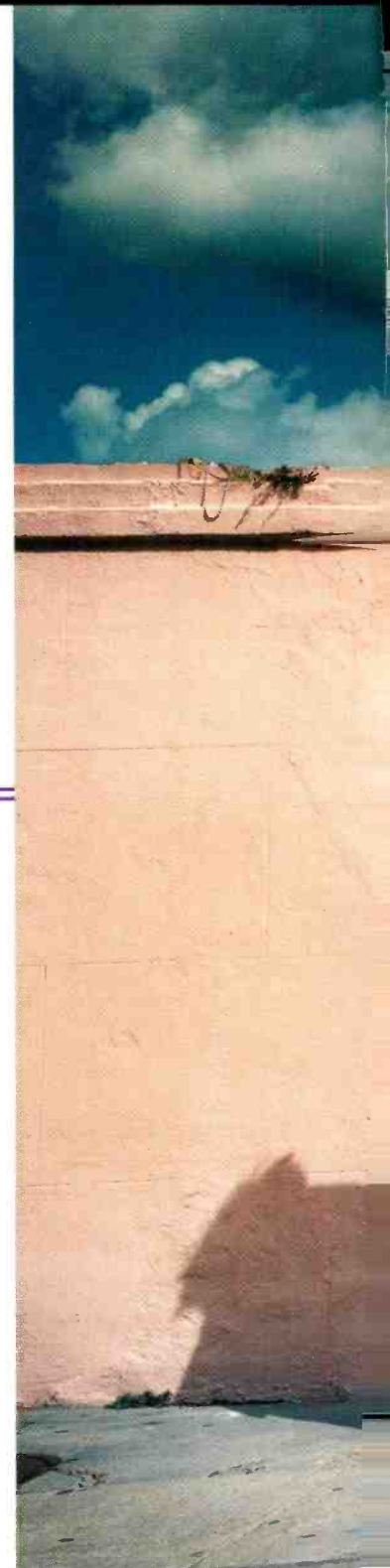
Fans who climb aboard the bus will be greeted by one of the band’s four members, each of whom has been touring with the bus for a week at a time. At the New York ses-

sion, Meany sat out during the listening phase but came back afterward to thank fans for coming and inviting them to ask him questions. While most of the women initially seemed nervous, conversation soon started to flow, with questions about putting together the live show, the making of the album and set lists for upcoming dates. Meany cheerfully answered them all, seeming genuinely thrilled that fans would trek all the way to All Points West in the rain to see him and hear his album.

Before the tour started, Meany expressed anxiety about being in front of fans immediately after they’d heard the album for the first time. “Our guitarist [Greg Hill] is out right now talking to fans and he seems to be having fun,” he says. “But these are pretty uncharted waters we’re stepping into. I just hope I don’t get back on the bus after they play the record and see a bunch of unhappy faces.”

Meany says that connecting with his core base was especially important because of the three-year gap between releases. “We recorded an album and it turned out nothing like we thought it would,” he says. “We didn’t like the songs and we ended up changing producers. The last thing I wanted was to make an album that sounded like a collection of B-sides from our first album. I was really happy when we turned in ‘Armistice’ and no one had the same favorite song—that said to me that it was strong from start to end.”

Kookogey says making sure fans were able to hear the album from start to finish was a high priority. “We also wanted to make sure they had the ability to give us any feedback about the album, so we distribute surveys and anonymous comment sheets at the end,” he says. The surveys ask for basics like the fan’s name and personal info, as well as how they first heard of MuteMath, whether they prefer to consume



THE FANS HAVE SPOKEN

MuteMath solicited fan feedback at every listening session. Some of the best of the evaluation forms:

“THE NERVE”—CHILLING, DARK, BUT AWESOME TRACK. COULD BE A REALLY COOL TRACK IN A THRILLER MOVIE.”

“Their new sound just continues to amaze me with its unique sounds and layering. The electronic sounds on this album are so different from the first album, so good to hear them pushing themselves musically!”



All aboard (from left): MuteMath's PAUL MEANY, GREG HILL, DARREN KING and ROY MITCHELL-CARDENAS

music digitally or physically and what they love about the band (live performance, production, etc.). The comments—at least the positive ones—are then posted on the band's Web site a few days after each listening session.

"This is the perfect way to not only connect with the fans MuteMath has, but to recruit new fans," says Perry Watts-Russell, senior VP of A&R at Warner Bros. A friend sending an MP3 with a note might prompt another friend to listen or download a track, but a friend talking about the great conversation he or she had with a band member on its tour bus after hearing an album could go a lot further in convincing someone to buy a CD or download a song.

Warner Bros. marketing director Brant Weil says the band will pursue other marketing and promotional opportunities aside from the listening sessions. "They had a song on the 'Twilight' soundtrack, which provided a good opportunity to get

going again," he says. "We made a video and started getting them on some summer festivals and stepped up our online cut-reach to fans. MuteMath fans have never really come from one place; some come from seeing them live, some from seeing their videos. So we have to reach out in multiple ways."

The band is known for distinctive videos, and Weil says it will continue to make them. "Their videos are really idea-driven, but not ridiculously flashy." For example, the video for "Typical" featured MuteMath playing the song backward. It was nominated for a Grammy Award for best short form music video in 2007.

"Even though MTV isn't the force it once was, the videos are still important," Weil says. "In a way, it's even harder to break through now. Instead of competing with a handful of other bands, you're competing with dancing wedding parties and keyboard cat."

The band will also tour all fall, revisiting the cities where it held listening parties. And even when the listening tour has wrapped up, MuteMath will still try to encourage core fans to keep in touch and spread the word. "We're thinking about sending a list of everyone's info around to all the people that came to each listening city in a city," Kookogey says. He hopes that fans will then use the list to arrange rides to shows and share strategies for telling their friends about the band.

Kookogey thinks the personal attention will reap major rewards. "You can't capture the sensation of meeting someone in person on the Web," he says. "Sure, the band could use social networks, and they do—but so do millions and millions of other bands. This sets them apart from everyone else."

Additional reporting by Emily Ahrens.

' "Backfire"—great fun song until you realize it applies to your personal life. But at least you can sing with it to your demise.'

' "CLIPPING"—LOVE THE BREAKDOWN... CAN'T WAIT TO SEE THIS LIVE. GREAT SONG! THE LYRICS MATCH THE SOUND.'

' "The Nerve"—Lyrical ingenuity meets instrumental prowess once again.'

' "THE NERVE"—DRUM BEATS ARE AMAZING. CHORUS IS REALLY IN YOUR FACE, IN A GOOD WAY.'

'Love the delayed bass/synth on "Clipping" and then that overlaid piano pulls it all together.'

'IF I COULD, I'D ATTEND EACH [LISTENING PARTY] JUST TO CONTINUE LISTENING TO THE CD UNTIL ITS RELEASE.'

Quentin

By Ann Donahue

It's the critical night for the heroine of your comedic-noir-World War II film, the evening when she unspools her plan to burn the leaders of the Third Reich to a crisp during a premiere at her Parisian movie theater. As the director, the question is, "What song do you play as she glams herself up for the night?" For Quentin Tarantino, the answer was obvious, and it elicited gasps and laughter from filmgoers at a recent screening: the era-inappropriate but lyrically astute "Cat People (Putting Out the Fire)" by David Bowie. •

Tarantino's latest film, "Inglourious Basterds," debuted Aug. 21, three days after its accompanying soundtrack arrived on Warner Bros. Records. Following the pattern established with his previous movies, including "Pulp Fiction" and "Kill Bill: Vol. 1," Tarantino uses an off-kilter mix of Ennio Morricone, Ray Charles and Elmer Bernstein, among others, as musical genres and era variations to underscore the mayhem onscreen.



Tarantino

You have some wild music in "Inglourious Basterds." How did you put it all together?

Part of my process when I'm making a movie is to just dive into my record collection. What I'm looking for is the rhythm of the movie or the beat of the movie. In the case of, say, "Jackie Brown," that's '70s soul. I'm finding pieces, and that keeps inspiring me to make the movie, actually.

Do you write scenes specifically for particular pieces of music?

I am always looking for some cool song that I could use as a big set piece. I'll finish work and I'll go into my record room and I'll put on some song, and literally, I can see it on the screen. I can project myself into a movie theater and I'm watching the scene onscreen and I'm hearing the music and I'm imagining an audience: either an audience of people I know who are digging it or an audience of people I don't know who are digging it—they're always digging it [laughs]. And it keeps reminding me that I'm making a movie.

Talk a little more about your record room.

My record room is set aside pretty much for vinyl. I have CDs, but they're lying around. Any CD I like, I have to buy it three times because I have no one place to put it. It's like a sock, it just gets eaten up by the laundry.

In the house that I bought, connected to the bedroom was a little nursery room—like if you had a newborn and you had them there close to you. I don't have that, so I literally turned it into what looks like a record store. I created bins that are in there, and there are a couple artists I have there by themselves—but everybody else is broken down by decades, and then all the subgenres that would happen inside those decades.

That's really anal-retentive.

It's like a record store [laughs]. In the '60s, there's like a psychedelic section, and then British Invasion, and stuff like that. The '70s would have soul as well, and this or that or the other.

But the biggest section, since I've been collecting them since I was a kid, is my soundtrack section. And in the soundtrack section, I go from normal films from A to Z, but then I have certain subgenres that are particularly unique in their music: spaghetti westerns, a blaxploitation section, a spy movie section and then a motorcycle movie section.

Is it easy for you to get the rights for these songs?

It's actually quite easy to get the rights now, because I'll use music that some people haven't heard that much before. Then after my movie comes out, it seems like every commercial in the world buys it. They can dou-

ble or triple and quadruple their income just by the exposure the movie gets it. That 5.6.7.8's song, "Woo Hoo" [from "Kill Bill: Vol. 1"], seemed like it was on every commercial for a long time.

Talk about some of the specifics from "Inglourious Basterds." What was behind the Bowie song?

I've always loved that song and I was always disappointed at how [director] Paul Schrader used it in "Cat People," because he didn't use it—he just threw it in the closing credits. And I remember back then, when "Cat People" came out, going, 'Man, if I had that song, I'd build a 20-minute scene around it. I wouldn't throw it away in the closing credits.' So I did [laughs].

It would be easy enough for me to hire somebody to write "The Ballad of Shosanna" [the heroine of "Inglourious Basterds"] if I wanted to, but I don't want my choices to hit the nail on the head. I want them to be glancing blows. The second-generation quality about it makes it more resonant. You're watching that scene and you're hearing the lyrics and you're actually surprised at how appropriate they are to her story. In its own way, I think that makes it play even more like interior monologue.

I [played] it on set when we [filmed] it. That's always really cool to do—you can't do it all the time, because you're probably recording sound at least half the time—but what's really fun when you do it is, not only do the actors respond to it, the whole crew responds to it. It's like they're watching the movie as we're making it. When you actually play the soundtrack and you can synch something up, the crew gets a glimpse of what the movie is going to be like, and it just thrills them.

And you used actual music from some German propaganda films of the era.

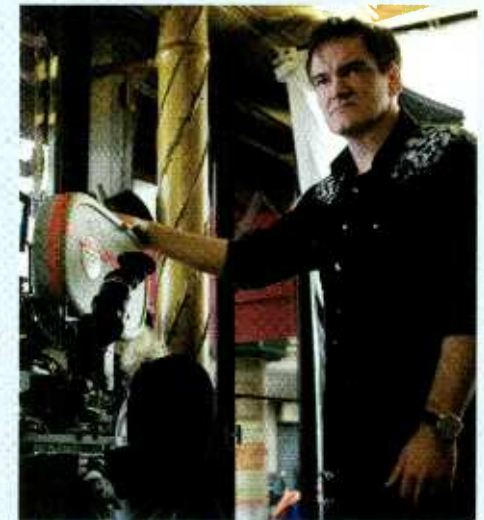
In particular, there's a song in there—the English title of the German song is "I Wish I Were a Chicken" ["Ich Wollt Ich Waer Ein Huhn"]. That's the third one on the soundtrack, with Lilian Harvey and Willy Fritsch, that's from a German propaganda film—it's actually a screwball comedy, but it was made under [German propaganda minister Joseph] Goebbels—that was called "Lucky Kids." And then the German song before that ["Davon Geht Die Welt Nicht Unter"] was performed by Zarah Leander, who was a huge, huge star in Nazi Germany. The thing that's very interesting about her is the way Bridget von Hammersmark [Diane Kruger's character] is in the movie—where she's this big German movie star, but she's actually working for England—there's rumors that Zarah Leander was doing the same thing, except for the Soviet Union.

He Shoots, He Scores

Quentin Tarantino has always been known for his deft placements of music, from using Stealers Wheel's "Stuck in the Middle With You" as an ear is being sliced off in "Reservoir Dogs" to playing "Battle Without Honor or Humanity" by Tomoyasu Hotei to set up a martial arts showdown in "Kill Bill: Vol. 1." And his choices have resulted in consistently strong sales. —AD

"Reservoir Dogs" (1992)	863,000
"Pulp Fiction" (1994)	3.5 million
"Jackie Brown" (1997)	321,000
"Kill Bill: Vol. 1" (2003)	502,000
"Kill Bill: Vol. 2" (2004)	196,000
"Death Proof" (2007)	103,000

SOURCE: Nielsen SoundScan



On a roll: QUENTIN TARANTINO on the set of 'Inglourious Basterds' (top); ELI ROTH (left) as Sgt. Donny Donowitz and BRAD PITT as Lt. Aldo Raine in the film (bottom).

What do Ennio Morricone and Lalo Schiffrin—who are both on the soundtrack—mean to you?

When you talk about the maestro [Morricone], you're talking about the greatest film composer that ever lived. Lalo Schiffrin—the first time I knew who he was was [when I heard] his soundtrack for "Enter the Dragon," which was so dynamic, and I always thought of him as the action guy. Now this is an adventure story, and I realized if I'm really going to do this genre justice, I have to blow up the guns of the Navarone [laughs]. And being able to use "Tiger Tank" from "Kelly's Heroes"—that really turned it into an adventure movie. No art film meditation, but literally an adventure film at that point.

How did you decide which of all the songs in the film go on the soundtrack album?

Making the soundtrack album itself is like another version of the movie, and it's not about using everything that you used—it's about using everything the way that you saw it in the movie. My ultimate thing is, "Can you play it without hitting skip?" If you put it on in your

car, which is where most people listen to stuff nowadays, can you just let it play?

And I still think of it in terms of albums. I still think of it in terms of side A and side B [laughs]. I'm happy to say that vinyl's making a comeback. I always made a big, big deal that the record companies that come out with my movies have to print vinyl—and wherever they sell it, we're going to be there. And Warner Bros. has always accepted that commitment to me that they will always make records for my movies.

You're obviously a movie music fan, but you've shown your love on TV as well. Are you going to go back as a judge on "American Idol" anytime soon?

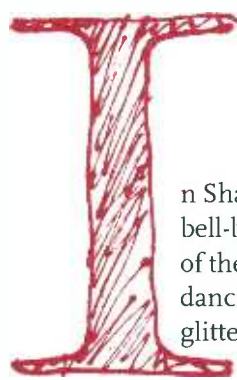
They have to ask me. [laughs] We'll see what happens. I really had a great time when I was the judge on it, because I was watching the show and I was judging them at home [laughs]. And I wasn't the nice guy judge, all right? All the celebrity judges were always really kiss-assy and I was like, "That ain't going to be me. I'm going to be like, 'You suck.'" ...



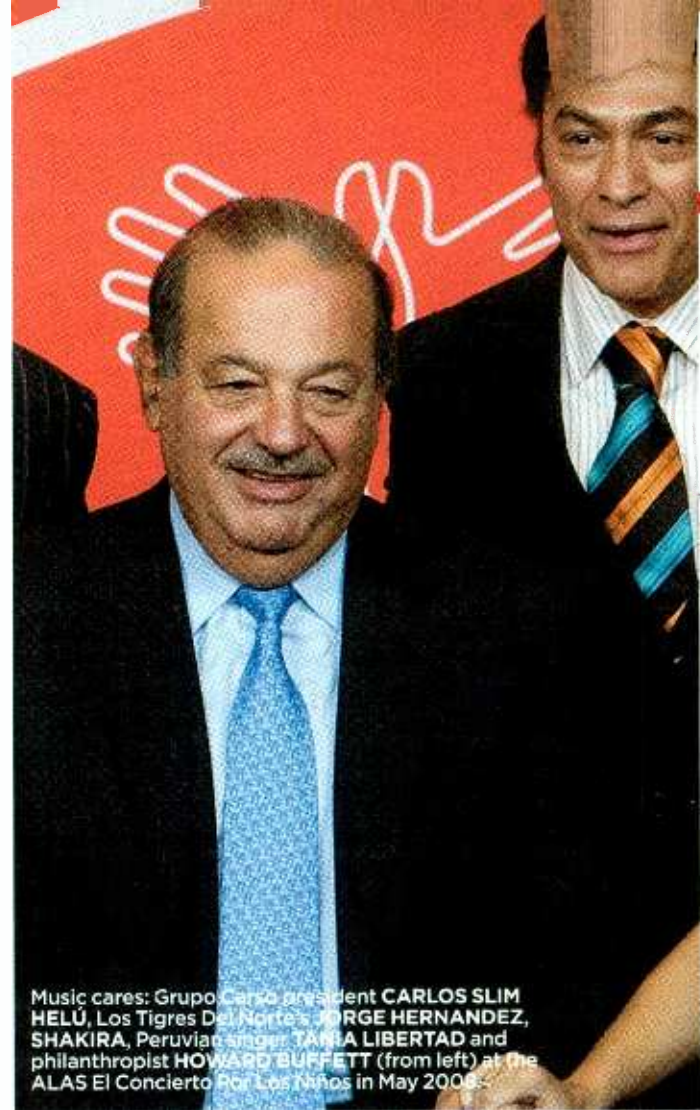
Women
The
Wild
Things
Are

WITH 'SHE WOLF'
SHAKIRA TRANSFORMS
ON A GLOBAL STAGE

BY AYALA BEN-YEHUDA
PHOTOGRAPH BY JAUME DE LA IGUANA



In Shakira's hometown of Barranquilla, Colombia, there's a 15-foot metal statue of her, wearing bell-bottoms and strumming a guitar. It was donated by a German sculptor in 2006, in the midst of the singer's wildly successful Oral Fixation world tour, which featured her jaw-dropping belly-dancing and a finale of "Hips Don't Lie" with Wyclef Jean. ¶ Shakira occasionally strummed a glittery guitar during the show, but by the time the statue was put up, she was far from the acoustic pop-rocker she'd been on her 1996 breakthrough album, "Pies Descalzos." And if the statue already was playing catch-up with her image in 2006, it barely captures her now. ¶ A preview of Shakira's third English album, "She Wolf," due Oct. 13 on Epic, reveals what may be some of her most club-oriented music to date: electronic pop with strong basslines and prominent world music textures, combined with a dose of in-your-face sex appeal. ¶ "I felt very curious and intrigued about the electro-pop world and everything it has to offer," Shakira tells Billboard by phone from her home in the Bahamas. "I wanted to make sure that this album was very bassy and that the kicks hit really hard, and I wanted to concentrate on the beat. But my music, to a certain extent, is very complex—because I always try to experiment with sounds from other parts of the world." Shakira produced and wrote the album, teaming with Pharrell Williams on production; other collaborators include Jean; John Hill, who's worked with Santigold; the Bravery's Sam Endicott; and Academy Award winner Jorge Drexler. Keyboardist Albert Menendez also co-wrote a song. ¶ It's one thing to cross over into the non-Latin market, as Shakira did nearly a decade ago. But it's quite another to maintain that crossover, particularly to the degree that Shakira has. She'll follow up her simultaneous worldwide release with a tour promoted by Live Nation, with whom she has a multirights deal (although Epic is releasing the album) that's intended to build her business as a whole. ¶ "For an artist in this day and age, and for an artist who is still early in their career, the challenge is: How do you conquer the world in a new way?" manager Ceci Kurzman asks. "How do you make sure that, now that the barriers have been dropped because of electronic media, how do you make sure that more people than ever can hear your music? There was a time you measured your success by the number of albums sold. And now you have such a broader scope."



Music cares: Grupo Carso president CARLOS SLIM HELU, Los Tigres Del Norte's JORGE HERNANDEZ, SHAKIRA, Peruvian singer TANIA LIBERTAD and philanthropist HOWARD BUFFETT (from left) at the ALAS El Concierto For Los Niños in May 2006.

WORLD RECORDS

Shakira's march to mainstream pop divadom began with "Laundry Service," her 2001 English-language album, which has sold more than 3.7 million U.S. copies, according to Nielsen SoundScan. "La Tortura," the first single from her 2005 album "Fijación Oral, Vol. 1," became the first Spanish-language video to air on MTV without an English-language version.

Shakira cemented her crossover with "Hips Don't Lie," a belated addition to her English-language "Oral Fixation, Vol. 2" album that went to No. 1 on the Billboard Hot 100 and in at least 10 other countries tracked by Nielsen Music Control. All in all, Shakira has sold 50 million albums worldwide, according to her label.

"What tends to happen with Latin stars is that they tend to have one big English-language record or two and then they revert back to making Spanish records," says Rob Stringer, chairman of Columbia/Epic Label Group. "She does a very good job of managing to synergize those two careers. Shakira is competing against iconic female artists and completely standing on her own, but she also has a career in Spanish as well, so she's completely unique in that respect."

What's always set Shakira apart from her peers, whether in the Latin or the mainstream world, have been clever lyrics peppered with ingenious fusions—from tango to bossa nova to Andean flutes to reggaeton. As she did on the remarkable "Ojos Así," a Middle Eastern romp with electric guitars from her 1998 album "Dónde Estan Los Ladrones?," Shakira looks east once again on "She Wolf."

In addition to the disco-influenced title track, there's "Good Stuff," a synthed-out snake-charmer punctuated by ululating and staccato beats; "Long Time," a percussive midtempo groove with a Roma-like clarinet bridge; and "Why Wait," a dancefloor scorcher by way of Led Zeppelin's "Kashmir." (Shakira worked on the arrangement with Hossam Ramzy, who had worked on "Kashmir" with Jimmy Page and Robert Plant.) "It's an electronic album generally speaking, but it does have different organic instruments that, combined with the synthesizers, create a different sort of ambience," says the two-time Grammy and seven-time Latin Grammy Award winner. "You've got to put together a nice meal and make sure the spices don't take over the main ingredient. And at the end of the day, it gives a nice flavor in your mouth."

'I THINK PEOPLE ARE CRAVING FANTASY'

Audiences worldwide will get a much bigger taste of Shakira as Epic prepares to release "She Wolf." Already, the title track is No. 1 on Billboard's Hot Latin Songs chart in its Spanish-language version, "Loba." The song's combined downloads and airplay in both languages have vaulted it to No. 12 on the Hot 100 this week. And "She Wolf" is No. 6 on Billboard's European Airplay chart.

A debut and one-day download giveaway of the "She Wolf" single at the ABC Music Lounge raised awareness of the track and kicked off a promotional partnership with the network for Shakira that will continue for months. Similar to the new single debut and ABC show appearances by another Epic priority, the Fray, Shakira's activities will include her "She Wolf" video cut together in a promo campaign for the new season of "Desperate Housewives," as well as appearances on "Good Morning America" and "Dancing With the Stars."

Shakira visited ABC's "The View" to promote the one-day free download, which Epic executive VP of marketing Lee Stimmel estimates resulted in hundreds of thousands of takers. The song should get even more exposure when the new fall TV season starts, as Epic pitched "She Wolf" synchs to a slew of networks, not just ABC.

In addition, Stimmel points out that Epic will make more use of iTunes as a marketing partner for this album than it did on Shakira's 2005 release, with a pre-order with exclusive content set to launch next month.

Even with vampires and werewolves being all the rage these days, Shakira says she hadn't heard of "Twilight" until she showed "She Wolf" to Epic president Amanda Ghost—who in turn made her watch "Twilight." "I loved it but I also found that it was, coincidentally, very appropriate," the "Harry Potter" fan says. "I think people are craving fantasy."

Shakira delivers that and then some in the "She Wolf" video, which also has a version in Spanish. In both videos, she writhes around in a cage, wearing a flesh-colored leotard and stilettos. Belly-dancing aside, this is a more unabashedly sexed-up presentation. (It also was YouTube users' third-most-favorite music video in August.) On the single and elsewhere on the album, there's a bluntness to her urges only hinted at in her previous work.

Shakira says the "she wolf" represents her being "a little more in touch with my desires and a little more empowered or encouraged to satisfy those desires and set them free. It's something that just comes with time. I probably would not have written a song like this when I was 20, but I do it now because it's the way I feel today. . . I find that this time around,

Hits Don't Lie

All of Shakira's top 10s on Billboard's Hot Latin Songs chart also reached the top 10 on the Billboard Hot 100—except one: "Underneath Your Clothes" only charted on the Hot 100.

—Keith Caulfield

SONG	HOT LATIN SONGS PEAK	DEBUT DATE	LABEL
"Estoy Aquí"	2	March 16, 1996	Sony Music/Sony Discos
"Donde Estas Corazon"	5	June 1, 1996	Sony Music/Sony Discos
"Se Quiere Se Mata"	8	March 22, 1997	Sony Discos
"Ciega, Sordomuda"	1 (three weeks)	Oct. 24, 1998	Sony Discos
"Tu"	1	Jan. 9, 1999	Sony Discos
"Inevitable"	3	April 3, 1999	Sony Discos
"No Creo"	9	March 11, 2000	Sony Discos
"Suerte (Whenever, Wherever)"	1 (seven weeks)	Sept. 22, 2001	Epic/Sony Discos
"Underneath Your Clothes"	9*	March 16, 2002	Epic
"Que Me Quedes Tu"	1	Nov. 30, 2002	Sony Discos
"La Tortura" (featuring Alejandro Sanz)	1 (25 weeks)	April 30, 2005	Epic/Sony Music Latin
"Hips Don't Lie" (featuring Wyclef Jean)	1 (eight weeks)	April 8, 2006	Epic/Sony Music Latin
"Te Lo Agradezco, Pero No" (Alejandro Sanz featuring Shakira)	1	Feb. 10, 2007	Warner Latina
"Beautiful Liar" (Beyoncé & Shakira)	3*	March 31, 2007	Music World/Columbia
"Loba (She Wolf)"	1 (two weeks)	July 18, 2009	Epic/Sony Music Latin

* Peak position on the Billboard Hot 100



Sweet Charity

Shakira's efforts to improve the education and health of Latin America's poorest children have practically made her a nongovernmental organization unto herself.

In November, she'll help present a regional early-childhood education proposal to heads of state at the Ibero-American summit in Portugal. "We have high expectations to get something really concrete for the kids," she says.

This comes on the heels of her Pies

Descalzos (Barefoot) Foundation, which Shakira founded in Colombia when she was 18, opening its fifth school in February (using proceeds from her touring) to serve the country's most impoverished children.

And last year, ALAS—the advocacy group founded by Shakira and other Latin artists in 2006 to get governments and private donors to commit to early-childhood development programs on the continent—held massive televised concerts with performances from two dozen top Latin acts to rally public support for the cause. Shortly before the concerts, ALAS secured a \$200 million commitment from Mexican tycoon Carlos Slim Helú and philanthropist Howard Buffett.

"The concerts were mainly to call the attention of an entire population, to commit governments and to commit the private sector to invest more and more money in child development programs," says Shakira, a Billboard Spirit of Hope Award honoree.

With her reputation as someone who walks the walk, it's no surprise that a brand that wants to align with Shakira "has to commit to supporting not necessarily her foundation, but [be] supportive of the platform," manager Ceci Kurzman says. "It goes well beyond fund-raising and financial contributions. It has to be a company that has a solid track record and a real commitment to the issues." —ABY

I'm writing with a little less prudeness."

The promotional campaign around the single began earlier this summer, with a series of viral, shaky-cam-like videos documenting "attacks" by a mystery monstress around the world. Epic partnered with Decon Media for the campaign, resulting in fans making their own videos; the official site for the campaign offered a downloadable kit with paw-print avatars and "Beware! She Wolf"-type banners that fans could add to their own social network pages. (Users can even add paw prints to their own photos to create a Loch Ness monster-type sighting.)

Another viral tool, FanManager, gave away codes for online ads, videos and purchase links, and fans were rewarded with Shakira prizes for embedding the codes on their pages. The single also was supported with outdoor billboards and stencils warning of the coming danger; be on the lookout for the wolf's "tracks" on the sides of buildings as well.

LIVE NATION BUILDING

Another key aspect to promotion this time around will be Shakira's multirights deal with Live Nation, whose involvement in fan clubs, touring and merch opens several cross-marketing doors not available on her last album, Stimmel says.

"It's in everyone's best interest to make sure that this record is successful. So they've been wonderful in terms of helping market to people who have bought tickets in the past," Stimmel says. "They have a massive database of Shakira fans and

people we want to make sure know the album is out."

Live Nation also sells merch through retailers that don't necessarily sell music—but could now, with Shakira. Conversations are under way about bundling merch with a CD or a download card at department, specialty and big-box stores. "This might be something you see more during Christmastime and into the first quarter, and certainly something you'll see during the tour," Stimmel says.

Another retail strategy is getting buyers more involved in Shakira's other business endeavors: the first shipment of albums will come with a fan club membership, upgradeable to a premium level.

Shakira's tour is a ways off, but her label and promoter are discussing how to offer the album to ticket buyers. Shakira's Oral Fixation 2006-07 world tour grossed more than \$42 million across 46 dates in North America and Latin America, as reported to Billboard Boxscore. In total, the tour grossed more than \$100 million worldwide, according to Kurzman. And nearly a decade after the "Latin explosion" of the early 2000s, Shakira's global audience—and her brand—are still ripe for growth.

It's the changing reality of the music business that led Shakira to sign a multirights deal with Live Nation, Kurzman says. But given that all of Shakira's albums to date—as well as "She Wolf" and a Spanish-language album likely to be released during her next tour—are with Sony, "we'll be working with them for as long as I can imagine," Kurzman says.

With Live Nation promoting Shakira's tours and handling her merchandise, and with two studio albums left in her current Epic contract, "we have two strong, strategic partners for the years to come . . . even though one comes from the record side and one comes primarily from the touring side. They are able to lend their resources from both sides, and she's been the beneficiary of that."

As far as what the Live Nation deal will offer two album cycles down the road, it's about growing all of the artist's businesses "holistically, instead of just putting them in the category of your record, your tour, your merch, your brands," Kurzman says. On the recording side, that could eventually mean artists embrace a flexible alternative to the biennial format of a 10-song album and take advantage of new formats and distribution outlets to put music into the marketplace, she says.

On the touring side, "it's less about the number of dates and more about how strategic we are. She's already an artist who does upwards of 140 shows a tour and hits five continents. It's not that there's a big drop-off or a space to fill," Kurzman says. In terms of broadening her reach, she cites eastern Europe, southeast Asia and the Middle East as territories with touring growth potential.

With two-thirds of Shakira's record sales coming from outside the United States, according to Kurzman, it's not surprising that marketing efforts for "She Wolf" involve partners worldwide, particularly in the mobile space.

Many details are still being worked out, but in the States, Shakira's relationship with Verizon—which sponsored her last North American tour—will continue in the near term with a mobile app to facilitate access to content and fan interaction with the artist.

In Latin America, handset maker Sony Ericsson and dominant regional wireless carrier América Móvil are onboard. Sony Ericsson will sell a phone preloaded with exclusive content, which could include videos, wallpapers and possibly a combination of songs from "She Wolf" and other exclusive Shakira tracks. América Móvil has run promotions across the continent in which fans can download the song and video to "Loba" over the air by texting special codes.

As far as signature product lines or endorsements, Kurzman says Shakira is unlikely to simply license her name to something she wasn't committed to for the long haul. "She feels there has to be an enormous quality-control criteria so she doesn't disappoint her fans, who have been so loyal and expect a certain level of quality," Kurzman says.

'LETTING MUSIC GUIDE ME'

Higher up on the to-do list are putting the finishing touches on the album and rehearsing for TV performances in the United States, Europe and Australia. A renowned perfectionist, Shakira spent a month trying out different mixes of the first single until she was happy with it. When she spoke to Billboard, she was still tweaking mixes on the album at the legendary Compass Point Studios in the Bahamas. The studio, where Bob Marley, U2 and the Cure have recorded, drew Shakira to the Bahamas to record and eventually to live.

It was that obsession with production details that made her and Williams a good match. "We work in different ways—he is very fast and very proactive," Shakira says. "When it comes to production, I think things through a little more and travel different roads before I make a decision or commit to something. I have commitment issues."

One thing she has no trouble committing to is activism on behalf of children living in poverty (see story, this page). Though she's not a protest singer, Shakira hasn't refrained from social commentary, including on her last album a song called "Timor."

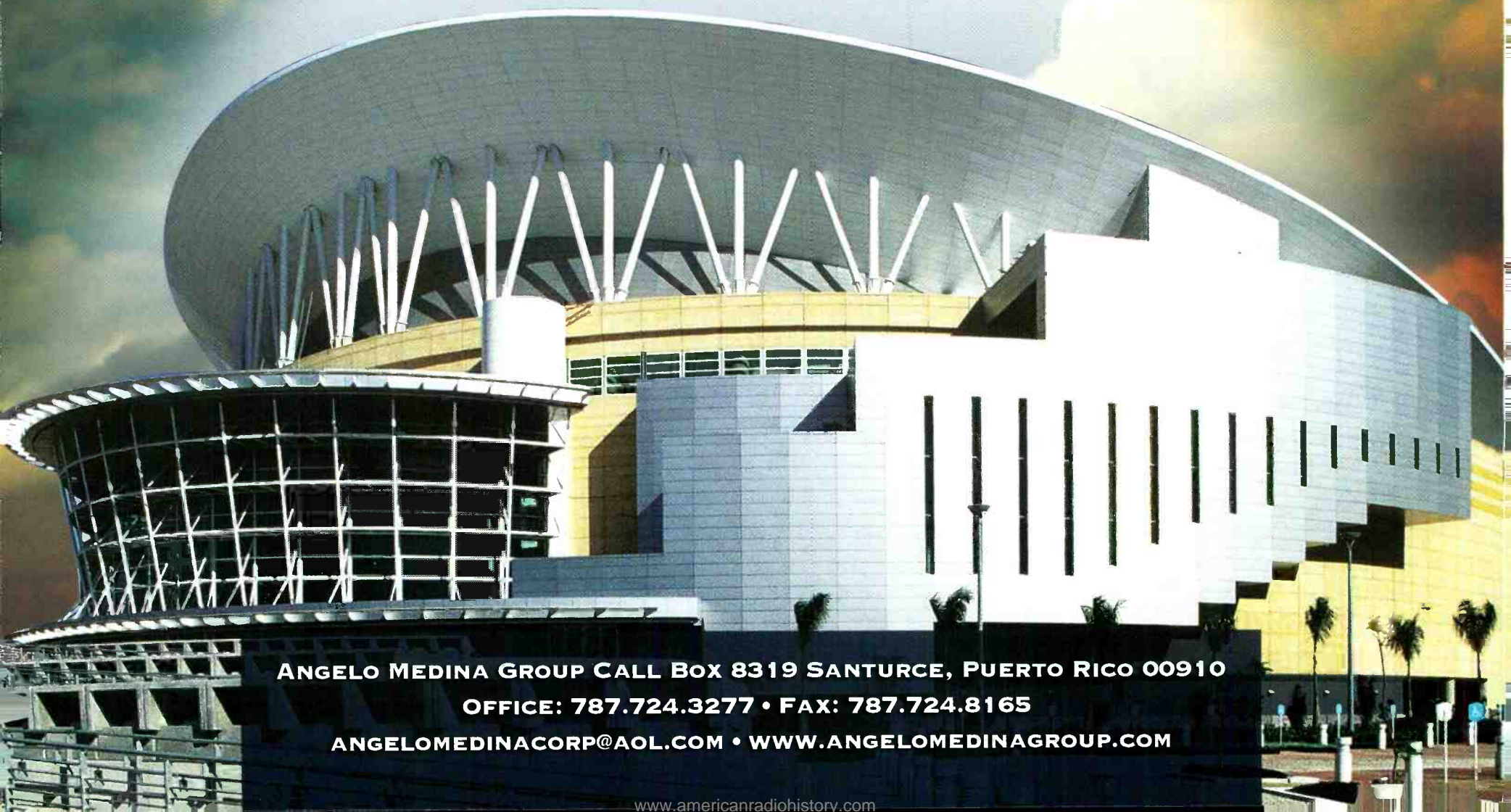
Will her international efforts to rally support and donations for early childhood development programs be reflected musically on "She Wolf"? "My biggest motivation was to make an album that people could just have fun with and forget about their troubles," she says. "I think I've found other outlets that have been very proactive. And I guess when that happens, the music just becomes music, and now I can use it for the purpose it's created for—to amuse and entertain people and also express other feelings, but things that are more personal. I'm letting music guide me." . . .

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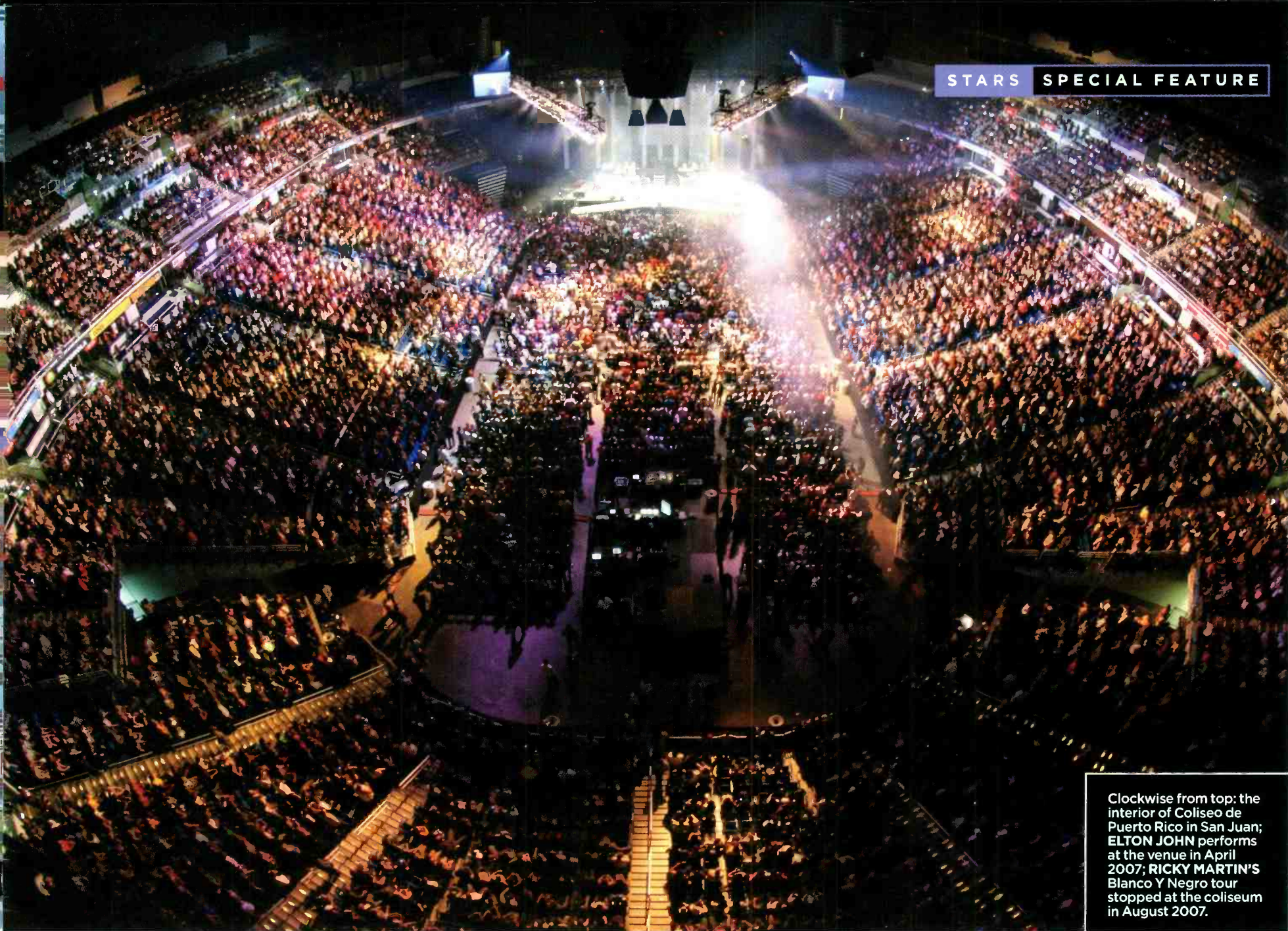
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Clockwise from top: the interior of Coliseo de Puerto Rico in San Juan; ELTON JOHN performs at the venue in April 2007; RICKY MARTIN'S Blanco Y Negro tour stopped at the coliseum in August 2007.

A WORLD-CLASS COLISEUM

COLISEO DE PUERTO RICO CELEBRATES ITS FIFTH ANNIVERSARY AS A MAJOR REGIONAL VENUE

BY LEILA COBO



MARTIN, JOHN: G.V. CRUZ/WIREIMAGE.COM



Island in the sun: Coliseo De Puerto Rico Jose Miguel Agrelot in San Juan, Puerto Rico, open since 2004, is the largest concert venue in Puerto Rico and a major draw for business and tourism.

DRIVING ECONOMIC GROWTH

COLISEO'S IMPACT SEEN ON TOURISM AND BUSINESS DEVELOPMENT

IN JUST FIVE years, the largest concert venue in Puerto Rico—formally known as Coliseo de Puerto Rico José Miguel Agrelot—has emerged as a premiere destination for Latin and international touring acts. ■ The Rolling Stones, Ricky Martin, Celine Dion, Luis Fonsi, Andrea Bocelli, the Jonas Brothers and Wisin & Yandel are just some of the top performers who have played the building. Upcoming concerts include Ana Gabriel (Sept. 5), Gloria Estefan (Oct. 10) and Kenny G (Nov. 7). ■ Last December, the urban bachata group Aventura did five dates at the coliseum. With total attendance of 76,034 and gross ticket sales of \$4.5 million, the group's five-night stand ranks as the fourth-highest Latin boxscore of the chart year, according to *Billboard* Boxscore.

The multipurpose building officially opened Sept. 4, 2004, with a capacity ranging from 2,000 seats for intimate performances to 15,695 for arena shows or 18,163 for boxing events. It's the largest and most modern venue in the region and a major incentive for tourism within and to the island, government officials say.

The coliseum has grossed \$125 million in ticket sales, with an attendance of 2.9 million, the venue reports.

The numbers are even more impressive when considering that the coliseum doesn't have an affiliation with a major sports team. And unlike most arenas in the United States, the venue wasn't specifically built to house a sports franchise (although it is built to NBA and NHL specifications).

Instead, the proposal for a state-of-the-art facility in Puerto Rico emerged when the island was bidding to become the site of the 2004 Olympic Games and an analysis of the existing facilities highlighted the need for a more modern, high-capacity venue.

"It was seen as an important urban revitalization project that would not only address the demand for a venue but would also impact tourism, retail and residential activity," says Jaime Lopez Villa, executive director of Puerto Rican Tourism and the Puerto Rican Convention Center District Authority, which owns the coliseum.

However, skepticism and controversy marked the coliseum's planning and construction. Critics noted that Puerto Rico already had an arena—the Roberto Clemente Coliseum (named after the late Pittsburgh Pirates baseball hero who died in a 1972 plane crash en route to help earthquake victims in Nicaragua).

Lopez Villa recalls that the coliseum was initially viewed as "another white elephant because it was a government facility and a sports facility" and potentially a money-losing project.

Indeed, after it was known that the 2004 Summer Olympics would go to Athens, political infighting delayed construction that began in July 1998. The building eventually was completed at a cost of \$248 million, totally financed by a branch of the government's development bank.

Initially, the coliseum was to be called El Coliseo de Puerto Rico, but the same year of its completion, it was renamed in honor of the beloved comedian José Miguel Agrelot, who had died earlier that year. Today, locals often refer to the venue as "El Choliseo" in honor of one of Agrelot's characters, although executives say they're open to the idea of a naming sponsor.

Once the coliseum opened in 2004, it took off, even without a sports team to guarantee attendance, and has remained self-sufficient, deriving its revenue

continued on >>p30

EXECS PRAISE COLISEO

VENUE'S ATTRIBUTES WIN INDUSTRY FANS

'The construction of this venue was very important for Puerto Rico's music and entertainment industry. Having an arena that's among the best in the world—and believe me, it is—is a big plus for Puerto Rico and an important step that solidifies us as an industry. And it also allows major artists who might not have come here before to do so.'

—ANGELO MEDINA, ARTIST MANAGER/CONCERT PROMOTER

'Every time I've worked with them I've had a great experience. Marc Anthony has played his last three shows there, and Victor Manuelle has also performed there. It is an amazing venue. They really try to cater to the artists' needs. Artists appreciate that they can pull off big productions with no issues.'

—BLANCA LASALLE, PRESIDENT, CREATIVE LINK

'All of us in Puerto Rico feel very proud of this building. It's raised the island's [profile] and production capacity which, in the end, allows everybody to have access to more and better shows.'

—TONY MOJENA, ARTIST MANAGER/CONCERT PROMOTER

'I love their security. It's an ideal venue in which to host press conferences. The rooms are very comfortable. From a press and publicity standpoint it's very easy to handle press, it allows you the opportunity to host good photo opportunities, and they have a very comfortable VIP area that's friendlier than that of many other arenas. It's a great venue.'

—MAYNA NEVAREZ, PRESIDENT, NEVAREZ COMMUNICATIONS

'I had the honor of working in the first show staged at El Choliseo. It was Robi "Draco" Rosa's *Al Natural* tour, produced by Angelo Medina Enterprises. There was a hurricane warning in effect and there was no power or air conditioning. Draco nevertheless rehearsed, and we were all anxiously waiting. Medina always said the show had to go on, and so it did. We put on the first show and it was a sellout. ■ In the many years I've been in the entertainment industry, I've had the opportunity to work in great arenas like Madison Square Garden and American Airlines Arena, among others. Given that Puerto Rico is such a musically rich country, and one that has produced so many great musicians and athletes, we were prepared to also have a great venue like this one. Today, five years after its opening, we've seen the results.'

—NANETTE LAMBOY, OWNER, ARTIST SOLUTIONS

Compiled by Leila Cobo.

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Top talent: Coliseo De Puerto Rico draws concert dates for international superstars, such as AKON, who performed there on March 24, 2007.

piece of the area's economic development.

Since its opening, the coliseum has hosted 508 events of which nearly half, 217, have been concerts. There have also been 108 sporting events and 81 family events.

Coliseum executives have plans to further promote tourism and have already sold travel packages to several concerts, most recently for performances by the Jonas Brothers.

Lopez Villa notes that although the coliseum doesn't have a professional sports team, its revenue is comparable to a venue that does.

"I attribute that to various reasons," he says. "The Puerto Rican market has strong purchasing power and can afford to back world-class events." And, he adds, it's a market with a passion for music and entertainment.

The coliseum now hosts approximately 100 events per year and its business model is similar to that of other major arenas in working with several corporate sponsors. For example, the venue has 26 corporate suites, three sponsored lounges (Chivas, Coors Lounge and Silver Bar) and a VIP lounge sponsored by Dewar's. Local partners include Pepsi, the daily newspaper El Nuevo Dia, Banco Popular and Chrysler.

Although the government owns the facility, SMG books the building, working with local and international promoters. However, all shows must have at least a partnership with a local promoter to play the coliseum.

In the next five years, Lopez Villa says, he expects the coliseum to become increasingly important for the island and its economy.

"It [offers a] perfect combination of concerts and sports events, because it fulfills a social function and also one of the objectives of this administration," he adds, "which is to position Puerto Rico as a real world-class destination for entertainment and sports tourism." ...

from >>p28 from attendance and sponsorships.

Ownership of the venue was transferred to the Convention Center District Authority of the Commonwealth of Puerto Rico, although it is run by the entertainment and convention venue management firm SMG, which manages more than 70 arenas worldwide, among other properties.

Because of its location next to the island's convention center, the coliseum has become one of the anchor assets of the district and, together with the convention center, is seen as the center-

AT A GLANCE: COLISEO DE PUERTO RICO

Here are highlights of the Coliseo de Puerto Rico José Miguel Agrelot since its opening on Sept. 4, 2004.

Attendance: 2.9 million
Number of events: 508
Gross ticket sales: \$125 million
Maximum single-event capacity: 18,163
Highest-grossing single event: The Rolling Stones (\$3.2 million)
Highest-grossing multiple event: Aventura (\$4.5 million)
Best event attendance: WWE Smackdown-Survivor Series tour (17,717)

Food/beverage record event: The Rolling Stones; 24,729 beers and 13,093 mixed drinks were sold in three hours.

Act with most shows played: Wisin & Yandel and Ricky Martin, with eight shows each

Amenities: 26 corporate suites, 1,000 club seats, two party suites, one VIP sky-box, three sponsored lounges; one VIP lounge, 26 food concessions and bars, two meeting rooms, one press room

CLEAN AND GREEN

VENUE MOVES TO PROTECT ENVIRONMENT

As part of its goal to be viewed as a state-of-the-art venue, the Coliseo de Puerto Rico has made major moves to go green. The initiative dates back to 2007 and also involves the venue's governing body, the Authority of the Convention Center District, focusing on the "Four R's": recycle, reuse, reduce, reforest.

According to coliseum GM Wesley Elizabeth Cullen, the venue has already reduced energy consumption by 20% by using such measures as more efficient light bulbs, movement sensors to turn off lights in unoccupied areas and zone controls for air conditioning units.

The venue's recycling program includes items ranging from paper and plastic to cooking oil. Plates, napkins and non-metal cutlery used in corporate suites are recyclable, as is all office paper. Many items are reused, from office supplies to silverware and drinking glasses. The coliseum has also eliminated the use of paper cups.

In a particularly noteworthy move, the venue has installed machinery to convert humidity in the atmosphere into drinking water.

These actions, Cullen says, "reduce the cost of office supplies and have also created awareness among our employees." Indeed, coliseum staffers have planted trees in the back of the property as part of a reforestation venture.

Cullen says other green initiatives are under way, including the installation of electric valves to reduce water and energy expenditures and more efficient lighting in parking areas. —LC

Celebramos el Quinto aniversario

del Coliseo de Puerto Rico "José Miguel Agrelot"

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ASHLEE SIMPSON
AVENTURA
BACKSTREET BOYS
BARNEY MUSICAL CASTLE
BILLY JOEL
BON JOVI
BOSTON
BRYAN ADAMS
CELINE DION
CHICAGO & AMERICA
HIGH SCHOOL MUSICAL
IL DIVO

CHRIS ROCK
COHEED & CAMBRIA
DEF LEPPARD
DONNA SUMMER
DRACO
DREAM THEATER
DURAN DURAN
ELTON JOHN
FRANCO DE VITA
GLORIA ESTEFAN
GUNS N' ROSES
GUSTAVO CERATI
GWEN STEFANI
HECTOR THE FATHER

JOURNEY
JOWELL & RANDY
JUAN LUIS GUERRA
KC & THE SUNSHINE BAND
KORN
LA SECTA ALL STAR
LAURA PAUSINI
LJONEL RICHIE
LUIS MIGUEL
MARCO ANTONIO SOLIS
MEGADETH
MICHAEL BOLTON
MOTLEY CRUE
OLGA TANON & FRANCO DE VITA

PAPA ROACH
PINK FLOYD LAZER SPECTACULAR
RBD
RICARDO ARJONA
RICARDO MONTANER
RICHIE RAY & BOBBY CRUZ
ROBERTO ROENA
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LATIN MUSIC
TOURING

Latin Touring Industry Gets Creative In Uncertain Times

BY AYALA BEN-YEHUDA


It wasn't so long ago that Latin music fans seemed happy to fork over top dollar to see their favorite acts. They still are, but in a recessionary economy, value has become the name of the game—and fans are getting pickier about what they'll pay for. ■ That's as close as one will get to a general statement about the Latin touring world, with acts as diverse as Luis Miguel, Los Fabulosos Cadillacs, Jenni Rivera and Wisin & Yandel catering to vastly different audiences, as well as shows north and south of the border.

continued on >>p35




Clockwise from top left: NATALIA JIMENEZ at the 2007 Latin Grammy Awards; MARCO ANTONIO SOLÍS at the Coliseo Centenario in Torreon, Mexico, in June; DADDY YANKEE at Chile's Vina Del Mar festival in February; SHAKIRA at San Juan's Coliseo de Puerto Rico May 2.

JIMENEZ: KEVIN WINTER/GETTY IMAGES; SOLIS: ARMANDO MARIN/JAM MEDIA/LATINCONTENT/GETTY IMAGES; DADDY YANKEE: MARCELO HERNANDEZ/LATINCONTENT/GETTY IMAGES; SHAKIRA: G.V. CRUZ/WIREIMAGE.COM




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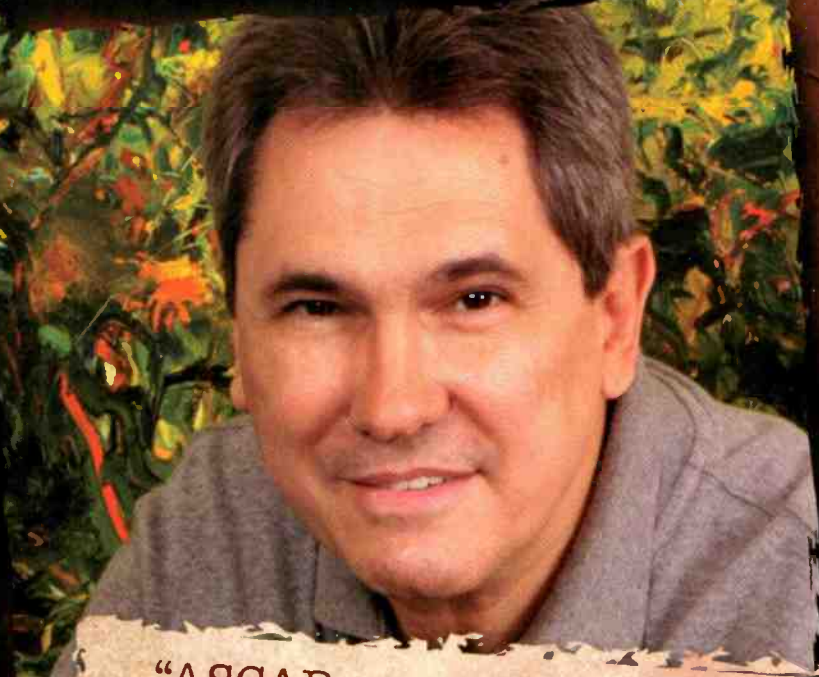
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Promoter EDGAR BALDIRI (left) and DADDY YANKEE

and Camila as two touring acts he's betting on for later this year, in addition to a rare combination of marquee names on one bill—Pepe Aguilar and Marco Antonio Solís. While some in the industry grumble that Latin superstars don't set aside their egos often enough to share billing with other artists, Aguilar and Solís are a package on 11 dates of their respective tours this fall.

Crucial to keeping prices within reach are sponsors, which Frias says haven't deserted the Latin market en masse despite the recession. "Corporate America didn't get out of the game, but I did see them pull back," says Frias, whose clients have included Corona, Pepsi, Verizon, Toyota, Sauza and Anheuser-Busch. "They had strict guidelines or requests to cut some programs. Maybe it was a lesser investment or a shorter length, but I didn't see anyone just pull out." In his negotiations with sponsors for next year and in conversations with his colleagues, "there is an impression that they may come back

even stronger to make up for what was lost."

NYK's Kaduri paints a darker picture on sponsorships, which he says brands have cut by about 75%. Nor does he think big acts have gotten the message yet about lowering their fees. But on the

brighter side, Latin acts are selling out arenas in places like Turkey and Israel, where Perales and Julio Iglesias are doing shows. While America's recession has affected the global economy, consumers abroad are less likely to react by cutting entertainment, Kaduri says. "I think in America we get panicked from every small thing," he says.

Edgar Baldiri, who promoted 14 sold-out Daddy Yankee shows in Latin America on the reggaetón star's Talento de Barrio tour this year, agrees. A former advertising man, Baldiri says a concerted effort to maintain media coverage of the artist well before his visit helped maintain interest in the tour. And while some sponsors "have gotten scared," growth industries in the region like telecom and cable companies did get involved, as did

casinos, banks, car rental companies, department stores, beverages and at least one airline.

Latin America has provided many more opportunities for reggaetón acts to tour than the United States, with radio programmers more open to playing the genre, Baldiri says.

"Even though the countries have been affected by the recession, we haven't been affected," Baldiri says, noting that average ticket prices ranged from \$25 to \$150. "People go to concerts. I don't know where they get the money."

LATIN MUSIC TOURING

'THE SMARTEST THING ALL OF US CAN DO IS BE MINDFUL OF TICKET PRICES.'

—MICHEL VEGA, WILLIAM MORRIS ENDEAVOR ENTERTAINMENT

economy tanked, "we saw a pattern emerge wherein the highest-price tickets were still selling, and the cheap seats were selling, but the middle-priced seats weren't moving as much."

AEG Live/Goldenvoice VP of Latin talent Rebeca Leon says that while she's generally still selling front to back—that is, with the higher-priced seats selling first—"there's a limit. You can't go crazy on the ticket prices."

There's evidence that the Latin concert industry may be adapting and getting creative with pricing. High-priced VIP packages, already popular in the general market, are finally landing in the Latin world. Wisin & Yandel's Oct. 10 show at Los Angeles' Staples Center, for example, offers two such packages: one with an "excellent reserved seating location," a gift bag, tour laminate, lanyard and souvenir tour ticket for \$259 and a floor-seat version that also includes a meet-and-greet and a separate VIP check-in and entrance for \$489.

Leon says the more expensive VIP package sold out completely during its presale, while the cheaper VIPs are 70% sold.

Vega (who doesn't represent Wisin & Yandel) is already working on putting together a variety of VIP packages for a Latin pop act next year. Elements could include a meet-and-greet, digital content from the show, a deluxe CD and preferred parking. "That allows us to be able to offer some of the other tickets at a more reasonable price for other fans," Vega says.

The average ticket price on Wisin & Yandel's tour is \$45, says Leon. At the Staples show, regular tickets are offered at five price tiers, from \$36 to \$101.

Closer to showtime, a willingness by artists to heavily promote in each market has made the difference in selling out shows by Juanes and Maná. (The latter even pumped gas with Univision Radio morning host Piolín.) "Those days leading up to Juanes' and Maná's shows, we sold 20%-30% of the tickets," Leon says.

United Talent Agency's John Pantle cites La Quinta Es:acion

from >>p33 With fewer acts competing for the Latin ticket dollar, and with artists having to offset their expenses with fewer shows, prices have historically been higher for a Latin concert ticket in the U.S. than they are for a comparable mainstream act. But the market "is very price-sensitive right now," says promoter John Frias of Frias Entertainment.

Fans are still willing to pay to see a veteran artist like Vicente Fernandez, Raphael, Armando Manzanero or Jose Luis Perales. But even so, "If I want to see these five shows, instead I'll see three, or two, or one," says Arie Kaduri, president of NYK Productions, adding that it's more difficult these days for an act to play multiple dates in one market.

Industry observers are looking forward to 2010, when a slew of major Latin artists are expected to go on tour, including Juanes and Alejandro Sanz—and possibly Shakira and Ricky Martin, who will both have new albums out. "The smartest thing all of us can do is be mindful of ticket prices," says William Morris Endeavor Entertainment VP/head of Latin music Michel Vega. "In the Latin market for years, the cheapest seats were the hardest ones to sell." But when the

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Starting small: Los Angeles band MONTE NEGRO builds a fan base one coffeehouse at a time.

TESTED DEVELOPMENT

Emerging Alternative Acts Become A Growing Niche In Latin Touring

BY AYALA BEN-YEHUDA

The Flying M Coffee Garage in Nampa, Idaho, isn't the first place one would think to route a Latin tour. But on a Sunday afternoon last August, bilingual rock band Monte Negro played to a capacity crowd of less than 100 people on the MTV Tr3s-sponsored Circo Rocktastico tour (with the May Fire and Astra Heights). "They sold out of food," the band's then-manager Gil Gastelum recalls. "I thought it was fantastic. But that is what you have to do sometimes to connect the dots on a Latin alternative tour—play wherever you can."

Developing Latin acts are a niche within a niche in the United States, and unlike the dozen or so veteran Latin arena artists, booking them is a tougher sell. That's particularly true in Latin alternative, Gastelum says, which some talent buyers don't understand is far from traditional Latin music—and which Latin clubs think of as rock.

Also for relatively unknown acts, "a lot of promoters don't know them and don't want to book them to bigger venues or open for other acts because it'll add to their expenses," says Elena Rodrigo, who now books Monte Negro. The Los Angeles-based band is on a 20-date U.S. tour of clubs and bars until Sept. 4.

"We know we'll end up with practically no money," Rodrigo says. "The main purpose of this is to create the fan base and create the circuit."

While Live Nation and AEG Live have smaller venues (like the House of Blues and Club Nokia) that regularly host smaller Latin acts, packaging developing artists together and building their eventual ability to tour on their own is also key. Rebeca Leon, VP of Latin talent for AEG Live/GoldenVoice, put Sony acts Reik and Camila together on a U.S. tour a couple of years ago and has since taken each of them solo. "We don't want to be in a business that only has five or six headliners," Leon says. "People think they can tour here because they are getting airplay and they're visible . . . [but] if you want to have success with the immigrants here and the kids, the generations after the immigrants, you've got to

hit home first."

A developing act that was particularly successful this year was Colombian artist Fonseca. By keeping ticket prices low, playing the right size venues, and with Western Union as a co-title sponsor, Fonseca scored nine sellouts on his 14-show North American tour. The trek grossed about \$400,000 and laid the groundwork for future U.S. shows.

Having a smaller act opening for a name artist "is not practiced as much in the Latin world as much as it is in the general market," says William Morris Endeavor Entertainment VP/head of Latin touring Michel Vega. "As an industry I don't think we're supporting tomorrow's megastars yet."

In a twist on the opener concept, Mexican singer/songwriter Ximena Sariñana, who did her first U.S. tour earlier this year, opened for Jason Mraz in Spain in July. Sariñana recorded Spanish vocals and a video for Mraz's song "Lucky," originally an English-language duet with Colbie Caillat; Sariñana's version is being promoted to radio in Spain and Mexico, where Mraz is seeking a fan base. "You've got to make sure that opening doesn't make you look smaller," Sariñana's manager Amir Agai says, adding that a label sticking with an act through various singles is just as important.

Still, Agai acknowledges that putting developing acts on tour is nearly always a loss, since big sponsors usually won't get behind them. "It's an investment, but you have to get them touring."



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,041,576 (\$4,266.350) \$247.57/\$49.51	U2, GLASVEGAS, THE HOURS Millennium Stadium, Cardiff, Wales, Aug. 22	66,538 sellout	Live Nation Global Touring
2	\$5,290,103 (\$3,190.990) \$248.67/\$91.18	U2, GLASVEGAS, THE HOURS Hampden Park, Glasgow, Scotland, Aug. 18	50,917 sellout	Live Nation Global Touring
3	\$5,147,896 (\$3,120.140) \$247.48/\$49.50	U2, ELBOW, THE HOURS Don Valley Stadium, Sheffield, England, Aug. 20	49,955 sellout	Live Nation Global Touring
4	\$5,041,001 \$99.50/\$74.50/ \$44.50	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Gillette Stadium, Foxboro, Mass., Aug. 15	57,890 sellout	Kraft Entertainment, The Messina Group/AEG Live
5	\$3,843,639 \$197.50/\$131.50/ \$101.50/\$31.50	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Ford Field, Detroit, Aug. 22	49,215 sellout	DLI Entertainment, The Messina Group/AEG Live
6	\$2,147,756 \$49.50	PHISH The Gorge, George, Wash., Aug. 7-8	43,437 44,000 two shows	Live Nation
7	\$1,965,348 \$226/\$156/\$96/ \$66	JIMMY BUFFETT & THE CORAL REEFER BAND Atlantic City Boardwalk Hall, Atlantic City, N.J., Aug. 23	13,648 sellout	Live Nation
8	\$1,943,634 \$66	PEARL JAM, BAD RELIGION United Center, Chicago, Aug. 23-24	29,449 two sellouts	Jam Productions
9	\$1,409,090 \$46.50	PHISH Toyota Park, Bridgeview, Ill., Aug. 11	30,303 sellout	Jam Productions
10	\$1,281,768 (\$1,396.292 Canadian) \$50.49/\$36.26	KINGS OF LEON, THE WHIGS General Motors Place, Vancouver, Aug. 15-16	26,853 two sellouts	Live Nation
11	\$1,274,653 \$137.50/\$37.50	JIMMY BUFFETT & THE CORAL REEFER BAND DTE Energy Music Center, Clarkston, Mich., Aug. 13	15,645 sellout	Palace Sports & Entertainment
12	\$1,133,213 \$80/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Comcast Theatre, Hartford, Conn., Aug. 13	24,087 sellout	Live Nation, The Messina Group/AEG Live
13	\$1,109,275 \$100.58/\$24.99	COLDPLAY, ELBOW, KITTY DAISY & LEWIS Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 7	18,830 sellout	Live Nation
14	\$1,085,652 \$64.50/\$29.50	DAVE MATTHEWS BAND, DONAVON FRANKENREITER Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 8	24,937 sellout	Live Nation
15	\$1,072,764 \$49.50	PHISH Darlen Lake Performing Arts Center, Darlen Center, N.Y., Aug. 13	21,773 sellout	Live Nation
16	\$1,032,628 \$250/\$175/\$140/ \$95	BETTE MIDLER The Colosseum at Caesars Palace, Las Vegas, Aug. 18-19, 22-23	8,689 14,720 four shows	Concerts West/AEG Live
17	\$1,032,541 \$79.50/\$49.50/ \$20	KEITH URBAN, TAYLOR SWIFT Wachovia Center, Philadelphia, Aug. 1	15,379 sellout	Live Nation
18	\$1,023,357 \$192.50/\$31.50	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS Nikon at Jones Beach Theater, Wantagh, N.Y., Aug. 1	13,264 13,805	Live Nation, Haymon Entertainment
19	\$997,943 \$97.50/\$35	COLDPLAY, AMADOU & MARIAM, KITTY DAISY & LEWIS Verizon Wireless Amphitheater, Maryland Heights, Mo., July 24	19,055 21,000	Live Nation
20	\$969,110 \$350/\$95	VAN MORRISON DAR Constitution Hall, Washington, D.C., Aug. 6-7	5,629 6,460 two shows	Live Nation
21	\$968,245 \$250.75/\$20.75	BEYONCÉ, RICHGIRL Izod Center, East Rutherford, N.J., July 24	10,435 13,702	Live Nation, Haymon Entertainment
22	\$945,183 \$43/\$42.50	PHISH Shoreline Amphitheatre, Mountain View, Calif., Aug. 5	22,021 sellout	Live Nation
23	\$934,644 (\$1,030.524 Canadian) \$91.83/\$31.52	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Molson Amphitheatre, Toronto, Aug. 20	16,101 sellout	Live Nation, The Messina Group/AEG Live
24	\$925,328 \$89.50/\$14.11	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Comcast Center, Mansfield, Mass., July 24	16,747 19,900	Live Nation
25	\$920,722 \$89.50/\$69.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC Mandalay Bay Events Center, Las Vegas, Aug. 1	10,694 sellout	Live Nation
26	\$916,697 \$78/\$39.50	NO DOUBT, MATT COSTA Neal S. Blaisdell Center, Honolulu, Aug. 11-12	14,219 two sellouts	Goldenvoice/AEG Live
27	\$905,170 \$97.50/\$35	COLDPLAY, ELBOW, KITTY DAISY & LEWIS Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 6	19,422 sellout	Live Nation
28	\$903,518 (\$998.230 Canadian) \$84.90/\$26.97	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Scotiabank Place, Ottawa, Aug. 19	12,331 sellout	Live Nation, The Messina Group/AEG Live
29	\$891,358 (\$976.574 Canadian) \$87.39/\$28.98	DEPECHE MODE, PETER BJORN AND JOHN Molson Amphitheatre, Toronto, July 24	16,128 sellout	Live Nation
30	\$889,700 \$70/\$40	DAVE MATTHEWS BAND, OLD CROW MEDICINE SHOW Blossom Music Center, Cuyahoga Falls, Ohio, July 29	18,894 20,351	Live Nation
31	\$886,463 \$150/\$18.90	LIL WAYNE, YOUNG JEEZY, SOULJA BOY TELL'EM & OTHERS Susquehanna Bank Center, Camden, N.J., July 31	24,979 sellout	Live Nation, Haymon Entertainment
32	\$885,768 \$90/\$10	NO DOUBT, PARAMORE, THE SOUNDS Shoreline Amphitheatre, Mountain View, Calif., July 25	22,011 sellout	Live Nation
33	\$857,956 \$79.50/\$29.50	JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC Save Mart Center, Fresno, Calif., Aug. 5	14,381 sellout	Live Nation
34	\$826,053 \$125/\$79.50/ \$59.50/\$27.75	DEF LEPPARD, POISON, CHEAP TRICK DTE Energy Music Center, Clarkston, Mich., July 24	15,543 sellout	Live Nation, Palace Sports & Entertainment
35	\$816,097 \$103.50/\$41	COLDPLAY, ELBOW, KITTY DAISY & LEWIS Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 27	15,200 25,277	Live Nation

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ON THE ROAD

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Agent Takes Wisin & Yandel To A New Level In Tour Marketing



Big bump: WISIN & YANDEL now play big venues like American Airlines Arena in Miami.

Reggaeton duo Wisin & Yandel is breaking new markets, driven by savvy booking and an imaging effort spearheaded by manager Edgar Andino and agent Juan Toro, partner in the New York-based Relentless Agency.

A veteran of more than 35 years in the Latin management and touring businesses, Toro has worked with acts including Menudo and current Relentless clients Ruben Blades, Daddy Yankee, Gilberto Rosa and Victor Manuelle. He has overseen Wisin & Yandel's touring efforts for about four years. The Puerto Rican duo has grown from the club/theater level to an upcoming U.S. arena tour promoted by AEG Live, set to begin Sept. 17 at American Airlines Arena in Miami.

The U.S. tour comes on the heels of a hugely successful run in Mexico that saw "very impressive" ticket sales, according to Toro. "I have not seen any artist, especially a Puerto Rican act, penetrate the Mexican market in that way since Menudo."

When Toro came onboard in 2005, Wisin & Yandel were relatively unknown outside of the underground reggaeton circuit in Puerto Rico and the United States, and to a lesser degree in Latin America, Toro says.

Through targeted branding, licensing and marketing efforts, the duo is now achieving what Toro calls "reverse crossover." "We decided not to go after a major non-Latino audience. We decided not to convert this into a pop act," he says. "Really, pop artists are made. Basically the market dictates who becomes a pop artist and who doesn't. We ended up working in other areas that would make them more visible in the Latin market, particularly in the youth and urban markets."

Though there was demand for Wisin & Yandel's live performances, Toro says he held them back when he first started working with the duo. "I decided not to sell dates and concentrate more on the music, more on the marketing end, and it's really not what a traditional agent would do," Toro says. "But I've been blessed—or cursed—that I originally got into

this business through management, so I think more like a manager than I do an agent."

When Relentless did start booking a few shows, "we were very particular about the type of events we would do because I have been doing this for many years. I have a lot of contacts, and I put them together with the right promoters, and that's key," Toro says. "We look for guys that are established, guys that have vision, guys that will invest in the artists' career. And what ended up happening in six months' time was we went from \$10 [per ticket] to maybe \$30 or \$50."

It didn't hurt that Wisin & Yandel had some hot songs, particularly the breakout hit "Rakata" in 2005 from the Lunny Tunes compilation "Mas Flow 2" (Machete). "They've had what I felt were much better songs, but this song had all the elements. We really worked this song," Toro says. "We made sure the song was placed in the right stations, the events we did were the right type of events. Every event was particular to its instant."

The duo's current album, "La Revolucion" on WY/Machete, incorporates diverse musical influences into the reggaeton sound. "They wanted to show that there is a revolution in the music industry and they're the leaders of that revolution," Toro says. "I think what is happening is people are appreciating the music because it's not the usual static reggaeton beat, it's more complex musically."

The more mature sound is exposing Wisin & Yandel to a broader base, Toro believes, and has attracted the attention of mainstream promoters, specifically AEG Live. Rebeca Leon, the promoter's VP of Latin talent, is running point for AEG on the tour.

"We're working with them because we felt they really understood what we were looking for," Toro says, adding that he traditionally works more with independent promoters. "They know the particulars for every market, the nuances. They understand the difference between Mexican, Colombian, Venezuelan, Peruvian, Puerto Rican audiences."

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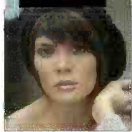
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GRAY ALBUM
David Gray makes a fresh start

42



BRAND ON THE RUN
The many platforms of Kany García

42



NORTHWEST-SIDE
Grynch steals Seattle hip-hop's heart

43



SUITE MUSIC
Top producers remix Jackson 5 catalog

46



MUSICAL DEBATE
Terence Blanchard sets life's 'Choices' to music

47

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RESISTANCE IS FUTILE

Muse Plans Global Takeover

A lead single about a proletarian revolt against the global banking crisis. A teaser campaign involving a worldwide musical treasure hunt. And an album that ends with a three-part, fully orchestrated symphony about an alternative theory of the creation of mankind. Is Muse the only young, stadium-filling rock band that could get away with this?

"I think 'get away with' is the key," singer/guitarist Matt Bellamy says with a laugh, regarding the band's new album, "The Resistance." The set will be released internationally Sept. 14 and a day later in the United States by Warner Bros. Records.

"The Resistance" is Muse's fifth album, but the first for which the band took charge of production duties. It's also the first that Bellamy,

drummer Dom James and bassist Chris Wolstenholme recorded in one place—a warren of converted cellars on the edge of Lake Como in northern Italy, where Bellamy now lives.

The first single, "Uprising," released digitally Aug. 4 in the United States, is an anthemic, shuffle-beat stomp with lines postulating approvingly about how "the fat cats had a heart attack." It debuted on the Billboard Hot 100 at No. 81 and on Billboard's Rock Songs chart at No. 15.

Prior to "Uprising" the band had unveiled another track, "United States of Eurasia," as part of an international treasure hunt in which the band hid USB sticks containing portions of the song in seven cities. On its Web site Muse.mu, it supplied fans with clues to the

sticks' locations in Paris, Berlin, Moscow, Tokyo, Hong Kong, New York and Dubai. Once all had been discovered and their contents uploaded to the site, the song was pasted together and made available for streaming.

"We wanted to make sure that we super-serve the fans," says Matthieu Lauriot-Prevost, senior VP of international marketing at Warner Music International, adding that before the label did any "deals with specific platforms, we were servicing the Web site because we really want the fans to be there first."

Fans who pre-order the album from the official site are signed up to the Join the Resistance club, which entitles them to seven weeks of exclusive free video and audio downloads.

Songwriting for the album began in early

2008, with recording originally scheduled for that summer. Instead, the band accepted offers to tour South America, South Africa and the Middle East, a trip that proved influential for Bellamy.

"I remember listening to music I'd never heard before in Dubai—stuff that certainly had an effect on songs like 'Eurasia,'" he says. "And going to tango bars in Brazil . . . that gave us musical ideas that wouldn't have happened if we didn't do that tour."

The creation of the album's climactic, fully orchestrated "Exogenesis: Symphony Parts I-III," meanwhile, dates in part to the writing period around the band's third album, "Absolution" (2003), and was further catalyzed by Bellamy's contribution to the soundtrack for Clive Owen's 2008 thriller "The International."

"I hope it'll surprise people with the subtlety of the orchestration," Bellamy says. "I don't think 'Exogenesis' is deliberately flamboyant in any way. Although if someone was to read the song title, they'd probably expect some really '70s prog-rock, Rush-style symphony."

Live, Muse is "warming up" with three weeks supporting U2 in the United States starting Sept. 24, while the American promo campaign kicks off with a Sept. 13 appearance at the MTV Video Music Awards. The band will also play two hometown shows Sept. 4-5 in Teignmouth in Devon, England, before a European arena run in late October.

The stage sets at those gigs will feature "Escher-esque towers with lots of stairs" and "elements you'd associate more with either circus or ballet," according to Bellamy, all of which should go some way to maintaining the band's rep as one of the world's greatest live acts.

The band's last studio album, 2006's "Black Holes and Revelations," sold 590,000 copies in the United States, according to Nielsen SoundScan, and 810,000 in the United Kingdom, according to the Official Charts Co.—but Lauriot-Prevost is confident even bigger things await.

"Muse is ready to explode and go to the next step everywhere in the world," he says, adding that the label and Muse's North American management firm Q-Prime have "serious plans to break America big."

"If Muse can play a 50,000-seater stadium in Paris, why not play football stadiums in many other countries?" he asks. "With the new music I am confident there is no limit." ●●●

LATEST BUZZ

>>>R.E.M. PREPS LIVE ALBUM

R.E.M.'s "working rehearsals" in Ireland for its 2008 studio album, "Accelerate," are the subject of the group's new live album, "R.E.M. Live at the Olympia," which arrives Oct. 27. The two-disc set, helmed by "Accelerate" producer Jacknife Lee, was recorded during July 2007 at the Olympia club in Dublin. "Olympia" features prerelease versions of multiple "Accelerate" tracks, R.E.M. rarities and two songs ("Staring Down the Barrel of the Middle Distance" and "On the Fly") that didn't make the album. The set is R.E.M.'s second concert souvenir in three years, following 2007's "R.E.M. Live."

>>>JAY-Z ANNOUNCES GARDEN SHOW

Jay-Z will give a benefit concert at New York's Madison Square Garden on Sept. 11, the day his 11th studio album, "The Blueprint 3," hits stores. The concert will raise money for the New York Police and Fire Widows' and Children's Benefit Fund, a charity created to support the families of police officers and firefighters who have died in the line of duty. Fuse will broadcast the concert. The first two singles from "Blueprint 3"—"D.O.A." and "Run This Town"—peaked at No. 24 and No. 3 on the Billboard Hot 100, respectively.

>>>HANSON PLANS TOUR

Although Hanson's new album likely won't be released until next spring, the sibling trio plans to unveil new music on its fall tour. The new album, the group's third for its own 3CG label, was recorded mostly at Sonic Ranch in Torriño, Texas, and Hanson produced it without any co-writers. "Stand Up, Stand Up," a new EP that features the album track "Worlds on Fire" plus acoustic versions of four other songs, will also accompany the tour, which kicks off Sept. 30 in the group's hometown of Tulsa, Okla. Hello goodbye, Steel Train and Sherwood are supporting.

Reporting by Mariel Concepcion and Gary Graff.



Piano man: DAVID GRAY

ROCK BY PAUL SEXTON

All Change

A New Dawn For David Gray

Artists with longtime fan bases and comfortable lifestyles rarely volunteer for complete makeovers, but British singer/songwriter David Gray has opted for an overhaul of his professional life for his seventh album.

For "Draw the Line," due Sept. 14 internationally and Sept. 22 in the United States, Gray has a new band and fresh label deals for North America and the rest of the world.

Previously with ATO for North America and Warner Music—first on East West and then Atlantic—elsewhere, Gray funded the recording of "Draw the Line" himself through Jht Records, the label/production company he co-owns with manager Rob Holden. The album has now been licensed to Fontana-distributed Downtown's new Mercer Street imprint in North America and Polydor/Universal elsewhere.

"This stems back to before [my 2005 studio set] 'Life in Slow Motion,'" Gray says. "There were some huge deals on the table, around the world, to extend for a few records. We were staring at a check that would have sorted us out for the rest of our lives, but it just didn't feel right."

"You could kid yourself when the money landed in your bank that you were still doing everything you'd ever wanted to do," he adds. "But somehow the game would be over. We chose the risky route of funding this record ourselves, to see what was going to be happening [in the industry] on the other side."

Meanwhile, Gray reconnected with former guitarist Neill MacColl and replaced longtime drummer Craig "Clune" McClune with Keith Pryor. The end result of all this change is a confident album, with Gray writing more observationally and less introspectively than of late. Standouts include the lead single, "Fugitive,"

with its distinctive piano and guitar motifs, and stirring duets with Annie Lennox ("Full Steam Ahead") and Jolie Holland ("Kathleen").

It's now been 10 years since his fourth album, "White Ladder," slow-burned its way to multimillion sales worldwide, including 2.4 million copies in the United States, according to Nielsen SoundScan, and 2.9 million in the United Kingdom, according to the Official Charts Co. Follow-ups "A New Day at Midnight" (2002) and "Life in Slow Motion" have sold 604,000 and 414,000, respectively, stateside and 1.2 million and 700,000 in the United Kingdom.

Now Downtown CEO Josh Deutsch says he is eager to bring him back to "White Ladder"-style prominence by "reconnecting him to his fan base and introducing him to a new generation of David Gray fans."

Gray made a couple of early U.S. visits, playing six shows at Downtown's New York studios over three nights for select media, notably music supervision and licensing heads. American TV appearances include "Late Show With David Letterman" and "Live With Regis and Kelly," according to Deutsch.

At home, Gray plays U.K. and Irish dates starting Sept. 14 at London's Roundhouse before an October North American tour. Confirmed U.K. TV slots include "National Lottery" Sept. 5.

"We're very excited to have David on Polydor," says the label's U.K. senior marketing manager Emma Powell. "You can tell how excited he is; it really comes across on the record."

Gray agrees. "This album was phenomenally exciting to make," he says. "I would die for every centimeter of it." ●●●

LATIN BY LEILA COBO

BE KANY

A Latin Singer/Songwriter Brands Herself

With the face of an ingénue and the lyrical bite of a social commentator, Kany García debuted in 2007 as part of a new crop of Latin female singer/songwriters. She struck a nerve, selling 57,000 copies of her debut, "Cualquier Día," in the United States, according to Nielsen SoundScan, and winning the 2008 Latin Grammy Award for best new artist.

Beyond the artistic success, she has become something of a poster child for a new business model—García is the first artist signed to a management deal by Day 1, Sony Latin's artist development company.

Now, as she readies the Sept. 22 release of her second album, "Boleto De Entrada," García and her managers are

looking to solidify her as a musical brand.

"Boleto De Entrada" is receiving traditional radio promotion but is also backed by a series of innovative marketing and awareness campaigns by brands that include Dove, Ford, Coors and Centennial, a Puerto Rican wireless carrier. All campaigns play on García's identity as a multifaceted songwriter, as exemplified by the album itself.

"This album defines me to a fault," García says. "I'm a different person at home, on the stage and as a composer. And I wanted my album to have different facets."

"Boleto De Entrada," which was produced by Colombian Andrés Castro, veers from a reggae-tinged, danceable first single to acoustic, pared-down ballads. The arrangements for many of the tracks were created in the studio, after multiple takes of each



GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SWEET WILLIAM

The U.K. alt-rock band Sweet Billy Pilgrim recorded its second album, "Twice Born Men," in the lowly environs of singer Tim Elsenburg's garden shed home studio. Now the Buckinghamshire, England-based trio is riding high, following its July 21 inclusion on the Barclaycard Mercury Prize shortlist.

"Twice Born Men" debuted in the United Kingdom March 16 on former Japan frontman/solo artist David Sylvian's indie label Samadhisound. It received a nationwide release Aug. 3 through a sales/distribution/promotion deal with EMI. Prior to the Mercury nomination "Twice Born Men" had sold 400 copies, according to the band's London-based man-

ager Adrian Molloy. But a further 2,000 copies were shipped to U.K. retailers the week after the nomination, EMI Label Services VP of Europe Mike Roe says. A North America digital release on EMI is imminent: Alternative Distribution Alliance will handle physical distribution, but a release date isn't yet confirmed. The album will have an October Japanese release on the indie P-Vine.

"It is a real mixture of electronica and really beautiful soundscapes building into, and amalgamating with, glorious choruses and melodies," Roe says. He adds that a U.K. media campaign has been rolled out in advance of the Sept. 8 Mercury Prize ceremony in London. The band, booked by London-based William



Branded: KANY GARCÍA

The campaign includes press, radio, posters and billboards as well as in-stores with García in Wal-Mart stores, where she will sign her album and promote Dove's products. In addition, 100 girls will be chosen to participate in a self-esteem chat with García. Wal-Mart will also feature García in its "Soundcheck Acceso Total" series, for which artists record an exclusive acoustic live show and an inter-

view that are promoted online and in stores.

García's multiple sponsorships, however, are designed to promote the artist herself, rather than a particular track. Dove, for example, is using García's image for a Spanish-language campaign titled "Ama Tu Belleza" (Love Your Beauty), which, like other Dove campaigns, seeks to raise women's self-esteem.

view that are promoted online and in stores.

"Brands see her as a real, credible artist," says Paula Kaminsky, VP of marketing for Sony U.S. Latin.

For example, Ford Puerto Rico has previously featured García in a campaign featuring singer/songwriters, and she was also tapped to work with the Susan G. Komen for

the Cure breast cancer organization.

Centennial, which in 2007 used García in a multimedia campaign promoting a contest to find new talent, will once again use her as the face of the competition and has filmed spots with her. A Coors Puerto Rico campaign is also in development.

"Kany does what every singer/songwriter, male or female, should do, which is remain very true to themselves and be unique and write about things that they care about," says Ruben Leyva, managing director of Sony U.S. Latin.

Indeed, at a time when other singer/songwriters like Shakira and Nelly Furtado are charting with uptempo dance songs, García is following the beat of her own drum with the sound and sentiment most associated with the tradition of Latin songwriters with powerful voices.

"I have two totally different careers," García says. "I consider myself a composer, but I also consider myself a singer, independent of my writing." ...

Morris Endeavour, is playing European festival dates throughout the summer with a U.K. tour scheduled for the autumn. Sweet Billy Pilgrim is currently unpublished.

—Richard Smirke

>>> COMPANION PIECE

The journey by Tinariwen's members from gun-toting rebels in the Sahara Desert to playing the world's most prestigious concert stages is one of the most extraordinary in popular music. Once part of an armed insurrection by Tuareg tribesmen against the West African government of Mali, they eventually put down their weapons in favor of electric guitars.

Now comes the band's fourth album of African blues-rock, "Imidiwan: Companions." Released in late June on Independiente in the United Kingdom and Europe to glowing reviews, it's due Oct. 12 in the United States on World Village.

"Over the past seven years they've played more than 700 concerts in Europe, North America, Japan and Australia and done most of the world's big rock festivals," the band's U.K.-based manager Andy

Morgan says. "That's made them one of the most popular and best-selling African groups on the planet."

Morgan says U.K. sales of Tinariwen's last album, 2007's "Aman Iman (Water Is Life)," stand at 41,000 copies. A 35-date European tour is set for October, with U.S. shows planned for February 2010. Morgan says the band's worldwide booking agent is David Flower at Sasa Music in London. Publishing is by Emma Productions, published by EMI Music Publishing/Annie Reed Music.

—Nigel Williamson

>>> KARNIVOOL TIME

The Western Australian five-piece Karnivool's career has been something of a thrill ride of late. The alt-rock act found itself flying high on the national Australian Recording Industry Assn. albums chart after its second album, "Sound Awake" (released June 5), debuted at No. 2. The set, on Karnivool's own Sony Music-distributed label Cymatic Records, has been certified gold (35,000 copies).

Previously, however, Karnivool had been carving a niche away from the mainstream.

The band's self-released debut, "Themata" (2005), had an unspectacular sales opening, but the act's Sydney-based manager Heath Bradby says the title track has surpassed 770,000 plays on the band's MySpace page and the album is now approaching gold status.

Karnivool, Bradby says, appeals to people who like their music "heavy and smart—and they've been excellent at engaging a community through the Internet." The national youth broadcaster Triple J has also been a big supporter of "Sound Awake."

Published by EMI, the band plays U.K. shows in September and October. Karnivool is booked by Billions Australia (Australia), TKO Agency (North America) and Primary Talent International (Europe/Japan).

A U.S. digital EP, "Set Fire to the Hive," through Sony Independent Network/RED—provisionally set for a Sept. 1 release—will precede late-September shows in Los Angeles and New York, with "Sound Awake" slated for a February 2010 release.

"We're going to spend as much of next year over there as we can," Bradby says.

—Lars Brandle

6 QUESTIONS

with GRYNCH
by CORTNEY HARDING

A hip-hop track about a 23-year-old Volvo sounds like a joke, but Seattle artist Grynch is totally sincere when he raps, "I've laughed in that car/I've cried in that car/Knock on wood, man, I'll probably die in that car." The emerging rapper, who's been getting heavy airplay on Seattle's tastemaking radio station KEXP, has released an album and an EP, and has been featured on several mixtapes. His next album, "Chemistry 1.5," which includes tracks from his "Chemistry" EP and several new songs, will be released Oct. 6.

1 You grew up in Seattle and went to Pacific Lutheran University in Tacoma, Wash.—not exactly a typical hip-hop background. How did you get interested in rap?

I grew up listening to the radio and a lot of West Coast hip-hop—Snoop and Dre and Warren G, all those guys. I was really into gangsta rap, even though I'm the least gangsta person ever. I started writing rhymes as a kid and just kept working at it. Seattle also has a great hip-hop scene, and when I was in col-

3 Everything you've released so far has been on your own. Are you looking for a label, or do you want to keep doing it yourself?

I'm working on my next album right now, and I'd love to work with the right label. I'm doing lots of research and trying to find a good fit; for example, I love Rhymesayers. I think I've done well on my own so far. I've gotten a lot of great shows and blog love and connected with people through social networks, but I feel like I'm hitting my capacity.

4 You play at clubs normally associated with indie rock, such as Chop Suey and Showbox. Is it hard to convince more rock-centric bookers to put you on bills?

Honestly, people are chill for the most part. More clubs in Seattle are booking hip-hop. For a while it was hard, but now bookers have realized there is an audience they need to get. I've played shows with all types of bands, and I've been fortunate enough to open some great shows. I opened for Nas at Showbox, and I'm opening for the Clipse later this year.

5 Your lyrics are honest and self-deprecating; your best-known track, "My Volvo," is a love letter to your '86 Volvo. Why stay honest and not spin yarns about babes and sports cars?

Man, I'm from [middle-class Seattle neighborhood] Ballard. There is nothing bling or gangsta about someone from Ballard, and I just can't front like that. It doesn't make sense to me to lie about who I am or what I love. I rap about my car and the fact that Ballard is gentrifying and Denny's is now a condo building because that's what I know. Don't get me wrong, I listen to Jay-Z and I love hearing him talk big, but at least he really lives it. A lot of guys, it's all borrowed for the photo shoot.

6 What are your plans for the rest of the year? Will you be touring?

I'm doing a West Coast tour in November and playing some shows in Seattle. I know I need to get out of Seattle more, though—I'm going to be in New York for CMJ, and I need some shows, so if anyone wants to book me, hit me up [laughs]. ...



lege, I spent a lot of time going back and forth between Seattle and Tacoma, which doesn't have such a hot scene [laughs].

2 For a city known mostly for grunge and indie rock, why do you think Seattle has a strong hip-hop scene right now?

The hip-hop scene in Seattle is incredibly diverse—you've got people from all walks of life coming out, and it's really welcoming. Groups like Blue Scholars are blowing up, and they're willing to help others out and pull them up, too. It's happening slowly but surely.

KEXP is also instrumental. The commercial hip-hop station is OK—they have a Sunday-night show for local music, but that's about it. But KEXP has shown huge love to the local alt-rap scene. They take risks with their programming and mix stuff up.

ALBUMS

POP

A FINE FRENZY

Bomb in a Birdcage

Producer: Lukas Burton

Virgin Records

Release Date: Sept. 8

With a Tori Amos mane of tomato-red hair, a gauzy voice made to deliver her bookish lyrics and more than 1 million followers on Twitter, A Fine Frenzy leader Alison Sudol is ready for her close-up. The band's second album, "Bomb in a Birdcage," builds on the more ethereal qualities of its 2007 buzz-heavy debut, "One Cell in the Sea," by focusing as much on drums as on Sudol's percussive piano playing. The added energy suits her melodies well. Such tracks as "What I Wouldn't Do," "Electric Twist" and the first single, "Blow Away," churn like giddy summer romances, nailing the delicate balance of charming and smart. Hand claps, swirling guitars and Sudol's coquettish voice create a shoegaze-meets-folk mashup that usually bears a British stamp (see the Sundays, Lush). Sudol can still deliver an acoustic bleeder, like the album closer, "Beacon," but "Bomb in a Birdcage" shows there's much more up her billowy sleeve.—*KM*



PHISH

Joy

Producer: Steve Lillywhite

JEMP Records

Release Date: Sept. 8

"Got a blank space where my mind should be/Got a Cliff Bar and some cold green tea," Phish frontman Trey Anastasio sings on "Stealing Time From the Faulty Plan," the second track on the band's ebullient new album, "Joy." Phish masterfully marries freedom and form on its first studio release since 2004's "Undermind," combining the best elements of its jazz-inspired outings with an acute attention to song structure. The result is a collection that succeeds on multiple fronts, and one sure to please both the avid fan and casual listener. With strong production by studio titan Steve Lillywhite, the band effortlessly switches between jangle (the sentimental, Allman Brothers-esque "Backwards Down the Number Line") and jam (the nearly 14-minute, early-Pat Metheny Group-sounding "Time Turns Elastic"). And on the title track, Anastasio pays moving tribute to a sister lost too soon. "Joy" is a journey not to be missed.—*JR*

ROCK

RODRIGO Y GABRIELA

11:11

Producers: Rodrigo Y Gabriela, John Leckie

A TO Records

Release Date: Sept. 8

There was a slight novelty aspect to the way the Mexican guitar duo Rodrigo Y Gabriela dazzled listeners on their self-titled second album in 2006. The pair's guitar chops were undeniable, but flashy versions of Led Zeppelin's "Stairway to Heaven" and Metallica's "Orion" obscured the broader array of fleet-fingered virtues the duo brought to the table. Not so on "11:11," which is more sophisticated, flowing and diverse. The 11-track set loosely pays tribute to other string players, obviously in some cases (the nod to Jimi Hendrix's "Voodoo Chile" in "Buster Voodoo") and more subtly in others, such as the Paco De Lucia echoes of "Master Maqui," with guests Strunz & Farah. Testament's Alex Skolnick brings electric fire on "Atman," an Arabic-flavored homage to the late guitarist Darrell "Dimebag" Abbott, and light hints of piano add to the textures of the John Leckie-produced title track. "11:11" is another winning showcase of exotic instrumental brilliance.—*GG*



WHITNEY HOUSTON

I Look to You

Producers: various

Arista/RCA Music Group

Release Date: Aug. 31

The imminent release of Whitney Houston's "I Look to You" (her first studio album in seven years) keeps prompting the elephant-in-the-room question: How does she sound? Well, Houston turns in a solid performance on this 11-track set. And it underscores her still-considerable gift for delivering the emotion in a song, which is especially showcased on the title track/lead single. While Houston may not top her iconic performance of "I Will Always Love You," she more than holds her own on this R. Kelly-penned ballad about finding strength in the face of adversity. She gets her party swerve going on the album's standout cut about appreciating a significant other, "Million Dollar Bill," produced by Alicia Keys and Swizz Beatz. Another keeper is the midtempo, relationship-themed "Like I Never Left" featuring Akon. Primarily comprising up- and midtempo selections—including an amped-up cover of Leon Russell's "A Song for You"—"I Look to You" finds Houston channeling the self-assured singer she exhibited on 1998's "My Love Is Your Love." The set is a nice welcome back and a new beginning for the singer.—*GM*



BLK JKS

After Robots

Producer: Brandon Curtis

Secretly Canadian

Release Date: Sept. 8

Johannesburg natives BLK JKS (pronounced "blackjacks") have been creating stateside buzz since performing at South by Southwest and appearing on the cover of the Fader magazine last year. Produced by Secret Machines' Brandon Curtis, "After Robots" justifies the blogosphere hype by offering a wholly unique sound that veers among prog rock, funk and jazz. Songs like "Molalatladi" and "Lakeside" rely on lilting vocal harmonies that recall tribal chants, while "Kwa Nqinjetje" is an epic with slowly unraveling arrangements. At the heart of the album's combination of genres is BLK JKS' South African influence, manifested in the band's use of polyrhythms and a driving horn section. Although the set's complex instrumentation finds BLK JKS occasionally losing their footing, their confidence in their craft largely covers up any glaring errors. "After Robots" positions the act as an organic, impressive response to the African influence in American rock music.—*JL*

LATIN

OS MUTANTES

Haih Or Amortecedor

Producer: Sergio Dias

Anti-

Release Date: Sept. 8

Os Mutantes' "Haih Or Amortecedor" may not be the Brazilian band's comeback since its '60s/'70s tropicalia heyday, but the set does mark its first studio recording in 35 years. (The past decade has seen a pair of profile-raising compilations, plus a critically hailed CD/DVD documenting a 2006 reunion concert.) Even with the hiatus, the effort is remarkable for its maverick spirit and pop unorthodoxy. Though sung in Spanish (Tom Zé contributed lyrics), the musical delights here are universal: "O Careca" displays the band's sultry tropicalia sound, "Querida Querida" is a big-band oom-pah meets psychedelic garage cut, and the jangly "O Mensageiro" is almost Byrdian pop as filtered through the Flaming Lips. Sole remaining founding member and frontman Sergio Dias has conceived a multicolored universe where anything seems possible.—*FM*

BLUEGRASS

YONDER MOUNTAIN STRING BAND

The Show

Producer: Tom Rothrock

Frog Pad Records

Release Date: Sept. 1

Yonder Mountain String Band retains its traditional bluegrass sound on "The Show," but the Colorado-based quartet has widened its commercial appeal by incorporating elements of rock and punk. Straying from

the usual string accord of past albums, the band emphasizes its latest addition, drummer Pete Thomas (from Elvis Costello & the Imposters)—the song "Complicated" showcases a percussion-heavy sound previously unknown to Yonder fans. "Honesty" is another instrumentally commendable track, clocking in at more than eight minutes long. The blend of instruments and vocals will translate well into live performances, particularly



PITBULL

Rebellion

Producers: various

Mr. 305/Polo Grounds/J/RCA

Release Date: Aug. 31

You either love or hate Pitbull's music, and sometimes a little of both when listening to the same album. As with the Miami rapper's past releases, his newest set, "Rebellion," is a mix of infectious dance hooks and rapid-fire rhymes—some are clever and fun, others are just plain graphic. In addition to the hits "I Know You Want Me (Calle Ocho)," "Hotel Room Service" and "Krazy," the album's most accessible songs are "Across the World" and "Can't Stop Me Now." Amid the frenetic dance beats and endless metaphors for orifices and organs, "Across the World" is a wide-eyed, gentle pop song about becoming an international star; "Can't Stop Me Now" is an intriguing listen, with a strong guitar and soaring background chorus. But the head-scratcher is the closer "Daddy's Little Girl," an ode to "the ones that have been raped, the ones that grew up fatherless, but still found a way to raise their kids to do the right thing."—*ABY*

THE BILLBOARD REVIEWS

SINGLES

with "Belle Parker" and "Fingerprints," which double as radio-friendly tracks. Although Yonder doesn't stray lyrically from its standard she-devil gripes, it successfully bends musical expectations and delivers a powerfully varied instrumental experience.—*SH*

SOUL

MAYER HAWTHORNE

A Strange Arrangement

Producer: Mayer Hawthorne
Stones Throw Records

Release Date: Sept. 8

Listing Curtis Mayfield, Smokey Robinson and Barry White as influences, up-and-coming soul singer Mayer Hawthorne isn't your typical freckled face from Ann Arbor, Mich. His debut album, "A Strange Arrangement," appears to pay tribute to these legends. Confident in his abilities, Hawthorne handled most of the instrumentation while also writing and recording the majority of tracks on his own. His regretful croon in the debut single, "Just Ain't Gonna Work Out," will have the ladies swooning, while "Your Easy Lovin' Ain't Pleasin' Nothin'" will have listeners jazzed up and aching to cut a rug. The almost a cappella "Green Eyed Love" completes the album, providing Hawthorne the opportunity to say a soulful, bittersweet goodbye.—*LM*

DANCE

SIMIAN MOBILE DISCO

Temporary Pleasure

Producers: James Shaw,
James Ford

Wichita Recordings

Release Date: Sept. 15

Hot on the heels of its 2007 debut, "Attack Decay Sustain Release," the English production pair Simian Mobile Disco return

with a collaboration-heavy set that begs for dancefloor play. "Temporary Pleasure" aims for the disco-driven electronica of Basement Jaxx and Hercules & Love Affair, and the combination of guest vocalists and animated beats once again proves exciting. The duo of James Shaw and James Ford build their rhythms with synthesizer stabs and balanced percussion, keeping each of the 10 tracks immediate without being overpowering. Jamie Lidell's soulful voice squeals under distortion in "Off the Map," and Hot Chip's Alexis Taylor adds warmth to the starry "Bad Blood." The title track offers a heavy dose of fun to techno fans, and Simian Mobile Disco's full-lengths should only improve from here.—*JL*

COUNTRY

RADNEY FOSTER & THE CONFESSIONS

Revival

Producers: various
Devil's River Records

Release Date: Sept. 1

Radney Foster's "Revival" reminds listeners why he's the artist that Texas, alt-country and hip mainstream country acts aspire to be. A thematic masterpiece, the set—Foster's first on his own Devil's River Records—is as well-written and -performed as they come. The opening track, "A Little Revival," is a guitar-slinging, drum-thumping call to worship, while "Forgiveness" is a compelling call for clemency. "I Made Peace With God" is a touching tale that captures the fear a father faces when he might lose a child ("I asked for just one life, but it was two he saved"), and "I Know You Can Hear Me" is a moving memorial to Foster's father who died in 2008. The beauty of these 13 songs is that it comes from a personal place, but Foster's presentation makes it accessible to all.—*KT*

COUNTRY

LADY ANTEBELLUM

Need You Now (3:57)

Producers: Paul Worley,
Lady Antebellum

Writers: various

Publishers: various
Capitol Nashville

Lady Antebellum—the trio of Hillary Scott, Charles Kelley and Dave Haywood—has lived up to its promise and then some. After a breakout debut album and touring slots with Kenny Chesney and Keith Urban, the group now faces the dreaded sophomore slump. But if the lead single, "Need You Now," is any indication, Lady A's career will continue on its upward trajectory. The song finds alto Scott trading lead vocals with a soulful Kelley, and it will connect with anyone who's ever dumped a significant other and regretted it in the early morning hours ("It's a quarter after one, I'm a little drunk and I need you now"). The passionate track begins and ends with sparse piano and packs a powerful punch in between.—*KT*

R&B

JEREMIH

Imma Star (3:35)

Producer: Mick Schultz

Writers: J. Felton, K. James,
M. Schultz

Publishers: various
Mick Schultz/Def Jam/IDJMG

On the heels of Jeremih's debut single-turned-summer anthem, "Birthday Sex," "Imma Star" continues to peg the 21-year-old R&B singer/songwriter as a young talent to watch. The song bristles with confidence, as the Chicago native jokes about his quick rise to success ("You can catch me in the air, I be ballin'," he sings playfully) and insists that it's no fluke: "Now that I got the torch, I'mma keep the flame." The-Dream's influence is even stronger here than on "Birthday Sex," from the distended, hypnotic yelps to the dense synths and nerdy analogies—and occasionally, it veers too close to comfort. Still, few artists charge from the gate this convincingly, and Jeremih has the vocal chops to back up his boasts, proving that he's no one-hit wonder.—*MH*

ROCK

ALICE IN CHAINS

Check My Brain (3:58)

Producers: Nick
Raskulinecz, Alice in Chains

Writer: J. Cantrell

Publisher: *Buttnugget Publishing (SESAC) Virgin/Capitol*

After more than a decade of studio silence following original frontman Layne Staley's death, the iconic Seattle

KANY GARCÍA

Feliz (2:38)

Producers: Kany García, Andres
Castro

Writer: Kany García

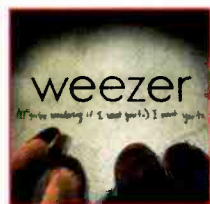
Publisher: *Warner/Chappell Sony Music Latin*

Leave it to Kany García to write a dark song called "Feliz." On the lead single from her second album—"Boleto De Entrada," due Sept. 22—the Puerto Rican singer/songwriter's sharply observant lyrics and pained, husky voice are a satisfying contrast to the bouncy acoustic pop behind it. García does bitter-sweet very well, and she's capable of conveying hurt feelings with subtlety in her vocals even while ostensibly giving someone the finger in verse. Unlike her Latin Grammy Award-winning first album, "Cualquier Día"—a solid debut in which the quirkiest track (an ode to a vibrator) was buried—"Feliz" is a bold choice for a single and a catchy song with a rhythm that borders on reggae-lite. Here's hoping the rest of García's new material is as interesting.—*ABY*



band Alice in Chains returns with a new singer and a refurbished sense of focus. "Check My Brain"—the lead single from the group's forthcoming Virgin Records debut, "Black Gives Way to Blue"—follows the summer buzz track "A Looking in View." "Brain" is faithful to the grunge terrain Alice in Chains mapped out in 1995. Written by guitarist/chief

songwriter Jerry Cantrell, who shares lead vocal duties with William DuVall, the song revolves around Cantrell's distaste for his relocation from rainy Seattle to sunny Los Angeles. The band's classic, downtuned stomp could easily pass for an unreleased track from the "Dirt" era and is sure to keep longtime fans feeling pleasantly dystopic.—*RH*



WEEZER

(If You're Wondering If I Want You To) I Want You To (3:27)

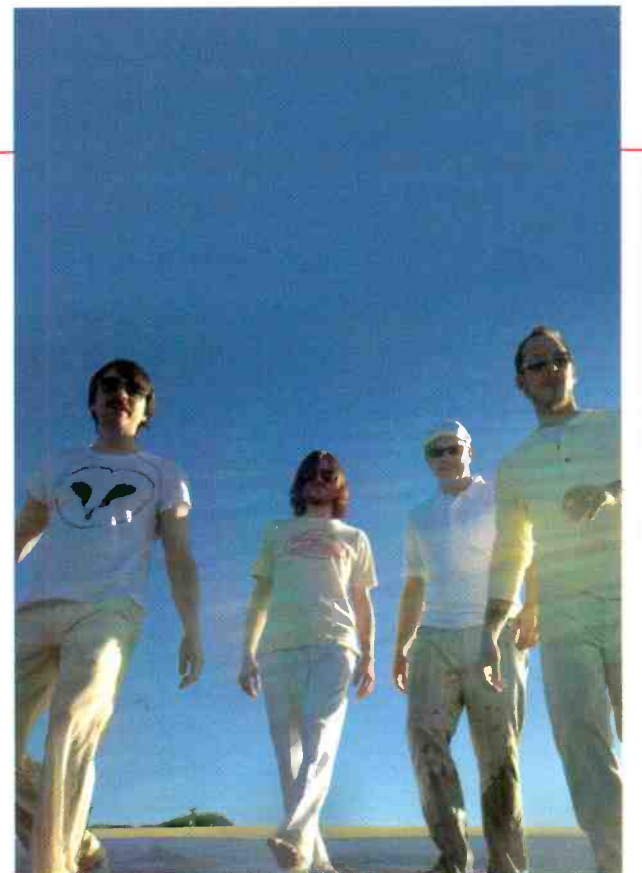
Producer: Butch Walker

Writers: R. Cuomo, B. Walker

Publishers: *E.O. Smith Music (BMI), I Eat Publishing for Breakfast (EMI), April (ASCAP) Geffen*

Geffen

It seems fair to say that Weezer's musical phases stem directly from the identity crises of its eccentric frontman, Rivers Cuomo. But even as the Los Angeles quartet has shifted from '90s geek-rock to cultish breakup laments and then to glossy power pop, its sense of humor has remained consistent. On the first single from Weezer's October album (the amusingly titled "Raditude"), the now-veteran band continues to channel youthful nostalgia, this time through references to the movie "Titanic" and jokes about meatloaf. The song's upbeat rhythm recalls the '80s top 40 hit "Walking on Sunshine," exuding a catchy excitement that feels almost plastic but is still undeniable. It's also similar to the band's self-titled and somewhat overproduced 2008 release. The self-deprecating lines about being shy around women, however, are quintessential Cuomo.—*JM*



LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Gary Graff, Ronald Hart, Samantha Hayden, Monica Herrera, Jason Lipshutz, Jillian Mapes, Lara Marsman, Kerri Mason, Fred Mills, Gail Mitchell, Jon Regen, Ken Tucker

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

CRITICS' CHOICE ★: A new

release, regardless of chart potential, highly recommended for musical merit.

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

POP BY JASON LIPSHUTZ

Never Can Say Goodbye

Top Producers Spin Unique Tributes On 'Michael Jackson: The Remix Suite'

As a tribute to Michael Jackson and his early work, Universal Motown Records has tapped an all-star group of producers to put a new spin on the late pop star's catalog. "Michael Jackson: The Remix Suite" features 25 remixes of Jackson's classic Motown material as a solo artist and with the Jackson 5, reinterpreted by such marquee producers as Chris "Tricky" Stewart, the Neptunes, Polow Da Don, Rodney Jerkins, Stargate and Paul Oakenfold.

The tracks will be gradually released in five-song digital bundles before the collection physically arrives Oct. 27. Each bundle, beginning with the Aug. 25 release of "The Remix Suite 1," has been designed as an homage that emphasizes Jackson's influence on modern pop production.

"The Remix Suite" was spearheaded by Universal Motown president Sylvia Rhone, who opened the label's archives and allowed each producer to remix a Jackson or Jackson 5 song that had inspired him. "We came up with a long list expecting people to be unavailable," Rhone says. "But there was literally not one 'no' answer. People dropped everything they were doing to help out with this."

The final producer list is a diverse group of beatmakers, from reggae specialist Salaam Remi to house music guru Frankie Knuckles. Blink-182's Mark Hoppus says he was shocked that Universal Motown asked him to contribute a track but adds, "Just to be included in a project like this is a huge honor."

The remixes add modern production techniques to Jackson's songs while highlighting the elements that originally made them classics. Dallas Austin, whose remix of "I Wanna Be Where You Are" integrates fresh bass guitar and funky synthesizers, slightly altered the instrumentation in order to "futuize" the song and "see what it would sound like today." His take appears on the first bundle along with remixes by the Neptunes, Stargate, Remi and Polow Da Don.

Hoppus, meanwhile, wanted his version of "ABC" to capture the charm of Jackson's early career. "When we were working, there was such a reverence for the vocals," he recalls. "We tried to keep the spirit of that track, which is more youthful exuberance."

Other highlights include Stargate's electrotinged remix of "Skywriter," Steve Aoki's stylish take on "Dancing Machine" (also covered by



'Suite' sounds: MICHAEL JACKSON



Polow Da Don) and Akon's heartfelt reimagining of "Ben." Remi also contributes a reggae remix of "ABC."

Universal Motown opted to digitally roll out the remixes in order to give consumers new material on a regular basis and avoid trying to fit every song on a single CD. The bulk of the "Suite" promotion has occurred online, with tracks like Austin's "I Wanna Be Where You Are" premiering exclusively on MySpace. As each new suite is released every two weeks, the label will monitor which songs receive the most fan response to determine the track list and sequencing of the physical version.

"The album is going to be a reaction to the specific bundles of songs," says Universal Motown GM Andrew Kronfeld, who will utilize on-

line forums and comments on iTunes to gauge fan reaction. Kronfeld also says the physical CD will include special packaging and artwork.

Although Jackson purists may question the validity of a remix album, the set dutifully respects Jackson's legacy by highlighting the original melodies on each track. "When you listen to the master tracks, it's a privilege just to hear them," Austin says. "[The remixes] just breathe new life into songs that you love."

The main motivation for the collection, however, is to celebrate Jackson's timeless and influential work. And that's reflected in the producers' dedication to the project. "Everyone brought their A-game, and we got this very broad, creative perspective," Rhone says. "We tried to make it a special tribute, and I think we far exceeded our expectations." ◆◆◆

DANCING QUEEN

Just call her the queen of clubs. Kristine W notches her 14th No. 1 on Billboard's Hot Dance Club Songs chart with "Be Alright." The pop/dance artist has an impressive track record on the tally—14 out of her 15 chart entries have hit the top. Only "I'll Be Your Light" missed No. 1, when it peaked at No. 2 on the Feb. 25, 2006, chart. ¶ Kristine W is now tied with Mariah Carey for the third-most Hot Dance Club Songs chart-toppers among women. In the lead is Madonna, with 39, and Janet Jackson is second, with 18. —Keith Caulfield

FLYING HIGH

Here's a breakdown of all Kristine W's No. 1s on the Hot Dance Club Songs chart.

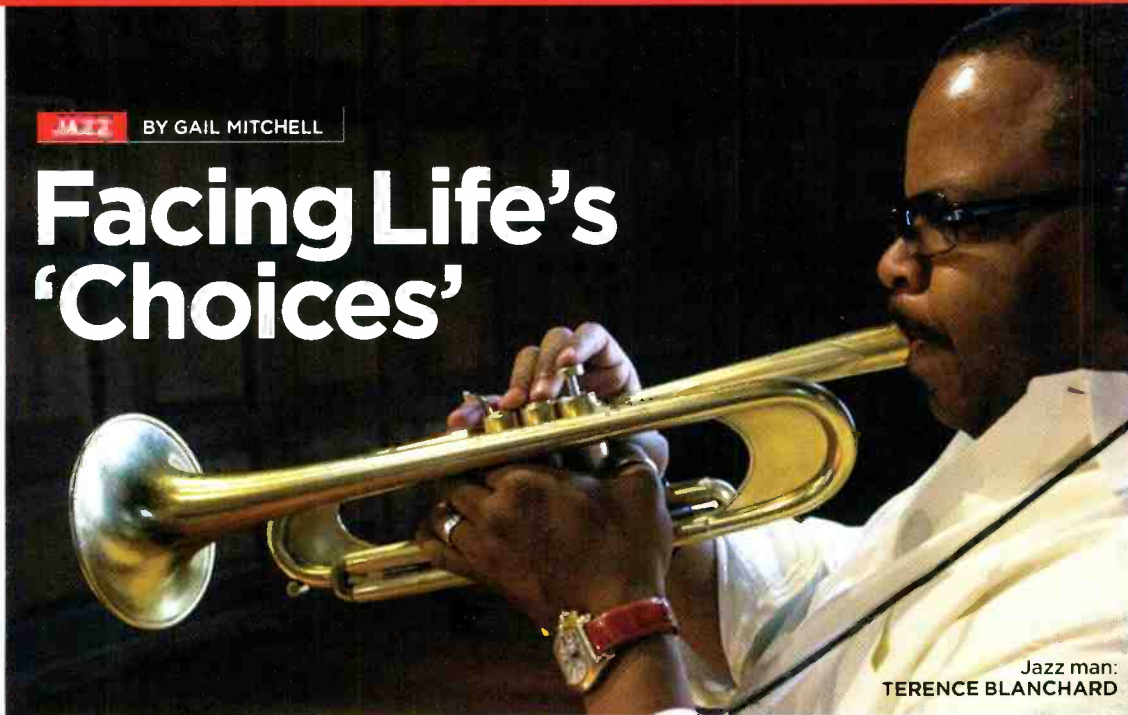
TITLE	DEBUT DATE	LABEL
"Feel What You Want"	June 18, 1994	Champion/EEG
"One More Try"	April 13, 1996	Champion/EEG
"Land of the Living"	Oct. 5, 1996	Champion/EEG
"Stronger"	July 22, 2000	RCA
"Lovin' You"	Dec. 23, 2000	RCA
"Some Lovin' " (Murk Vs. Kristine W)	Nov. 23, 2002	Silver Label/Tommy Boy
"Fly Again"	Oct. 11, 2003	Silver Label/Tommy Boy
"Save My Soul"	March 20, 2004	Silver Label/Tommy Boy
"The Wonder of It All"	Nov. 27, 2004	Silver Label/Tommy Boy
"Walk Away" (Tony Moran featuring Kristine W)	Sept. 1, 2007	Dance Music Productions/Tommy Boy
"The Boss"	Jan. 26, 2008	Fly Again
"Never"	Dec. 27, 2008	Fly Again
"Love Is the Look"	March 7, 2009	Fly Again
"Be Alright"	July 11, 2009	Fly Again



Special K: KRISTINE W

JAZZ BY GAIL MITCHELL

Facing Life's 'Choices'



Jazz man: **TERENCE BLANCHARD**

Trumpeter Terence Blanchard Sets The Human Challenge To Music

Out of pain and destruction can come hope and celebration. That's the genesis behind jazz trumpeter/film composer Terence Blanchard's first solo release on Concord Jazz, "Choices." Featuring spoken-word segments by educator/activist Dr. Cornel West and vocals by soul singer Bilal, the Aug. 18 release debuts at No. 5 on Billboard's Top Jazz Albums chart.

Blanchard's latest follows his Grammy Award-winning Blue Note CD, "A Tale of God's Will (A Re-

quiem for Katrina)." On that 2007 release, Blanchard and his band delivered a passionate discourse on Hurricane Katrina's ravaging toll in New Orleans.

"Jazz is the language I speak," the New Orleans native says. "And there are so many things to say inside of that language. I wanted to continue the discussion about what's happening in New Orleans. A lot of positive things are happening here, but there's still a ways to go. Out of that, I wanted to create a debate about the choices we make as a society and as individuals."

Blanchard and band members Fabian Almazan (piano), Derrick Hodge (bass), Kendrick Scott (drums)

and newcomer Walter Smith III (saxophone) wrote the majority of the music. Blanchard traveled to Princeton University to record conversations with West about topics ranging from love and respect to how to live a decent life. The Bilal connection stemmed from the singer's guest stint on a series of concerts with Blanchard showcasing music from Spike Lee films. Rounding out the guest list is guitarist/Blanchard protégé Lionel Loueke.

Recorded at the Ogden Museum of Southern Art—a Katrina survivor—the 15-track "Choices" is thought-provoking and soothing. Of special note are the title track, the haunting Bilal composition "When Will You Call" and

the vibrant "New World (Created Inside the Walls of Imagination)."

A series of five webisodes chronicling the "Choices" evolution—dubbed "Terence TV"—were launched in advance of the album's release. Supplementing that effort were major print and online features, alerts sent by music and lifestyle marketing company Giant Step and a special "Evening With Terence Blanchard" Aug. 27 at the Grammy Museum in Los Angeles. An upcoming documentary is in the works as is a worldwide tour.

"Terence is in a class of his own," says Concord senior VP of marketing Mark Wexler. "Does he sell a million? No. That's not what he and his music are about. He's one of the great jazz players and composers of our time, creating heartfelt and poignant music. And 'Choices' is that."

Blanchard—who's written and scored music for Lee's "25th Hour" and "Miracle at St. Anna"—is currently scoring George Lucas' "Red Tails." He's also completed the score for Disney's fall release, "The Princess and the Frog." In his other guise as artistic director of the Thelonious Monk Institute of Jazz in New Orleans, Blanchard contends jazz is far from dead.

"There's always been a look-to-the-past approach in promoting this music," he says. "But a lot of young artists out here are doing unconventional things that are unique. And we need to celebrate that, not deny it." ●●●



Moving on up: **RANDY HOUSER**

'BOOTS' MADE FOR CHARTING

Randy Houser is on top of the world. His second single, "Boots On," is No. 4 on Billboard's Hot Country Songs chart after 27 weeks on the tally. In the meantime, he's preparing to tour with longtime pal and fellow rising star Jamey Johnson to co-headline CMT on Tour '09.

Houser is also the only new male artist to reach the top five on Hot Country Songs in 2009. "It's hard to believe that as a new artist I've got one that far up there," he says.

Houser's debut single, "Anything Goes," reached No. 16 in late 2008. His Universal Records South album of the same name was released last November and has sold 100,000 copies, according to Nielsen SoundScan.

"After all the years of scratching and fighting and trying to make a living, people are actually getting to hear my music," the Mississippian says. "I've been playing this song for five years and just in the last two months to watch what's happened is incredible. There's definitely a lot more people coming to the shows."

Meanwhile, the tour with Mercury Nashville's Johnson—launching in October—will cover 30 markets including New York, Los Angeles, San Diego, Las Vegas and Portland, Ore. Playing together has been a longtime goal for Houser and Johnson, who once shared a writer's room dubbed the "Traler Park." (The spelling stuck when someone misspelled "trailer" on a sign for the pair's office door.)

"We always said if we ever got in a position to be able to draw people in across the country, we were going to do it," Houser says of the tour.

The two singer/songwriters plan to take a novel approach during their concert run. "I might do two songs and then take a break," Houser says. "And he'll do two or three songs and then I'll come back. We're going to have two bands onstage basically the whole time." Houser also notes that both bands will know his and Johnson's material.

"It's just going to be a night of music," he adds. "It's what we used to do back in the day." —Ken Tucker

LOST AND FOUND

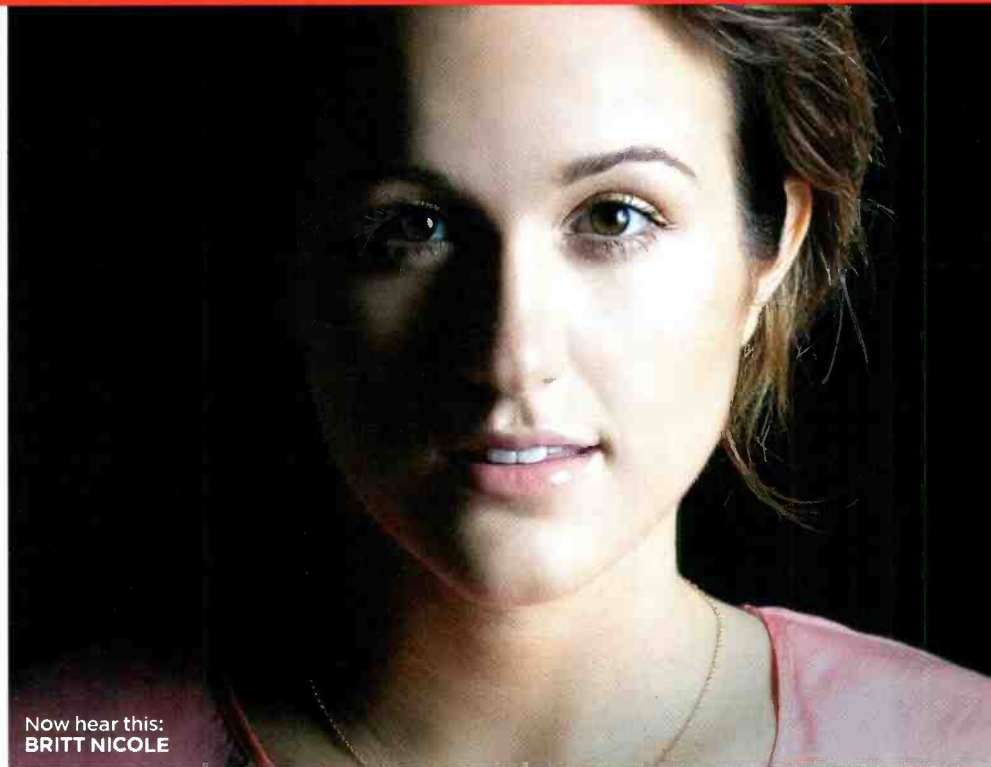
Thanks to sales fueled by a hit single and a 10-city promotional tour, Britt Nicole avoided the sophomore slump. Her latest release, "The Lost Get Found" on Sparrow/EMI Christian Music Group (EMI CMG), debuted at No. 1 on Billboard's Hot Christian Albums chart, selling 7,000 copies in its first week, according to Nielsen SoundScan. This week the album is No. 2.

"I never write and try to have a theme," Nicole says. "But when you finish [an album], then you realize, 'Oh, this is what it's about.' A lot of the album's songs are about standing out, not playing it safe; about being who God has called you to be and reaching people who need love, need a savior and need God."

The North Carolina native began singing in church at age 3 and appeared on several local TV programs before inking a deal with EMI CMG's Sparrow Records in 2006. Her debut album, "Say It," propelled her into the national spotlight and has sold 54,000 copies.

"I've matured," Nicole says of the transition between her first and second albums. "You can tell that in the songs."

Embraced by radio, the title track has provided a strong re-entry. "The single has been very effective in driving sales for the full album," says Hudson Plachy, director of product marketing for EMI CMG Label Group. "We aggressively priced



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Britt's album [at \$7.99] for more consumer discovery. Once consumers experience the single and purchase it, we offer an attractive price for them to engage further in the full album."

Nicole was featured as part of EMI CMG Distribution's Now Hear This campaign for new artists, with a presale campaign launched through iTunes. Consumers who purchased the album early also received a bonus remix track.

The singer concurrently embarked on an extensive promo tour, visiting radio and retail in 10 key markets including Nashville; Denver; Sacramento, Calif.; Las Vegas; Houston; and Tulsa, Okla. Noting the tour helped boost Nicole's overall exposure, Plachy also contends that "the heart behind the single and the rest of this album is what fueled a strong first week. And we anticipate it fueling more strong weeks ahead." —Deborah Evans Price

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

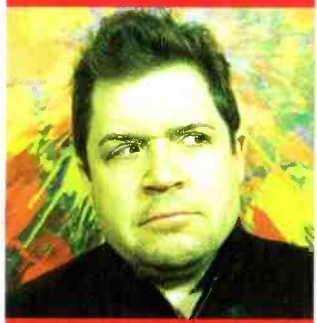


SOLID 'GOLD'

>> ABBA's evergreen hits-set "Gold" nets its 500th week on the charts (see Top Pop Catalog at billboard.com/charts). Since its 1993 release, it has sold 5 million copies in the United States, according to Nielsen SoundScan; 597,000 have been sold since July 2008, thanks in part to the success of the "Mamma Mia!" film.

MODERN YEARS

>> More than a decade after blanketing the airwaves with their best-known radio hits, Third Eye Blind and Sister Hazel notch career peaks on the Billboard 200. The former bows at No. 3 (its first top 10) while Sister Hazel pops on at No. 37.



JUST FOR LAUGHS

>> Actor/comedian Patton Oswalt gets his second No. 1 on Top Comedy Albums with "My Weakness Is Strong" (see chart, page 52). His Comedy Central special of the same name premiered Aug. 23 while his new film "Big Fan" opened Aug. 28.

CHART BEAT

>> A week after the Black Eyed Peas made history with a 20th consecutive week atop the Billboard Hot 100, their label matches a milestone. On top for 21 straight weeks, Interscope ties the record streak for a label first established by RSO in 1977-78, when songs by Bee Gees, Player, Andy Gibb and Yvonne Elliman reigned consecutively.

>> Ahead of the Sept. 29 release of "Black Gives Way to Blue," its first album in 14 years, Alice in Chains returns to the Alternative top 10, as "Check My Brain" bolts 33-10. The song is the group's first top 10 since "Heaven Beside You" (No. 6) in 1996. Alice in Chains also reached the top tier with "No Excuses" (No. 3) in 1994.

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

OSWALT: RYAN RUSSELL

Billboard

CHARTS

One-Name Wonders: Reba. Michael. 'Tron'?

Country music dominates the Billboard 200 for a third week as **Reba McEntire's** "Keep On Loving You" starts at No. 1 with 96,000 copies sold. She replaces fellow veteran **George Strait**, who slides to No. 2 in his second week with "Twang" (61,000; down 61%). Two weeks ago, **Sugarland's** Wal-Mart-exclusive CD/DVD combo "Live on the Inside" bowed atop the tally with 76,000.

It's the first time three individual country acts have topped the chart back to back. Earlier this year, a similar three-in-a-row scenario took place when **Keith Urban's** "Defying Gravity" was followed by **Rascal Flatts' "Unstoppable"** and then the country-flavored multi-artist soundtrack to

"Hannah Montana: The Movie."

"Keep" is McEntire's second No. 1 on the Billboard 200, following her star-studded 2007 "Duets" release. She also sets a historic record on Top Country Albums this week (see Between the Bullets, page 57).

While "Duets" charted with an eye-popping 301,000 copies, that number was probably inflated by McEntire's release-week stop on "The Oprah Winfrey Show." McEntire appeared on the program alongside her "Duet" partners **Kelly Clarkson** and **Justin Timberlake**.

McEntire's new set didn't get the "Oprah" treatment, though she did perform on the Aug. 21 edition of ABC's "Good Morning America." The album was also goosed by her July 31 performance on QVC, during which viewers were offered a deluxe version of the set.

For a more appropriate comparison, consider how the 96,000-copy start of "Keep" stacks up against McEntire's earlier studio albums. The 96,000 launch is her best sales bow with a regular studio set since 1995's "Starting Over" sold 97,000 when it entered at No. 5 on the Billboard 200 and

No. 1 on Top Country Albums.

McEntire released four studio sets between "Starting Over" and "Duets." All of them opened with sales between 68,000 and 93,000.

"Keep" is McEntire's first album for Valory Records, after spending 25 years on MCA Nashville. As Valory is distributed through Universal Music Group Distribution, this is the fifth No.

1 album in a row on the Billboard 200 that is distributed by UMG. It's the first time a distribution company has managed the feat since UMG did so a little more than a year ago with six straight No. 1s. That's when **Lil Wayne's** final week at No. 1 with "Tha Carter III" was followed by **Nas' "Untitled," Miley Cyrus' "Breakout," Sugarland's "Love on the Inside,"** the "Mamma Mia!" soundtrack and **Jonas Brothers' "A Little Bit Longer."**

UMGD will likely make it six in a row next week, as **Colbie Caillat's** Universal Republic set "Breakthrough" will probably top the list.

Also, Universal Music Group Nashville claimed first-time consecutive No. 1s on the Billboard 200 with last week's Strait chart-topper.

JACKSON REIGNS: As Billboard has documented since June, **Michael Jackson's** 2003 hits set "Number Ones" has been a tremendous seller, notching six nonconsecutive weeks at No. 1 on the Top Comprehensive Albums chart. (The tally blends catalog and current sets, unlike the current-only Billboard 200.) This week, it sells 68,000 copies (down 15%) and ranks at No. 2 on the tally (viewable

at billboard.biz/charts). In turn, the set's 2009 total rises to 1.62 million—pulling it ahead of **Taylor Swift's "Fearless"** (1.61 million) as the year's top-selling album.

MOMENT OF GEEKDOM: The "Tron" movie soundtrack appears on a Billboard chart for the first time since 1982. It bows at No. 22 on Top Soundtracks (viewable at billboard.biz/charts) fueled by its placement as a Deal of the Day in Amazon's MP3 store, selling for \$1.99 on Aug. 19. The set went from selling basically nothing to exceeding 1,000 copies. Every copy sold was a digital download, as the CD has been out of print since 2003.

In 2010, Walt Disney will release "Tron Legacy," a 3-D sequel with music by **Daft Punk**.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,707,000	1,284,000	20,659,000
Last Week	5,889,000	1,257,000	20,748,000
Change	-3.1%	2.1%	-0.4%
This Week Last Year	6,994,000	1,194,000	19,908,000
Change	-18.4%	7.5%	3.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	263,719,000	225,361,000	-14.5%
Digital Tracks	700,665,000	784,657,000	12.0%
Store Singles	1,096,000	1,157,000	5.6%
Total	965,480,000	1,011,175,000	4.7%
Albums w/TEA*	333,785,500	303,826,700	-9.0%

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

ALBUM SALES



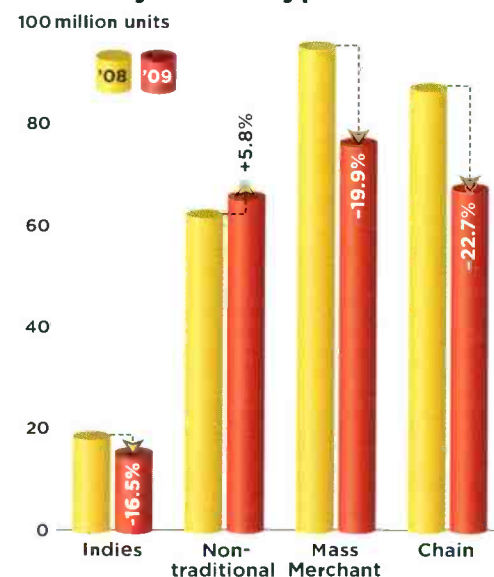
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	221,372,000	175,387,000	-20.8%
Digital	41,158,000	48,339,000	17.4%
Vinyl	1,092,000	1,595,000	46.1%
Other	97,000	41,000	-57.7%

For week ending Aug. 23, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 49

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	91	74	KILLSWITCH ENGAGE	Killswitch Engage		
102	83	73	AVENTURA	The Last	2	
103	NEW	1	CONJUNTO ATARDECER	Contigo Para Siempre	103	
104	105	93	DAUGHTRY	Daughtry	4	
105	94	85	ALAN JACKSON	Good Time		
106	97	90	GINUWINE	A Man's Thoughts		
107	106	96	MGMT	Oracular Spectacular	38	
108	85	17	SOUNDTRACK	American Idol Season 8: The 5 Song EP	17	
109	NEW	1	VARIOUS ARTISTS	Monster Ballads: The Ultimate Set	109	
110	NEW	1	BRENDAN BENSON	My Old, Familiar Friend	110	
111	81	57	MICHAEL JACKSON	The Stripped Mixes	57	
112	101	116	ERIC CHURCH	Carolina	17	
113	100	94	MARY MARY	The Sound		
114	96	86	CARRIE UNDERWOOD	Carnival Ride	2	
115	87	76	INCUBUS	Monuments And Melodies		
116	110	97	SILVERSN PICKUPS	Swoon		
117	93	80	KELLIE PICKLER	Kellie Pickler		
118	103	100	DANE COOK	Isolated Incident		
119	92	47	HILLSONG	Faith + Hope + Love: Live	47	
120	109	113	RISE AGAINST	Appeal To Reason		
121	72	-	WINDS OF PLAGUE	The Great Stone War	72	
122	99	98	DAVID COOK	David Cook		
123	115	106	ANTHONY HAMILTON	The Point Of It All	12	
124	119	127	PLEASURE P	The Introduction Of Marcus Cooper	10	
125	111	107	JAMIE FOXX	Intuition		
126	118	115	RASCAL FLATTS	Greatest Hits Volume 1		
127	107	105	WISIN & YANDEL	La Revolucion		
128	125	126	RANDY HOUSER	Anything Goes	101	
129	113	121	DIANA KRALL	Quiet Nights	3	
130	95	69	KRISTINA DEBARGE	Exposed	23	
131	NEW	1	DELBERT MCCLINTON & DICK50	Acquired Taste	131	
132	NEW	1	SOUNDTRACK	Quentin Tarantino's Inglourious Basterds	132	
133	121	124	VARIOUS ARTISTS	Disney Channel Playlist	72	
134	124	108	ANJULIE	Anjulie	108	
135	132	130	CHARLIE WILSON	Uncle Charlie		
136	128	123	VARIOUS ARTISTS	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	31	
137	133	82	PARACHUTE	Losing Sleep	40	
138	137	141	FRANK SINATRA	Nothing But The Best		
139	123	129	PAPA ROACH	Metamorphosis		
140	108	99	LEVON HELM	Electric Dirt	36	
141	129	125	MAT KEARNEY	City Of Black & White	13	
142	184	154	LAURA IZIBOR	Let The Truth Be Told	27	
143	147	152	COLT FORD	Ride Through The Country	140	
144	112	89	DJ SKRIBBLE	Total Club Hits 3	36	
145	117	150	DIERKS BENTLEY	Feel That Fire		
146	135	146	TOBY KEITH	35 Biggest Hits		
147	116	91	SOUNDTRACK	American Idol: Season 8	34	
148	151	157	BRITNEY SPEARS	Circus		
149	139	135	DISTURBED	Indestructible		
150	131	128	T.I.	Paper Trail		



This collection of hard rock oldies, which includes tunes like Warrant's "Heaven" and Kiss' "Forever," debuts with 4,000. It's the fourth "Monster Ballads" set to reach the big chart, and it also starts at No. 4 on Top Compilations.

110 His fourth studio set becomes his first to reach the Billboard 200 and his second to hit Heatseekers (No. 1). He has, however, notched two top 10 Billboard 200 albums as part of the Raconteurs.

132 The soundtrack to the No. 1 film at the U.S. and Canadian box offices in its opening weekend debuts with slightly more than 3,000. It features Billy Preston's "Slaughter" and David Bowie's "Cat People (Putting Out the Fire)."



The act, fronted by vocalist Natalie Horler, notches its third top 10 album on the Top Electronic Albums chart. The set's title track rises 80-57 on the Billboard Hot 100 with a 61% gain in downloads.



Thanks in part to its hit single "Say Hey (I Love You)," which rises 34-29 on the Mainstream Top 40 chart, the album jumps 28%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	142	142	FRANCESCA BATTISTELLI	My Paper Heart		91
152	144	160	CHRIS TOMLIN	Hello Love		9
153	136	132	RICK ROSS	Deeper Than Rap		
154	127	119	CELTIC THUNDER	Take Me Home		55
155	NEW	1	CASCADA	Evacuate The Dancefloor		155
156	148	196	HINDER	Take It To The Limit		4
157	145	139	THE LONELY ISLAND	Incredibad		13
158	158	136	KEYSHIA COLE	A Different Me		2
159	152	134	GRIZZLY BEAR	Veckatimest		3
160	150	133	TENTH AVENUE NORTH	Over And Underneath		95
161	130	110	BEYONCE	Above And Beyonce: Video Collection & Dance Mixes (EP)		35
162	143	137	THE-DREAM	Love V/S Money		
163	157	156	AKON	Freedom		
164	156	138	SOULJA BOY TELL'EM	iSouljaBoyTellem		
165	RE-ENTRY	4	MICHAEL FRANTI & SPEARHEAD	All Rebel Rockers		39
166	162	171	SLIPKNOT	All Hope Is Gone		
167	134	114	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		108
168	114	166	GEORGE HARRISON	Let It Roll: Songs By George Harrison		24
169	163	180	THIRD DAY	Revelation		
170	195	-	TRAILER CHOIR	Off The Hillbilly Hook (EP)		170
171	146	165	FLO RIDA	R.O.O.T.S. (Route Of Overcoming The Struggle)		
172	164	145	METALLICA	Death Magnetic		
173	120	-	VARIOUS ARTISTS	Woodstock: 40 Years On: Back To Yasgur's Farm		120
174	168	175	THE KILLERS	Day & Age		
175	191	164	SAVING ABEL	Saving Abel		49
176	126	151	VARIOUS ARTISTS	Playing For Change: Songs Around The World		10
177	166	140	KANYE WEST	808s & Heartbreak		1
178	RE-ENTRY	7	SUICIDE SILENCE	No Time To Bleed		32
179	NEW	1	LARRY HERNANDEZ	16 Narco Corridos		179
180	154	149	PASSION PIT	Manners		51
181	140	120	SOUNDTRACK	Spongebob Squarepants: Spongebob's Greatest Hits		62
182	NEW	1	JAY REATARD	Watch Me Fall		182
183	NEW	1	MEW	No More Stories Are Told Today I'm Sorry They Washed Away...		183
184	171	177	3 DOORS DOWN	3 Doors Down		
185	159	162	YEAH YEAH YEAHS	It's Blitz!		22
186	161	122	AUGUST BURNS RED	Constellations		24
187	189	185	JACK JOHNSON	Sleep Through The Static		
188	170	170	THE ALL-AMERICAN REJECTS	When The World Comes Down		15
189	169	-	MITCHEL MUSSO	Mitchel Musso		19
190	179	187	MATT NATHANSON	Some Mad Hope		60
191	155	144	VARIOUS ARTISTS	Town And Country Blues		144
192	186	188	SOUNDTRACK	True Blood: Music From The HBO Original Series		105
193	180	155	A DAY TO REMEMBER	Homesick		21
194	RE-ENTRY	5	KARI JOBE	Kari Jobe		67
195	175	182	SEAL	Soul		13
196	183	176	HILLSONG	United: [a CROSS//the_EARTH] : : Tear Down The Walls		21
197	RE-ENTRY	5	ERIC HUTCHINSON	Sounds Like This		134
198	167	143	VICENTE FERNANDEZ	Necesito De Ti		58
199	160	148	MOS DEF	The Ecstatic		
200	198	-	MAINO	If Tomorrow Comes...		25

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MARY MARY	113	JASON MRAZ	49	OWL CITY	72	KELLIE PICKLER	117	SAVING ABEL	175	SOULJA BOY TELL'EM	164	QUENTIN TARANTINO'S	132	TWILIGHT	48	TENTH AVENUE NORTH	160	U2	83	NOW 31	10	YEAR'S TOP CHRISTIAN	136	
DAVE MATTHEWS BAND	42	MITCHEL MUSSO	189	MUTEMATH	18	PINK	54	SEAL	175	SPONGEBOB SQUAREPANTS: SPONGEBOB'S GREATEST HITS	132	WIZARDS OF WAVERLY PLACE	28	THEORY OF A DEADMAN	51	CARRIE UNDERWOOD	114	CARRIE UNDERWOOD	114	PLAYING FOR CHANGE: SONGS AROUND THE WORLD	176	WILCO	64	
DELBERT MCCLINTON & DICK50	131	DAVID NAIL	71	BRAD PAISLEY	35	PLEASURE P	124	SEAN PAUL	12	AMERICAN IDOL: SEASON 8 (500) DAYS OF SUMMER	46	JORIN SPARKS	63	THIRD DAY	169	KEITH URBAN	34	KEITH URBAN	34	TOWN AND COUNTRY	176	WINDS OF PLAGUE	121	
METALLICA	172	MATT NATHANSON	190	PAPA ROACH	139	RASCAL FLATTS	39, 126	SHINEDOWN	27	AMERICAN IDOL: SEASON 8: THE 5 SONG EP	108	BRITNEY SPEARS	148	THIRO EYE BLIND	3	ROB THOMAS	59	BLUES	191	BLUES	191	WISIN & YANDEL	127	
MGMT	103	NICKELBACK	24	PARACHUTE	137	RISE AGAINST	120	SICK PUPPIES	75	HANNAH MONTANA 3	15	REGINA SPEKTOR	93	ROB THOMAS	59	DISNEY CHANNEL	133	VANS WARPED TOUR: 2009	191	TOUR COMPILATION	86	CHARLIE WILSON	64	
CHRISTINE MICHELE	66	BRITTY NICOLE	100	PASSION PIT	180	RICK ROSS	153	SILVERSN PICKUPS	116	HANNAH MONTANA: THE MOVIE	7	GEORGE STRAIT	2, 97	ASHLEY TISDALE	99	MONSTER BALLADS: THE ULTIMATE SET	109	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	136	WOODSTOCK: 40 YEARS ON: BACK TO YASGUR'S FARM	173	WISIN & YANDEL	127	
MODEST MOUSE	55	OTEP	47	PATTON OSWALT	67	DARIUS RUCKER	23	SISTER HAZEL	37	MAMMA MIA!	77	TAYLOR SWIFT	8, 45	TRAILER CHOIR	170	NOW 30	81	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	136	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	136	WISIN & YANDEL	127	
JUSTIN MOORE	20	PHOENIX	74	KATY PERRY	76	SLIPKNOT	166	SLAUGHTERHOUSE 5	70															

TOP INDEPENDENT™			ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL (PRICE)		
1	HOT SHOT DEBUT		#1 THIRD EYE BLIND MEGA COLLIDER 01* (14.98)	Ursa Major	
2	1	20	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	
3	NEW		SISTER HAZEL CROAKIN' POETS 61238/ROCK RIDGE (9.98)	Release	
4	3	3	CREDENCE CLEARWATER REVIVAL CONCORD 1512 EX STARBUCKS (12.98)	Opus Collection	
5	NEW		BREATHE CAROLINA FEARLESS 30127 (14.98)	Hello Fascination	
6	NEW		OTEP VICTORY 529 (13.98) ⊕	Smash The Control Machine	
7	6		CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	
8	NEW		EMMURE VICTORY 526 (13.98)	Felony	
9	7	7	ALL TIME LOW HOPELESS 719 (15.98)	Nothing Personal	
10	2	2	SLAUGHTERHOUSE E1 2052 (17.98)	Slaughterhouse	
11	9	15	PHOENIX LOYAUTE 0105* GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
12	11	19	CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant	
13	8	3	DORROUGH NGENIUS 5114 E1 (17.98)	Dorrough Music	
14	13	11	VARIOUS ARTISTS SIDEHEDDUMMY 1387 (8.98)	Vans Warped Tour: 2009 Tour Compilation	
15	NEW		AS TALL AS LIONS TRIPLE CROWN 03096* (14.98) ⊕	You Can't Take It With You	
16	10		JOE 563 00005/KEDAR (17.98)	Signature	
17	NEW		GWAR SLAVE PIT 14751/METAL BLADE (13.98)	Lust In Space	
18	5	2	BEHEMOTH METAL BLADE 14745 (15.98)	Evangelion	
19	12	3	SOUNDTRACK 19 70453 EX (16.98)	American Idol Season 8: The 5 Song EP	
20	NEW		BRENDAN BENSON ATD 0079* (14.98)	My Old, Familiar Friend	
21	15	19	SILVER SUN PICKUPS DANGERBIRD 035* (15.98)	Swoon	
22	14	14	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	ISolated iNcident	
23	40	2	GREATEST GAINER DELBERT MCCLINTON & DICK50 NEW WEST 6174 (17.98) ⊕	Acquired Taste	
24	19	16	COLT FORD AVERAGE JOE S 1001 (16.98)	Ride Through The Country	
25	16	5	DJ SKRIBBLE THRIVEDANCE/THRIVEMIX 90814/THRIVE (18.98)	Total Club Hits 3	
26	20	13	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	
27	21	14	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners	
28	NEW		JAY REATARD MATADOR 800* (14.98)	Watch Me Fall	
29	NEW		MEW No More Stories Are Told Today I'm Sorry They Washed Away... EVIL OFFICE 19942/COLUMBIA (12.98)		
30	22	3	VARIOUS ARTISTS CONCORD 1511 EX STARBUCKS (12.98)	Town And Country Blues	
31	27	29	A DAY TO REMEMBER VICTORY 448* (13.98)	Homesick	
32	23	11	MOS DEF DOWNTOWN 70055* (16.98)	The Ecstatic	
33	35	3	EARNEST PUGH EPM BLACKSMOKE 3070 WORLDWIDE (13.98)	LIVE: Rain On Us	
34	25	66	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	
35	18	60	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	
36	NEW		JOE HENRY ANTI- 87026 EPITAPH (17.98)	Blood From Stars	
37	4	2	THRICE VAGRANT DIGITAL EX (9.98)	Beggars	
38	24	9	MATT & KIM FADER LABEL 0908* (11.98)	Grand	
39	29	16	THE DEVIL WEARS PRADA FERRET 123 (14.98) ⊕	With Roots Above And Branches Below	
40	31	6	CLUTCH WEATHERMAKER 009 (14.98)	Strange Cousins From The West	
41	32		RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	
42	NEW		JONNY CRAIG A Dream Is A Question You Don't Know How To Answer RISE 084 (13.98)		
43	NEW		YIM YAMES ATO 0074* (6.98)	Tribute To (EP)	
44	NEW		CLYDE CARSON MOE DOE 7777 (7.98)	Bass Rock (EP)	
45	NEW		THE ANTLERS FRENCHKISS 0411* (12.98)	Hospice	
46	NEW		BAND OF SKULLS SHANGRI-LA 101027* (9.98)	Baby Darling Doll Face Honey	
47	34		JOB FOR A COWBOY METAL BLADE 14744 (13.98)	Ruination	
48	30		SOUNDTRACK NEW LINE 39152 (15.98)	Harry Potter And The Half-Blood Prince	
49	NEW		COLIN HAY LAZY EYE 4512/COMPASS (17.98)	American Sunshine	
50	45		STRYPER BIG3 38868 (13.98)	Murder By Pride	

Kings of Leon's "Only by the Night" reaches a new peak (No. 4) on the Billboard 200 (45,000 sold, up 8%) and earns a significant achievement on Top Digital Albums. On the latter list, the album claims its ninth nonconsecutive week of at least 10,000 downloads (No. 2, 14,000). Only three other albums have done that: Taylor Swift's "Fearless" (nine weeks), Coldplay's "Viva La Vida or Death and All His Friends" (12) and the "Twilight" soundtrack (17).



TOP DIGITAL™			ARTIST	Title	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL			
1	NEW		#1 THIRD EYE BLIND MEGA COLLIDER	Ursa Major	3	
2	3	45	KINGS OF LEON RCA/RMG	Only By The Night	4	■
3	NEW		MUTEMATH TELEPROMPT/WARNER BROS.	Armistice	18	
4	NEW		REBA STARSTRUCK M0100/VALORY ⊕	Keep On Loving You	1	
5	NEW		PATTON OSWALT DEGENERATE/WARNER BROS. ⊕	My Weakness Is Strong	67	
6	NEW		KATE EARL UNIVERSAL REPUBLIC/UMRG	Kate Earl	69	
7	8		THE BLACK EYED PEAS INTERSCOPE IGA	The E.N.D.	5	
8	5	5	SOUNDTRACK FOX SIRE/WARNER BROS.	(500) Days Of Summer	46	
9	NEW		SEAN PAUL VP ATLANTIC AG ⊕	Imperial Blaze	12	
10	1	2	GEORGE STRAIT MCA NASHVILLE/UMGN	Twang	2	
11	11		DAUGHTRY 19 RCA/RMG ⊕	Leave This Town	9	
12	10	41	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	8	
13	RE-ENTRY		COLDPLAY Viva La Vida or Death And All His Friends CAPITOL		53	■
14	NEW		SISTER HAZEL CROAKIN' POETS/ROCK RIDGE	Release	37	
15	14	39	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE IGA	The Fame	17	■
16	15	12	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	13	■
17	17	42	SOUNDTRACK SUMMIT/CHOP SHOP ATLANTIC/AG ⊕	Twilight	48	■
18	16	12	DAVE MATTHEWS BAND BAMA RAGS/RCA/RMG ⊕	Big Whiskey And The GrooGrux King	42	■
19	19		OWL CITY UNIVERSAL REPUBLIC/UMRG	Ocean Eyes	72	
20	RE-ENTRY		SOUNDTRACK WALT DISNEY	Hannah Montana: The Movie	7	■
21	2		COBRA STARSHIP DECAVOANCE FUELED BY RAMEN	Hot Mess	30	
22	6	20	THE FRAY EPIC/SONY MUSIC ⊕	The Fray	57	■
23	18		PHOENIX LOYAUTE/GLASSNOTE	Wolfgang Amadeus Phoenix	74	
24	NEW		LEDISI VERVE FORECAST/VG ⊕	Turn Me Loose	14	
25	NEW		DAVID NAIL MCA NASHVILLE/UMGN	I'm About To Come Alive	71	

TOP INTERNET™			ARTIST	Title	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL			
1	3	2	#1 NEIL DIAMOND COLUMBIA/LEGACY 56001 EX/SONY MUSIC ⊕	Hot August Night/NYC	6	
2	NEW		THIRD EYE BLIND MEGA COLLIDER 01*	Ursa Major	3	
3	NEW		REBA STARSTRUCK M0100/VALORY ⊕	Keep On Loving You	1	
4	2	2	GEORGE STRAIT MCA NASHVILLE 013173/UMGN	Twang	2	
5	NEW		SISTER HAZEL CROAKIN' POETS 61238/ROCK RIDGE	Release	37	
6	NEW		BULLETBOYS CHAVIS 0023	10 Cent Billionaire	—	
7	4		VARIOUS ARTISTS HEAR 31130 ⊕	Playing For Change: Songs Around The World	176	
8	5	14	MICHAEL JACKSON EPIC/LEGACY 17986/SONY MUSIC	Thriller	—	◆
9	NEW		BREATHE CAROLINA FEARLESS 30127	Hello Fascination	43	
10	NEW		MUTEMATH TELEPROMPT 519783/WARNER BROS.	Armistice	18	
11	12	6	DAUGHTRY 19 RCA 33744/RMG ⊕	Leave This Town	9	
12	14	11	KINGS OF LEON RCA 32712/RMG	Only By The Night	4	■
13	10		MICHAEL JACKSON EPIC/LEGACY 66070/SONY MUSIC	Off The Wall	—	■
14	9	2	BEHEMOTH METAL BLADE 14745	Evangelion	98	
15	NEW		SOUNDTRACK Woodstock: Music From The Original Soundtrack And More COTILLION 518805/RHINO		—	
16	17	7	LEVON HELM DIRT FARMER/VANGUARD 79861/WELK	Electric Dirt	140	
17	11	9	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC	Number Ones	—	■
18	7	2	THE EARLY HOURS STREET TALK MEDIA 001	Falling Elevators EP	—	
19	18	8	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC	The Essential Michael Jackson	—	■
20	22	32	TAYLOR SWIFT BIG MACHINE 0200 ⊕	Fearless	8	
21	15		JASON MRAZ ATLANTIC 48508/AG ⊕	We Sing, We Dance, We Steal Things	49	■
22	16	8	MAXWELL COLUMBIA 89142/SONY MUSIC ⊕	BLACKsummers'night	11	■
23	25	11	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712/RMG ⊕	Big Whiskey And The GrooGrux King	42	■
24	23	8	WILCO NONESUCH 516608/WARNER BROS.	Wilco (The Album)	64	
25	NEW		DELBERT MCCLINTON & DICK50 NEW WEST 6174 ⊕	Acquired Taste	131	

AOL VIDEO			TITLE	ARTIST (IMPRINT/LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	11	#1 WHITE HORSE TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
2	2	11	TELL ME SOMETHING I DON'T KNOW SELENA GOMEZ (RAZOR & TIE)	
3	4	11	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
4	3	3	SNEAKERNIGHT VANESSA HUDGENS (HOLLYWOOD)	
5	5	11	OUR SONG TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
6	6	11	PICTURE TO BURN TAYLOR SWIFT (BIG MACHINE)	
7	-	1	FLY ON THE WALL MILEY CYRUS (HOLLYWOOD)	
8	10	5	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	
9	15	10	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	11	6	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
11	9	5	CRUSH DAVID ARCHULETA (19/JIVE/JLG)	
12	13	2	HOT N COLD KATY PERRY (CAPITOL)	
13	-	1	CIRCUS BRITNEY SPEARS (JIVE/JLG)	
14	8	6	NEW CLASSIC DREW SEELEY & SELENA GOMEZ (RAZOR & TIE)	
15	-	1	EXCUSE ME MOMMA MISHON (DYNASTY ZONE 4 STREAMLINE INTERSCOPE)	

YAHOO! VIDEO			TITLE	ARTIST (IMPRINT/LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	8	#1 THRILLER MICHAEL JACKSON (EPIC/LEGACY)	
2	2	6	OBSESSED MARIAH CAREY (ISLAND/DJMG)	
3	-	1	NUMBER ONE R. KELLY FEATURING KERI HILSON (JIVE/JLG)	
4	3	5	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
5	-	7	CIRCUS BRITNEY SPEARS (JIVE/JLG)	
6	4	7	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
7	5	11	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	7	7	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	
9	6	4	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
10	5		SOULMATE NATASHA BEDINGFIELD (PHONOGENIC EPIC)	
11	8	7	IN YOUR EYES KYLIE MINOGUE (CAPITOL)	
12	11	4	DON'T STOP THE MUSIC RIHANNA (SRP DEF JAM/IDJMG)	
13	12	7	BILLIE JEAN MICHAEL JACKSON (EPIC/LEGACY)	
14	13	4	UMBRELLA RIHANNA FEATURING JAY-Z (SRP DEF JAM/IDJMG)	
15	14	11	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	

TOP COMEDY ALBUMS™ .biz			TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	-	1	#1 MY WEAKNESS IS STRONG PATTON OSWALT (DEGENERATE/WARNER BROS.)	
2	1	14	ISOLATED INCIDENT DANE COOK (COMEDY CENTRAL)	
3	2	28	INCREDIBAD THE LONELY ISLAND (UNIVERSAL REPUBLIC/UMRG)	
4	4	21	KING BABY JIM GAFFIGAN (COMEDY CENTRAL)	
5	3	10	EL NINO LOCO RODNEY CARRINGTON (CAPITOL NASHVILLE)	
6	5	70	FLIGHT OF THE CONCORDS (SOUNDTRACK) FLIGHT OF THE CONCORDS (HBO SUB POP)	
7	6	24	BO BURNHAM BO BURNHAM (COMEDY CENTRAL)	
8	7	18	BEHAVIORAL PROBLEMS RON WHITE (CAPITOL NASHVILLE)	
9	9	50	DO YOU BELIEVE IN GOSH? MITCH HEUBERG (COMEDY CENTRAL)	
10	8	5	ON THE CAN LARRY THE CABLE GUY (JACK WARNER BROS. (NASHVILLE)/WRN)	
11	11	6	JERRY CLOWER: COLLECTOR'S EDITION JERRY CLOWER (UNIVERSAL SPECIAL MARKETS/MADACY)	
12	10	3	UNBALANCED LOAD DOUG BENSON (COMEDY CENTRAL)	
13	14	53	ANTICIPATION LEWIS BLACK (COMEDY CENTRAL)	
14	12	24	3 BALLOONS STEPHEN LYNCH (WHAT ARE RECORDS?)	
15	13	29	THE GREATEST HITS: THE 50TH ANNIVERSARY COLLECTION RAY STEVENS (CURB)	

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	3	17	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	4	20	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
4	2	16	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	5	14	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	11	5	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
7	6	15	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
8	8	9	HOTEL ROOM SERVICE	PITBULL (M/R 305/POLO GROUNDS/J/RMG)
9	12	8	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
10	9	9	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
11	7	15	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	14	16	PRETTY WINGS	MAXWELL (COLUMBIA)
13	17	7	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/RRP)
14	24	5	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
15	10	17	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	22	8	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (M/SEIT STORM/DEF JAM/IDJMG)
17	13	25	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
18	21	6	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
19	16	11	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
20	25	12	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
21	19	7	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
22	15	18	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
23	28	9	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
24	23	51	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
25	20	25	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	18	16	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
27	31	13	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
28	30	14	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
29	32	14	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
30	37	10	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
31	26	16	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
32	44	11	SMALL TOWN USA	JUSTIN MOORE (VALDREY)
33	46	5	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
34	27	13	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
35	39	36	SECOND CHANCE	SHINEDOWN (ATLANTIC)
36	34	25	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
37	33	16	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
38	41	12	LAST CHANCE	GINUWINE (NOTH/ASYLUM/WARNER BROS.)
39	43	9	ICE CREAM PAINT JOB	DORROUGH (NGE/US/E1)
40	29	20	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
41	47	5	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
42	45	8	TRUST	KEYSHIA COLE DUET WITH MONICA (MANN/GEFFEN/INTERSCOPE)
43	38	25	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
44	36	12	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
45	56	6	NEVER SAY NEVER	THE FRAY (EPIC)
46	49	29	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
47	52	9	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
48	55	12	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
49	57	11	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
50	59	4	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	13	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
52	42	20	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
53	50	11	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
54	61	4	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
55	53	12	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
56	58	6	IT'S A BUSINESS DOING PLEASURE WITH YOU	TIM MCGRAW (CUBB)
57	63	4	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
58	65	3	GETTIN' YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
59	71	2	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
60	54	9	SO FINE	SEAN PAUL (VP/ATLANTIC)
61	-	1	PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)
62	62	6	21 GUNS	GREEN DAY (REPRISE)
63	68	6	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
64	64	10	WILD AT HEART	GLORIANA (EMBLEM REPRISE/WARNER BROS./WRN)
65	69	4	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUB/AVARIOUS)
66	73	2	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (604 ROAD/RUNNER/RRP)
67	66	2	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)
68	-	1	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)
69	-	1	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
70	75	2	FALLIN' FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
71	-	1	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
72	72	12	NOT MEANT TO BE	THEORY OF A DEADMAN (604 ROAD/RUNNER/RRP)
73	-	1	RUNAWAY	LOVE AND THEFT (CAROLWOOD)
74	70	21	OUT LAST NIGHT	KENNY CHESNEY (BNA)
75	-	1	UNDER	PLEASURE P (ATLANTIC)

1,291 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ALBUM CHARTS

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

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

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

SONG CHARTS

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

RADIO AIRPLAY CHARTS

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

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

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

CONFIGURATIONS

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

HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

POWER PICK 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 multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)	
2	2	11	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
3	3	2	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
4	4	7	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
5	5	28	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
6	6	12	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/RRP)	●
7	8	6	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
8	7	17	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
9	10	8	HOTEL ROOM SERVICE	PITBULL (M/R 305/POLO GROUNDS/J/RMG)	
10	9	2	SEND IT ON	DISNEY'S FRIENDS FOR CHANGE (WALT DISNEY/HOLLYWOOD)	
11	13	7	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
12	12	21	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
13	14	11	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
14	11	16	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
15	29	2	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)	
16	15	14	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
17	16	22	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
18	19	8	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
19	18	9	21 GUNS	GREEN DAY (REPRISE)	
20	28	4	ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)	
21	21	10	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
22	20	14	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	■
23	27	8	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
24	22	17	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
25	31	5	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	50	3	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
27	23	26	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
28	39	4	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD FEAT. CHERIE ANDERSON (604 ROAD/RUNNER/RRP)	
29	24	19	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
30	32	6	ICE CREAM PAINT JOB	DORROUGH (NGE/US/E1)	
31	43	8	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
32	26	10	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
33	30	4	THROW IT IN THE BAG	FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG)	
34	42	25	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	2
35	64	2	EVACUATE THE DANCE FLOOR	CASCADA (ROBBINS)	
36	41	4	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)	
37	37	7	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)	
38	44	16	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
39	36	35	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
40	57	4	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
41	40	11	NEVER SAY NEVER	THE FRAY (EPIC)	
42	17	8	WANTED	JESSIE JAMES (MERCURY/IDJMG)	
43	54	2	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
44	-	3	SO FINE	SEAN PAUL (VP/ATLANTIC)	
45	51	13	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
46	-	1	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)	
47	34	43	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
48	35	3	MAGIC	SELENA GOMEZ (WALT DISNEY)	
49	45	18	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	●
50	48	32	SECOND CHANCE	SHINEDOWN (ATLANTIC)	■

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	46	21	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
52	53	69	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	4
53	33	6	JUMP	FLO RIDA FEAT. NELLY FURTADO (POE BOY/ATLANTIC)	
54	55	10	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
55	49	30	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	■
56	47	9	HERE WE GO AGAIN	DEMI LOVATO (HOLLYWOOD)	
57	74	3	SMILE	UNCLE KRACKER (TOP DOG ATLANTIC)	
58	58	18	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
59	56	11	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
60	52	2	NEED YOU NOW	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
61	61	8	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)	
62	63	14	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	
63	38	3	BROKEN	LIFEHOUSE (Geffen/INTERSCOPE)	
64	-	2	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)	
65	60	32	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	■
66	25	2	HOT MESS	COBRA STARSHIP (DECA/DANCE/FUELED BY RAMEN/RRP)	
67	70	4	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/MASTRWERKS/CAPITOL)	
68	66	58	JUST DANCE	LADY	

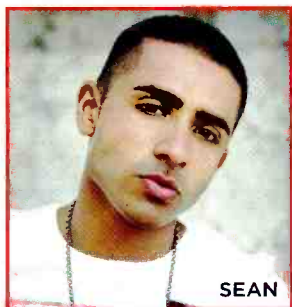
MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
2	3	11	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	14		KNOCK YOU DOWN KE\$H HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
4	2	18	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
5	7	9	USE SOMEBODY KINGS OF LEON (RCA/RMG)
6	6	10	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LEGITIM WEESTER (KCCADAM/CFUELED BY RAMEN/ATLANTIC/RRP)
7	8	13	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
8	5	17	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	13	5	GG DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
10	10	9	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	12	14	NO SURPRISE DAUGHTRY (19/RCA/RMG)
12	9	17	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	17	6	SHE WOLF SHAKIRA (EPIC)
14	11	21	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
15	18	6	HOTEL ROOM SERVICE PITBULL (MR. 305 POLO GROUNDS/J/RMG)
16	14	20	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
17			DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
18	20	7	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)
19	16	25	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
20	19	13	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
21	21	13	NEVER SAY NEVER THE FRAY (EPIC)
22	23	3	PARTY IN THE U.S.A. MILEY CYRUS (HOLLYWOOD)
23	22	19	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
24	26	4	OBSESSED MARIAH CAREY (ISLAND/10JMG)
25	24	8	SO FINE SEAN PAUL (VP/ATLANTIC)
26	25	13	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
27	27	7	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
28	33	5	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)
29			SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
30	35	4	ONE TIME JUSTIN BIEBER (ISLAND/10JMG)
31	29	20	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
32	30	7	RADAR BRITNEY SPEARS (JIVE/JLG)
33	36	2	I WANNA THE ALL-AMERICAN JECKS (DOOHOUSE/DGC/INTERSCOPE)
34	31	15	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/10JMG)
35	39	2	WHATCHA SAY JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
36	NEW		BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
37	32	10	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)
38	37	3	21 GUNS GREEN DAY (REPRISE)
39	NEW		ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
40	28	9	HUSH HUSH THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)

Jay Sean logs the quickest rise into the top 10 on Mainstream Top 40 for a new male artist in two years, as "Down" darts 13-9 in its fifth week. The climb to the top 10 is the fastest for a male newcomer since Sean Kingston's "Beautiful Girls" vaulted 17-10 in its fourth week in June 2007.

On Adult Top 40, Daughtry tries for the second-most No. 1s in the chart's 13-year history, as "No Surprise" lifts 2-1. The song is the band's fourth chart-topper, equalling Matchbox Twenty's sum. The groups trail only Nickelback, with five No. 1s.

At No. 36 on Adult

Top 40 (viewable in full at billboard.biz/charts), Madonna debuts with "Celebration," extending her lead for most entries (17) in the chart's history. Alanis Morissette and Sheryl Crow are in second place with 15 songs apiece.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	55	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
3	3	31	YOU FOUND ME THE FRAY (EPIC)
4	4	44	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
5	5	28	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
6	9	15	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
7	6	45	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
8	7	49	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
9	14		LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
10	11	34	HOT N COLD KATY PERRY (CAPITOL)
11	14	6	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
12	10	18	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
13	15	9	GREATEST GAINER PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
14	12	20	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
15	20		HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	16	11	NO SURPRISE DAUGHTRY (19/RCA/RMG)
17	17	14	COME BACK TO ME DAVID COOK (19/RCA/RMG)
18	19	16	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
19	18	10	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
20	21	6	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
21	20		SHE IS LOVE PARACHUTE (MERCURY/10JMG)
22	22	12	SECOND CHANCE SHINEDOWN (ATLANTIC)
23	24	5	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)
24	25	3	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	23	16	HEART ON MY SLEEVE MICHAEL JOHNS (TRP/DOWNTOWN)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 NO SURPRISE DAUGHTRY (19/RCA/RMG)
2	1	18	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
3	3	19	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
4	4	17	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	6	15	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
6	7	20	COME BACK TO ME DAVID COOK (19/RCA/RMG)
7	5	22	SECOND CHANCE SHINEDOWN (ATLANTIC)
8	10	10	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
9	9	11	FALLIN' FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	8	22	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
11	12	8	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
12	11	16	NEVER SAY NEVER THE FRAY (EPIC)
13	13	22	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
14	14	20	SHE IS LOVE PARACHUTE (MERCURY/10JMG)
15	15	12	21 GUNS GREEN DAY (REPRISE)
16	16	7	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-UNIVERSAL REPUBLIC)
17	17	5	SMILE UNCLE KRACKER (TOP DOG/ATLANTIC)
18	19	21	STAY SAFETY SUIT (UNIVERSAL MOTOWN)
19	18	9	STARING DOWN COLLECTIVE SOUL (LOUD & PROUD/ROADRUNNER/RRP)
20	20	8	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)
21	21	10	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
22	23	12	99 TIMES KATE VOGELLE (MYSPEACE/DGC/INTERSCOPE)
23	27	3	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)
24	22	18	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
25	29	3	CHANCES FIVE FOR FIGHTING (AWARE/COLUMBIA)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	3	5	THE FIXER PEARL JAM (MONKEYWRENCH)
3	12		SOUND OF MADNESS SHINEDOWN (ATLANTIC)
4	4	12	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	26	2	GREATEST GAINER CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
6	7	9	JARS CHEVELLE (EPIC)
7	5	12	PANIC SWITCH SILVERSN PICKUPS (DAR/GERBIRD)
8	10	12	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
9	6	12	21 GUNS GREEN DAY (REPRISE)
10	8	12	CHAMPAGNE CAVO (REPRISE)
11	9	12	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	11	11	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
13	12	12	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	14	12	NOTION KINGS OF LEON (RCA/RMG)
15	15	3	UPRISING MUSE (WARNER BROS.)
16	25	2	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
17	16	10	SAVIOR RISE AGAINST (OGC/INTERSCOPE)
18	17	12	I GET OFF HALESTORM (ATLANTIC)
19	18	12	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
20	13	12	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
21	HOT SHOT DEBUT		IF YOU'RE WONDERING IF I WANT YOU TO I WANT YOU TO WEezer (DGC/INTERSCOPE)
22	20	7	IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
23	21	12	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
24	NEW		OVERCOME CREED (WIND-UP)
25	24	8	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
26	NEW		CRAWL BACK IN DEAD BY SUNRISE (WARNER BROS.)
27	23	12	THE NIGHT DISTURBED (REPRISE)
28	29	6	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
29	27	12	KNOW YOUR ENEMY GREEN DAY (REPRISE)
30	32	12	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
31	31	7	1901 PHOENIX (LOYALTY/CLASSNOTES)
32	33	12	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAGNUM/SHOUT FACTORY/ISLAND/10JMG)
33	35	12	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
34	28	12	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
35	43	3	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
36	46	3	FAR FROM OVER REV THEORY (VAN HOWES/MALOO/DGC/INTERSCOPE)
37	34	12	DROWNING (FACE DOWN) SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
38	39	3	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
39	38	3	WHY I AM DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
40	40	7	YOU NEVER KNOW WILCO (Nonesuch/WARNER BROS.)
41	NEW		BREAKING ANBERLIN (UNIVERSAL REPUBLIC)
42	41	4	ONE DAY MATISYAHU (JOUR/EPIC)
43	44	2	FIREFLIES OWL CITY (UNIVERSAL REPUBLIC)
44	30	8	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
45			LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
46	36	12	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
47	NEW		BACK AGAINST THE WALL CAGE THE ELEPHANT (DSP/JIVE/JLG)
48	48	12	HEARTLESS THE FRAY (EPIC)
49	42	10	IT'S ALRIGHT 311 (VOLCANO/JLG)
50	NEW		INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)

Rock Songs reflects the returns of Weezer and Creed (pictured) at Nos. 21 and 24, respectively. The former act releases its seventh studio album, "Raditude," Oct. 27. The reunited Creed's new album, "Full Circle," comes out the same day.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 CHAMPAGNE CAVO (REPRISE)
2	3	11	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
3	2	14	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	4	15	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
5	5	10	JARS CHEVELLE (EPIC)
6	8	12	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
7	7	21	I GET OFF HALESTORM (ATLANTIC)
8	5	22	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
9	37	2	GREATEST GAINER CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
10	11		THE FIXER PEARL JAM (MONKEYWRENCH)
11	24	2	I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)
12	9	18	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
13	12	6	HARD TO SEE FIVE FINGER DEATH PUNCH (PROSPECT PARK)
14	10	25	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
15	14	24	FAR FROM OVER REV THEORY (VAN HOWES/MALOO/DGC/INTERSCOPE)
16	17	10	INVINCIBLE ADELITAS WAY (VIRGIN/CAPITOL)
17	16	10	BY THE WAY THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
18	22	9	FOREVER IN YOUR HANDS ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
19	NEW		OVERCOME CREED (WIND-UP)
20	15	16	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
21	25	8	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
22	26	9	MIND CONTROL TAITRICK (SILENT MAJORITY/JLG)
23	21	11	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
24	20	16	SULFER SLIPKNOT (ROADRUNNER/RRP)
25	13	8	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	3	16	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
3	2	22	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
4	4	11	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
5	5	18	CHAMPAGNE CAVO (REPRISE)
6	6	5	THE FIXER PEARL JAM (MONKEYWRENCH)
7	23	2	GREATEST GAINER CHECK MY BRAIN ALICE IN CHAINS (VIRGIN/CAPITOL)
8	8	20	I GET OFF HALESTORM (ATLANTIC)
9	7	23	DROWNING (FACE DOWN) SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
10	10	12	21 GUNS GREEN DAY (REPRISE)
11			AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	9	19	OH YEAH CHICKENFOOT (REDLINE)
13	15	31	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
14	16	8	JARS CHEVELLE (EPIC)
15	12	26	THE NIGHT DISTURBED (REPRISE)
16	17	8	SHE'S A GENIUS JET (FIVE SEVEN/CAPITOL)
17	NEW		OVERCOME CREED (WIND-UP)
18	14	19	KNOW YOUR ENEMY GREEN DAY (REPRISE)
19	11	6	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
20	18	4	STILL UNBROKEN LYNYRD SKYNYRD (LOUD & PROUD/ROADRUNNER/RRP)
21	19	16	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
22	26	11	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
23	13	7	A LOOKING IN VIEW ALICE IN CHAINS (VIRGIN/CAPITOL)
24	21	15	USE SOMEBODY KINGS OF LEON (RCA/RMG)
25	NEW		I WILL NOT BOW BREAKING BENJAMIN (HOLLYWOOD)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 127, 95 and 84 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 200 all-format rock stations, including 63 HERITAGE ROCK stations, are electronically monitored 24 hours a day, 7 days a week. See charts legend for rules and explanations. © 2009 Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	4	15	#1 BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW		1
2	4	5	19	SUMMER NIGHTS D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET		2
3	2	2	30	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE		3
4	6	6	27	BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		4
5	7	7	13	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE		5
6	1	1	19	YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		6
7	8	8	20	SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore VALORY		7
8	5	3	29	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY		8
9	9	12	8	AMERICAN RIDE T. KEITH (J. WEST, D. PAHAIKISH)	Toby Keith SHOW DOG NASHVILLE		9
10	10	10	27	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSLIP, I. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS. WRN		10
11	11	11	23	BAREFOOT AND CRAZY J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE		11
12	12	16	8	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE		12
13	13	13	8	IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KROEGER)	Tim McGraw CURB		13
14	14	14	9	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE		14
15	15	17	26	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE		15
16	17	19	24	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		16
17	16	15	30	WILD AT HEART M. SERLETTI (M. SERLETTI, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/REPRISE/WARNER BROS. WRN		17
18	18	18	30	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELLY)	Darryl Worley STROUD/DAVARIOUS		18
19	21	24	9	GREATEST TOES K. STEGALL, Z. BROWN, Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS	Zac Brown Band HOME GROWN/ATLANTIC/CIGGER PICTURE		19
20	19	20	29	RUNAWAY J. COPLAN, B. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CARLWOOD		20
21	23	26	9	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURINO)	Kenny Chesney With Dave Matthews BNA		21
22	20	21	19	JOEY B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland MERCURY		22
23	22	22	15	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB		23
24	24	25	26	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		24
25	25	27	14	BONFIRE P. DONNELLY, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		25



Aldean's third No. 1 also completes his first set of back-to-back chart-toppers, following "She's Country," which crowned the May 16 chart. His first No. 1 was "Why" in May 2006.



The third single from the album "The Foundation" is the Greatest Gainer, up 3.3 million impressions. "Chicken Fried," led for two weeks in December, and "Whatever It Is" peaked at No. 2 on the July 4 chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	30	16	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		26
27	27	31	16	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		27
28	28	29	18	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH		28
29	29	35	17	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		29
30	34	41	4	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		30
31	30	33	19	ROCKIN' THE BEER GUT T. KEITH (BUTTEE)	Trailer Choir SHOW DOG NASHVILLE		31
32	31	36	11	LONG LINE OF LOSERS S. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		32
33	33	37	19	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET		33
34	36	38	5	I WANNA MAKE YOU CLOSE YOUR EYES D. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		34
35	37	39	12	EIGHT SECOND RIDE J. RITCHIE, J. OWEN, E. DURRANCE	Jake Owen RCA		35
36	39	44	5	I STILL LIKE BOLOGNA K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		36
37	38	40	6	HURRY HOME D. GEMAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE		37
38	43	51	3	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARSTRUCK/VALORY		38
39	50	-	-	NEED YOU NOW P. WORLEY, L. ADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE		39
40	42	43	17	THAT THANG J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)	Fast Ryde REPUBLIC NASHVILLE		40
41	41	45	11	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. JAMES)	Gary Allan MCA NASHVILLE		41
42	40	42	17	RADIO WAVES M. WRUCKE (R. SANDERS, M. ELI)	Eli Young Band REPUBLIC UNIVERSAL SOUTH		42
43	45	48	8	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET		43
44	48	49	11	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA		44
45	47	50	11	MOO LA MOO S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)	Steve Azar RIDE		45
46	49	52	4	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA		46
47	RE-ENTRY	-	-	A LITTLE MORE COUNTRY THAN THAT C. CHAMBERLAIN (D. POYTHRESS, R. L. FEEK, W. VARBLE)	Easton Corbin MERCURY		47
48	57	-	-	LONG AFTER I'M GONE B. KENNY, C. STONE (W. K. ALPHIN, M. BEESON, R. SUPA)	Big Kenny LOVE EVERYBODY BIGGER PICTURE		48
49	54	53	11	SKINNY DIPPIN' M. BRIGHT (W. DUNCAN, C. TOMPKINS)	Whitney Duncan WARNER BROS. WRN		49
50	HOT SHOT DEBUT	-	-	WHITE LIAR F. LIDDELL, M. WRUCKE (M. LAMBERT, N. HEMBY)	Miranda Lambert COLUMBIA		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	-	-	#1 REBA STARSTRUCK/MO/VALORY (18.98)	Keep On Loving You		1
2	1	-	1	GEORGE STRAIT MCA NASHVILLE 013173/UMGN (13.98)	Twang		1
3	6	5	18	GREATEST GAINER SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
4	2	3	11	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		1
5	5	4	40	ZAC BROWN BAND RCA/BIGGER PICTURE/HOME GROWN/ATLANTIC 516631/AG (13.98)	The Foundation		1
6	7	6	20	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
7	3	-	2	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore		1
8	4	1	3	SUGARLAND MERCURY 013191/EX/UMGN (14.98 CD/DVD)	LIVE On The Inside		1
9	8	4	49	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
10	8	2	3	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	Gloriana		2
11	10	7	57	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside		1
12	12	10	10	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		1
13	15	15	21	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity		1
14	11	9	8	BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night		1
15	14	12	14	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		1
16	13	11	20	RASCAL FLATTS LYRIC STREET 002804 (18.98)	Unstoppable		1
17	17	13	45	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
18	16	14	14	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		4
19	NEW	-	-	DAVID NAIL MCA NASHVILLE 011003/UMGN (10.98)	Im About To Come Alive		19
20	19	16	30	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song		5
21	18	21	73	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
22	21	18	77	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
23	23	23	22	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		1
24	22	19	88	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
25	20	17	47	KELLIE PICKLER 19/BNA 22811/SMN (18.98)	Kellie Pickler		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	22	43	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
27	26	24	40	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21
28	28	27	26	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		24
29	24	26	35	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
30	27	25	62	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
31	30	32	11	PACE SETTER TRAILER CHOIR SHOW DOG NASHVILLE 02517/98	Off The Hillbillies Hook (EP)		30
32	31	29	45	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
33	32	28	22	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
34	34	34	52	VARIOUS ARTISTS CAPITOL NASHVILLE 017419/G (18.98)	NOW That's What I Call Country		1
35	29	-	1	WILLIE NELSON LOST HIGHWAY 013254* (13.98)	Lost Highway		29
36	36	33	13	MONTGOMERY GENTRY CRACKER BARREL/SOVY MUSIC CUSTOM MARKETING GROUP 4946/SUN (11.98)	For Our Heroes		1
37	33	36	48	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
38	37	30	68	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
39	43	45	25	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
40	38	37	23	RANDY TRAVIS WARNER BROS. 516189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
41	44	41	53	MONTGOMERY GENTRY COLUMBIA 22617/SMN (18.98)	Back When I Knew It All		3
42	35	38	43	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		1
43	42	47	38	TRACE ADKINS CAPITOL NASHVILLE 020281 (18.98)	X: Ten		1
44	41	31	10	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		1
45	40	43	48	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008		1
46	39	35	45	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
47	45	39	21	RODNEY ATKINS CURB 79132 (18.98)	It's America		3
48	48	40	44	ELI YOUNG BAND REPUBLIC 011791/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		1
49	47	42	10	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco		19
50	46	53	11	DARRYL WORLEY STROUD/DAVARIOUS 01002 (13.98)	Sounds Like Life		26

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	27	22	#1 STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	
2	NEW	-	-	LOUDON WAINWRIGHT III 2ND STORY SOUND 001	High Wide & Handsome: The Charlie Poole Project	
3	6	48	12	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	
4	7	43	11	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	
5	1	52	11	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Bill Gaither Presents: Country Bluegrass Homecoming Vol. One	
6	4	2	10	THE WAILIN' JENNYS RED HOUSE 370	Live At The Mauch Chunk Opera House	
7	3	52	11	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Bill Gaither Presents: Country Bluegrass Homecoming Vol. Two	
8	9	10	10	SARAH JAROSZ SUGAR HILL 1049/WELK	Song Up In Her Head	
9	8	20	10	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	
10	5	10	10	RHONDA VINCENT ROUNDER 610623	Destination Life	

BETWEEN THE BULLETS

LEADING LADIES

Reba McEntire claims her 11th chart-topper

TOP R&B/HIP-HOP ALBUMS		TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	12	LEDISI	TURN ME LOOSE/VERVE FORECAST 012677/MG
2	1	7	MAXWELL	BLACKSUMMERSNIGHT COLUMBIA 89142/SONY MUSIC
3	3	1	SEAN PAUL	IMPERIAL BLAZE VP/ATLANTIC 520047/AG
4	4	1	FABOLOUS	LOSOS WAY (SOUNDTRACK) DESERT STORM/DEF JAM 013098*/DJMG
5	3	1	K'JON	I GET AROUND UP&UP/UNIVERSAL REPUBLIC 013162/UMRG
6	5	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*/IGA
7	7	4	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA
8	8	6	CHRISTELLE MICHELE	EPIPHANY DEF JAM 012797/DJMG
9	8	8	JEREMIH	JEREMIH MICK SCHULTZ/DEF JAM 013095*/DJMG
10	8	6	TWISTA	CATEGORY F5 6MG 96412
11	11	8	VARIOUS ARTISTS	NOW 31 EMI/UNIVERSAL/ZOMBA 28617/SONY MUSIC
12	4	2	SLAUGHTERHOUSE	SLAUGHTERHOUSE E1 2052
13	11	8	JOE	SIGNATURE 563 00005/KEDAR
14	13	23	KERI HILSON	IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000*/IGA
15	15	1	DORROUGH	DORROUGH MUSIC NGENIUS 5114/E1
16	14	9	GINUWINE	A MAN'S THOUGHTS NOTIFI/ASYLUM 519147/WARNER BROS.
17	14	41	BEYONCÉ	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
18	20	10	GREATEST GAINER LAURA IZIBOR	LET THE TRUTH BE TOLD ATLANTIC 512240/AG
19	16	27	CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
20	18	44	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC
21	17	36	ANTHONY HAMILTON	THE POINT OF IT ALL MISTERS MUSIC/SO SO DEF 23387/JLG
22	19	11	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516333/AG
23	21	36	JAMIE FOXX	INTUITION J 41294/RMG
24	24	36	KEYSHIA COLE	A DIFFERENT ME IMANI/GEFFEN 012395/IGA
25	23	64	LIL WAYNE	THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
26	22	19	RICK ROSS	DEEPER THAN RAP M&B/BACH/SLIP-N-SLIDE/DEF JAM 012772*/DJMG
27	25	20	JADAKISS	THE LAST KISS RUFF RIDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012931*/DJMG
28	27	24	THE-DREAM	LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/DJMG
29	3	10	WILL DOWNING	CLASSIQUE PEAK 31278/CONCORD
30	30	11	TEENA MARIE	CONGO SQUARE STAX 31320/CONCORD
31	33	52	YOUNG JEEZY	THE RECEPTION CTE/DEF JAM 011536*/DJMG
32	36	4	MICHAEL JACKSON	THE STRIPPED MIXES MOTOWN 013303/UME
33	29	8	MAINO	IF TOMORROW COMES... HUSTLE HARD/ATLANTIC 512968/AG
34	26	49	RAPHAEL SAADIQ	THE WAY I SEE IT COLUMBIA 08585*/SONY MUSIC
35	35	48	T.I.	PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG
36	34	14	METHOD MAN & REDMAN	BLACKOUT 2 WU-TANG/DEF SQUARE/DEF JAM 012400*/DJMG
37	47	16	GUCCI MANE	MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY
38	39	48	JAZMINE SULLIVAN	FEARLESS J 32713/RMG
39	38	36	SOULJA BOY TELL'EM	ISOUJLABOYTELLEM COLLIPARK/INTERSCOPE 012388*/IGA
40	46	28	INDIA.ARIE	TESTIMONY VOL. 2 LOVE & POLITICS SOUNDBY/UNIVERSAL REPUBLIC 012572*/MG
41	32	11	MOS DEF	THE ECSTATIC DOWNTOWN 70055*
42	42	1	CHICO DEBARGE	ADDICTION REALITY 00004/KEDAR
43	37	22	CHRISTELLE	DEBUT R&B/POP EP MCGANN 1028/CHRISTELLE
44	62	21	UGK	UGK 4 LIFE TRILL/UGK/JIVE 86966/JLG
45	31	14	BUSTA RHYMES	BACK ON MY B.S. UNIVERSAL MOTOWN 012387*/UMRG
46	43	41	SEAL	SOUL 143 515868/WARNER BROS.
47	55	38	AKON	FREEDOM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG
48	57	40	KANYE WEST	808S & HEARTBREAK ROC-A-FELLA/DEF JAM 012198*/DJMG
49	42	48	JENNIFER HUDSON	JENNIFER HUDSON ARISTA 06303/RMG
50	40	8	ACE HOOD	RUTHLESS WE THE BEST/DEF JAM 013066*/DJMG

Mariah Carey is now the woman with the second-most top 10s on Mainstream R&B/Hip-Hop as "Obsessed" leaps 13-10. The track, her 15th top 10 since the chart began in September 1993, moves her ahead of Ashanti and Beyoncé, who have 14. Mary J. Blige is in first place, with 21 top 10s.



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

BETWEEN THE BULLETS

LEDISI LANDS WITH FIRST NO. 1



LEDISI

Ledisi earns her first chart-topper on Top R&B/Hip-Hop Albums with her second set, "Turn Me Loose." Her first album, "Lost & Found," started at No. 10 in 2007 and later earned a Grammy Award nomination for best R&B album. On the Billboard 200, "Loose" bows at No. 14 with 27,000 copies sold, outshining her prior album's best week, when it debuted and peaked at No. 78 with 9,000.

Sean Paul scores a career-high debut on Top R&B/Hip-Hop Albums as "Imperial Blaze" bows at No. 3. His two previous albums, "Dutty Rock" (2003) and "The Trinity" (2005), entered at No. 4. On the Billboard 200, "Blaze" is No. 12 with 28,000 copies. Although Paul outsold Ledisi, the R&B/Hip-Hop Albums chart surveys a smaller number of retailers.

—Raphael George

RHYTHMIC		TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	16	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	11	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
3	3	11	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
4	4	20	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
5	5	11	OBSESSED	MARIAH CAREY (ISLAND/DJMG)
6	3	17	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
7	9	8	GREATEST GAINER DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
8	8	11	BE ON YOU	FLO RIDA FEAT. NE-YO (P.D.E. BOY/ATLANTIC)
9	10	12	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
10	12	6	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
11	12	6	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
12	13	4	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
13	11	15	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	15	7	MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)
15	19	6	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET)/RMG
16	14	16	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
17	20	20	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
18	16	29	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
19	18	25	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I AM/INTERSCOPE)
20	22	6	SUCCESSFUL	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
21	18	18	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
22	7	7	OUTTA CONTROL	BABY BASH FEAT. PITBULL (ARISTA/RMG)
23	21	14	SO FINE	SEAN PAUL (VP/ATLANTIC)
24	24	4	SHE WOLF	SHAKIRA (EPIC)
25	25	1	IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
26	29	2	WHATCHA SAY	JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
27	23	1	I NEED A GIRL	TREY SÓNGZ (SONG BOOK/ATLANTIC)
28	25	12	EGO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
29	29	1	BECKY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
30	NEW	30	WRITTEN ON HER	BIRDMAN FEAT. JAY SEAN (CASH MONEY/UNIVERSAL MOTOWN)
31	31	1	THE WARNING	EMINEM (NOT LISTED)
32	32	2	GOOD GIRLS GO BAD	CORINA STARSHIP FEAT. LEGITIM MEESTER (DECA/DANCE/RUBLE BY RAMEN/ATLANTIC/999)
33	NEW	33	SHAKE MY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
34	39	4	NOW I'M THAT BITCH	LIVVI FRANC FEAT. PITBULL (JIVE/JLG)
35	35	12	CHILLIN	WALE FEAT. LADY GAGA (ALL.I.D/O/INTERSCOPE)
36	37	6	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
37	36	3	LA LA LA	LMFAO (PARTY ROCK/WILL.I AM/CHERRYTREE/INTERSCOPE)
38	20	20	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
39	39	2	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
40	NEW	40	NUMBER ONE	R. KELLY FEAT. KERI HILSON (JIVE/JLG)

ADULT R&B		TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	17	PRETTY WINGS	MAXWELL (COLUMBIA)
2	2	27	ON THE OCEAN	K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
3	3	17	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
4	4	22	THE POINT OF IT ALL	ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
5	5	10	BAD HABITS	MAXWELL (COLUMBIA)
6	8	5	GREATEST GAINER I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)
7	7	1	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)
8	8	1	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
9	9	1	NEVER GIVE YOU UP	RAFAEL SAADIQ FEAT. STEVIE WONDER & CJ (COLUMBIA)
10	10	1	EPIPHANY (I'M LEAVING)	CHRISTELLE MICHELE (DEF JAM/DJMG)
11	12	1	IN LOVE WITH ANOTHER MAN	JAZMINE SULLIVAN (J/RMG)
12	12	1	THERE GOES MY BABY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
13	13	1	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
14	14	1	FROM MY HEART TO YOURS	LAURA IZIBOR (ATLANTIC)
15	15	1	BLAME IT ON ME	CHRISTELLE MICHELE (DEF JAM/DJMG)
16	17	20	CAN'T LAST A DAY	TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)
17	17	1	GIVE IT TO ME RIGHT	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
18	18	24	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
19	19	15	CLOSE TO YOU	BEBE & CECE WINANS (B&C/MALACO)
20	20	5	DON'T STAY	LAURA IZIBOR (ATLANTIC)
21	21	1	OH NO	CHICO DEBARGE (REALITY/KEDAR)
22	22	7	GOIN' THRU CHANGES	LEDISI (VERVE FORECAST/VERVE)
23	23	1	MAJIC	JOE (563/KEDAR)
24	24	1	SAME SONG	LAKISHA JONES (ELITE)
25	25	1	THIS TIME	K'JON FEAT. LEE ANGLON JR. & AUGUSTINE ALVAREZ (UP&UP/UNIVERSAL REPUBLIC)

HOT RAP SONGS		TITLE	ARTIST	IMPRINT / PROMOTION LABEL
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	18	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	19	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	19	SUCCESSFUL	DRAKE FEAT. LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	4	19	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
5	6	5	GREATEST GAINER RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
6	4	16	WETTER (CALLING YOU DADDY)	TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
7	7	19	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
8	9	10	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
9	10	10	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
10	10	7	BE ON YOU	FLO RIDA FEAT. NE-YO (P.D.E. BOY/ATLANTIC)
11	12	4	WASTED	GUCCI MANE FEAT. PLIES (MIZAY/SO ICEY/WARNER BROS.)
12	11	8	MAKE HER SAY	KID CUDDI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)
13	13	21	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
14				

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
2	3	6	GREATEST GAINER MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATIN)
3	18	1	LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)
4	6	28	EL AMOR	TITO "EL BAMBINO" (SIENTE)
5	4	20	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
6	5	25	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
7	8	6	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
8	7	16	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
9	17	1	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
10	11	12	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
11	13	2	RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
12	10	17	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
13	12	18	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
14	27	1	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
15	16	17	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
16	22	6	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
17	11	42	TE PRESUMO	BANDA EL RECODO (FONOVISA)
18	25	4	LA GRANJA	LOS TIGRES DEL NORTE (FONOVISA)
19	18	31	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATINO)
20	19	4	CUMBAYA	PEEWEE (EMI TELEVISION)
21	32	4	SU VENENO	AVENTURA (PREMIUM LATIN)
22	20	19	TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)
23	1	6	QUIEN ES USTED?	SERGIO VEGA (DISA)
24	27	3	MI CAMA HUELE A TI	TITO "EL BAMBINO" FEATURING ZION & LENNOX (SIENTE)
25	21	15	CAMINARE	INTOCABLE (EMI TELEVISION)
26	4	4	ADIOS	JESSE & JOY (WARNER LATINA)
27	26	4	OVARIOS	JENNI RIVERA (FONOVISA)
28	24	18	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
29	29	1	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISA)
30	15	15	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
31	18	18	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
32	35	3	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
33	33	7	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA)
34	NEW	1	HOT SHOT DEBUT CELOS	FANNY LU (UNIVERSAL MUSIC LATINO)
35	36	10	NECESITO DE TI	VICENTE FERNANDEZ (SONY MUSIC LATIN)
36	38	4	MARIPOSA MIA	VIVANATIVA (VIV/PIMPING MUSIK)
37	46	2	EL BORRACHO MONTEZ DE DURANGO	GRUPO MONTEZ DE DURANGO (DISA)
38	44	10	ME GUSTA ME GUSTA	LOS BUTTRES DE CULIACAN SINAIOLA (LACRIST/SONY/UNIVERSAL MUSIC LATINO)
39	37	8	MAR ADENTRO	TOMMY TORRES (WARNER LATINA)
40	40	14	LOCÓ POR TI	LOS TEMERARIOS (FONOVISA)
41	45	2	EL TAMALERO	OSCAR PADILLA (LA SIERRA)
42	RE-ENTRY	1	TU DEFECTO	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
43	42	11	ERES	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
44	39	11	TE AMO TANTO	FLEX (EMI TELEVISION)
45	RE-ENTRY	1	TU NO VALES LA PENA	CUISILLOS (MUSART/BALBOA)
46	NEW	1	DAME TU CORAZON	LOS RUFIANES (NEW)
47	31	16	SEXY ROBOTICA	DON OMAR (MACHETE)
48	RE-ENTRY	1	NO SE VIVIR	LOS CANARIOS (GARMEX)
49	50	2	INFINITY 2008	GURU JOSH PROJECT (ULTRA)
50	41	3	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

Regional Mexican newcomer Conjunto Aterdecere bows atop Top Regional Mexican Albums with "Contigo Para Siempre" (4,000 copies). It's only the second new act this year to debut at No. 1; German Montero did so in the May 16 issue. "Contigo" starts at No. 2 on Top Latin Albums.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	2
2	NEW	1	CONJUNTO ATARDECER	CONTIGO PARA SIEMPRE DISA 721307/UMLE	
3	2	13	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
4	9	21	GREATEST GAINER LARRY HERNANDEZ	15 MARZO CORRIDOS MEXICANOS FONOVISA 570037/UMLE	
5	3	7	VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
6	5	24	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
7	6	14	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
8	7	4	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	AVANZANDO EN LA VIDA UNIDOS DISA 721282/UMLE	
9	10	41	EL TRONO DE MEXICO	ALMAS GEMEAS FONOVISA 353894/UMLE	
10	NEW	1	MAZISO MUSICAL	POR EL RESTO DE TU VIDA FONOVISA 354168/UMLE	
11	4	2	PEEWEE	YO SOY EMI TELEVISION 65737	
12	8	7	TIERRA CALI	SI TU TE VAS (EMMUSICA/UNIVERSAL MUSIC LATINO) 653700/UMLE	
13	13	4	JENNI RIVERA	JENNI ENCHINO CO UNDO DUFER DELUXE #1 ANA FONOVISA 354090/UMLE	
14	NEW	1	LOS PIKADIENTES DE CABORCA	LA TENIA MAS GRANDE SONY MUSIC LATIN 48300	
15	1	58	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
16	11	10	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE	
17	15	22	MARISELA	20 EXITOS INMORTALES IM 6614	
18	14	6	VARIOUS ARTISTS	SUPER 1'S MEGA HIT'S MACHETE 013149/UMLE	
19	19	54	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	2
20	18	52	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE	
21	17	17	DON OMAR	IDON MACHETE 012867/UMLE	
22	20	19	EL COMPA CHUY	EL NIÑO DE ORO GYPSY 37208/SONY MUSIC LATIN	
23	16	9	PAULINA RUBIO	GHAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE	
24	22	6	CONJUNTO PRIMAVERA	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE	
25	38	40	PACE SETTER MAKANO	TE AMO PANAMA/MACHETE 460031/UMLE	
26	NEW	1	PATRULLA 81	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729495/UMLE	
27	NEW	1	LOS HEREDEROS DE NUEVO LEON	EN MANOS DEL TIEMPO SERCA 6895	
28	23	40	RICARDO ARJONA	5TO PISO WARNER LATINA 516669	
29	26	23	LA QUINTA ESTACION	SIN FRENDS SONY MUSIC LATIN 44947	
30	21	9	ALICIA VILLARREAL	LA JEFA FONOVISA 354073/UMLE	
31	28	47	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA	
32	24	14	LUIS ENRIQUE	CICLOS TOP STOP 6910	
33	7	7	BANDA EL RECODO	LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE	
34	29	22	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE	
35	69	1	MANA	ARDE EL CIELO WARNER LATINA 481788	2
36	NEW	1	ALACRANES MUSICAL	20 SUPER TEMAS: LA HISTORIA DE LOS EXITOS FONOVISA 354155/UMLE	
37	25	8	GRACIELA BELTRAN	LA REINA DE LA BANDA FONOVISA 354031/UMLE	
38	31	18	EL COMPA SACRA: EL ULTIMO RAZO	HERBIA MALA NUNCA MUERE SONY MUSIC LATIN 42714	
39	41	9	LOS TIGRES DEL NORTE	LEYENDA Y TRADICION: LAS GRANDES MORTALES DE LOS RIELOS DEL NORTE FONOVISA 354106/UMLE	
40	52	62	LOS INQUIETOS DEL NORTE	LA OLIVA (EMMUSICA) SONY MUSIC LATIN 42714	
41	35	74	ENRIQUE IGLESIAS	95.08 UNIVERSAL MUSIC LATINO 010974/UMLE	2
42	36	3	TERCER CIELO	SEITE SONIA (SONIA ESTANON) UNIVERSAL MUSIC LATINO 653702/UMLE	
43	NEW	1	VARIOUS ARTISTS	CLASICOS DE LOS SUPER GRUPOS FONOVISA 354104/UMLE	
44	NEW	1	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	COLECCION PRIVADA: LAS 20 EXCLUSIVAS DISA 729501/UMLE	
45	40	46	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE	2
46	33	13	HECTOR ACOSTA	SIMPLEMENTE... EL TRONO D.M. VENEMUSIC/UNIVERSAL MUSIC LATINO 653881/UMLE	
47	34	13	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE	
48	NEW	1	VARIOUS ARTISTS	CORRIDOS DE ALTO MAN SONY MUSIC LATIN 57151	
49	37	11	VARIOUS ARTISTS	SUPER ESTRELLAS 100LOS FONOVISA 354008/UMLE	
50	45	30	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917	

Los Tigres Del Norte are in a league of their own. As "La Granja" leaps 14-8 on Regional Mexican Airplay (6.2 million audience impressions, up 24%), the group extends its count of top 10s on the list to 41, the most in the chart's 15-year history. (Intocable is in second place, with 35 top 10s.)



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 LO INTENTAMOS	ESPINOZA PAZ (DISA/ASL)
2	2	27	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	3	20	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
4	4	15	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
5	5	21	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
6	6	6	TE IRA MEJOR SIN MI	JOAN SEBASTIAN (MUSART/BALBOA)
7	7	22	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
8	14	4	GREATEST GAINER LA GRANJA	LOS TIGRES DEL NORTE (FONOVISA)
9	9	44	TE PRESUMO	BANDA EL RECODO (FONOVISA)
10	10	24	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVISA
11	8	19	QUIEN ES USTED?	SERGIO VEGA (DISA)
12	11	36	QUIEREME MAS	PATRULLA 81 (DISA)
13	12	18	CAMINARE	INTOCABLE (EMI TELEVISION)
14	15	5	OVARIOS	JENNI RIVERA (FONOVISA)
15	18	49	ESPERO	GRUPO MONTEZ DE DURANGO (DISA)
16	13	25	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
17	19	6	Y AHORA QUE?	LOS RIELEROS DEL NORTE (FONOVISA)
18	17	19	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
19	16	35	ALMAS GEMEAS	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
20	20	11	TE VES FATAL	EL TRONO DE MEXICO (FONOVISA)

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	5	#1 MANOS AL AIRE	NELLY FURTADO (NELSTAR/UNIVERSAL MUSIC LATINO)
2	1	11	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
3	2	19	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
4	7	6	LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
5	3	15	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
6	11	14	SALSA CON TIMBA	AYMEE NUOVIOLA (J&F)
7	14	7	EL ULTIMO BESO	CAROLINA LAO (SYNERGY)
8	5	11	TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)
9	9	7	SI TE VAS/QUE TENGO QUE HACER	OMEGA PLANET
10	28	7	MIL KILOMETROS	OMAR HENRIQUEZ (OH)
11	12	11	AGUA PASADA	ANDY ANDY PLANET (SONY MUSIC LATIN)
12	4	33	LLEGO EL AMOR	GILBERTO SANTA ROSA (SONY MUSIC LATIN)
13	31	2	SU VENENO	AVENTURA (PREMIUM LATIN)
14	15	12	TE AMO TANTO	FLEX (EMI TELEVISION)
15	10	5	ASI ES LA VIDA	EL KLAN DE PORFI KORTA (VENEMUSIC)
16	16	11	DECIDI	DANIEL MONCIN M.P./JVN J & N
17	17	23	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
18	20	4	DEJAME ENTRAR	MAKANO (PANAMA/MACHETE)
19	18	22	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATINO)
20	22	4	ASI ES LA VIDA	MAMBO NUEVA YORK DS

BETWEEN THE BULLETS

HER 'PLAN' IS WORKING



Nelly Furtado keeps making strides in the Latin market as she prepares to release her first full-length Spanish-language album, "Mi Plan," Sept. 15. Her single "Manos Al Aire" notches two new No. 1s as it steps 2-1 on Latin Rhythm Airplay (3.1 million in audience, up 15%) and jumps 6-1 on Latin Tropical Airplay (3 million, up 75%). Furtado is the first female to top the Tropical Airplay chart since Gloria Estefan's "No Llores" did so on the Sept. 29, 2007, list.

—Rauli Ramirez

THIS WEEK		LAST WEEK		ALBUMS	
(HANSHIN/SOUNDFORUM JAPAN/PLANTECH) AUGUST 25, 2009					
1	NEW	ARASHI	ALL THE BEST! 1999-2009 (LTD EDITION) J-STORM		
2	NEW	ARASHI	ALL THE BEST! 1999-2009 J-STORM		
3	1	KOBUKURO	CALLING (CD+DVD LTD EDITION) WARNER		
4	3	KOBUKURO	CALLING WARNER		
5	NEW	ARCTIC MONKEYS	HUMBUG HOSTESS		
6	NEW	MINMI	SUMMER COLLECTION WITH MUSIC... (CD/DVD) VICTOR		
7	NEW	BIGBANG	BIGBANG (CD/DVD FIRST LTD ED) UNIVERSAL		
8	4	MIRIYA KATO	RING SONY		
9	NEW	HI-FI CAMP	1ST BEST FOR LIFE		
10	2	TSUYOSHI NAGABUCHI	FRIENDS (CD/DVD FIRST LTD ED) UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) AUGUST 23, 2009					
1	NEW	CALVIN HARRIS	READY FOR THE WEEKEND FLY EYE/COLUMBIA		
2	NEW	TINCHY STRYDER	CATCH 22 4TH & BROADWAY		
3	2	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		
4	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
5	4	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
6	1	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
7	6	FLORENCE + THE MACHINE	LUNGS ISLAND		
8	10	KASABIAN	WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA		
9	8	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
10	7	LA ROUX	LA ROUX POLYDOR		

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) AUGUST 26, 2009					
1	NEW	JAN DELAY	WIR KINDER VOM BANHOF SOUL UNIVERSAL		
2	1	MICHAEL JACKSON	KING OF POP EPIC		
3	NEW	MARIT LARSEN	IF A SONG COULD GET ME YOU VIOLENT		
4	2	PETER FOX	STADTAFTE DOWNBEAT		
5	8	SOEHNE MANNHEIMS	IZ ON SOHNE MANNHEIMS		
6	NEW	J.B.O.	I DON'T LIKE METAL - I LOVE IT SOULFOOD		
7	7	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		
8	NEW	SOUNDTRACK	WOODSTOCK 40 COTILLION/RHINO		
9	11	SPORTFREUNDE STILLER	MTV UNPLUGGED IN NEW YORK VERTIGO		
10	3	MICHAEL JACKSON	THE COLLECTION MJJ EPIC		

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 26, 2009					
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
2	2	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN		
3	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
4	14	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN		
5	13	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN		
6	4	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
7	7	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA		
8	9	LASSE-TOI ALLER BEBE	COLLECTIF METISSE UNIVERSAL		
9	5	JUNGLE DRUM	EMILIANA TORRINI ROUGH TRADE		
10	6	NEVER LEAVE YOU	TINCHY STRYDER FT. AMELLE BEBRABAH 4TH & BROADWAY		
11	18	SHOW CE SOIR	BISSO NA BISSO UP		
12	8	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALUTION/AATW		
13	12	STADT	CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN		
14	10	CA M'ENERVE	HELMUT FRITZ DUST IN		
15	11	READY FOR THE WEEKEND	CALVIN HARRIS FLY EYE/COLUMBIA		
16	15	RELEASE ME	AGNES BIP/COPENHAGEN/3 BEAT BLUE		
17	19	MANOS AL AIRE	NELLY FURTADO NELLSTAR/UNIVERSAL MUSIC LATINO		
18	23	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA		
19	20	WITHOUT YOU (PERUEE SANS TOI)	OCEAN DRIVE/DJ ORISKA SONY		
20	16	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN SOUNDSCAN INTERNATIONAL) DATE, 2009					
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
2	1	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN		
3	3	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
4	5	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA		
5	2	NEVER LEAVE YOU	TINCHY STRYDER FEATURING AMELLE BEBRABAH 4TH & BROADWAY		
6	7	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROLAND GUM/VIRGIN		
7	6	READY FOR THE WEEKEND	CALVIN HARRIS FLY EYE/COLUMBIA		
8	NEW	OUTTA HERE	ESMEE DENTERS TENNMAN/INTERSCOPE		
9	12	REMEDY	LITTLE BOOTS 679/ATLANTIC		
10	8	SUPERNOVA	MR HUDDON FEATURING KANYE WEST MERCURY		
11	10	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALUTION/AATW		
12	14	GET SHAKY	THE IAN CAREY PROJECT 3BEAT ALL AROUND THE WORLD/UMTV		
13	17	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC		
14	NEW	THE DAY I DIED	JUST JACK MERCURY		
15	11	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/FOP/TITE-LIVE) AUGUST 24, 2009					
1	4	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
2	1	GREGOIRE	TOI + MOI MY MAJOR COMPANY		
3	2	CHARLIE WINSTON	HOMO REAL WORLD/ATMOSPHERIQUES/LONG TALE		
4	3	VARIOUS ARTISTS	MOZART L'OPERA ROCK WARNER		
5	6	TOM FRAGER/GWAYAV	BETTER DAYS AZ		
6	5	MELODY GARDOT	MY ONE AND ONLY THRILL U.C.J		
7	8	COEUR DE PIRATE	COEUR DE PIRATE BARCLAY		
8	NEW	SEAN PAUL	IMPERIAL BLAZE VP/ATLANTIC		
9	NEW	ROCH VOISINE	AMERICANA 2 RCA		
10		SEAL	SOUL 143/WARNER BROS		

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BOS/SOUNDFORUM) SEPTEMBER 5, 2009					
1	1	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL		
2	3	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC		
3	2	BILLY TALENT	III WARNER MUSIC CANADA/WARNER		
4	NEW	REBA	KEEP ON LOVING YOU VALORY/OPEN ROAD/UNIVERSAL		
5	NEW	SEAN PAUL	IMPERIAL BLAZE VP/ATLANTIC/WARNER		
6	7	TAYLOR SWIFT	FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL		
7	6	LADY GAGA	THE FAME (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL)		
8	5	DAUGHTRY	LEAVE THIS TOWN 19/RCA/SONY MUSIC		
9	NEW	SHILOH	PICTURE IMPERFECT UNIVERSAL		
10	8	NICKELBACK	DARK HORSE EMI		

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) AUGUST 23, 2009					
1	NEW	SHORT STACK	STACK IS THE NEW BLACK UNIVERSAL		
2	1	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
3	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
4	3	PINK	FUNHOUSE LAFACE/JLG		
5	NEW	PAUL DEMPSEY	EVERYTHING IS TRUE CAPITOL		
6	4	ROB THOMAS	CRADLESONG EMBLEM/ATLANTIC		
7	5	MICHAEL JACKSON	NUMBER ONES MJJ/EPIC		
8	6	LISA MITCHELL	WONDER WARNER		
9	7	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
10	8	TAYLOR SWIFT	FEARLESS BIG MACHINE/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS	
(FIMI/NIELSEN) AUGUST 24, 2009					
1	1	MICHAEL JACKSON	KING OF POP EPIC		
2	2	TIZIANO FERRO	ALLA MIA ETA' CAPITOL		
3	3	EROS RAMAZZOTTI	ALI E RADICI RCA		
4	NEW	MICHAEL JACKSON	THRILLER EPIC/LEGACY		
5	5	MICHAEL JACKSON	THE COLLECTION MJJ/EPIC		
6	6	MICHAEL JACKSON	BAD EPIC/LEGACY		
7	7	LAURA PAUSINI	PRIMAVERA IN ANTICIPAZIONE ATLANTIC		
8	8	LIGABUE	SETTE NOTTI IN ARENA WARNER BROS.		
9	9	MICHAEL JACKSON	DAUGHTRY EPIC/LEGACY		
10	10	ZERO RENATO	PRESENTATE TATTICA		

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MEDIA) AUGUST 26, 2009					
1	1	BEBE	Y VALE		
2	4	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
3	3	MICHAEL JACKSON	KING OF POP EPIC/LEGACY		
4	NEW	SIDONIE	EL INCENDIO SONY		
5	2	MICHAEL JACKSON	THE COLLECTION MJJ/EPIC		
6	5	CARLOS BAUTE	DE MI PUNO Y LETRA DRO		
7	7	MACACO	PUERTO PRESENTE EMI		
8	6	LA OREJA DE VAN GOGH	A LAS CINCO EN EL ASTORIA SONY MUSIC CO EN EL ASTORIA		
9	9	MIGUEL POVEDA	COPLAS DEL QUERER UNIVERSAL		
10	8	BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS	
(BMSA) AUGUST 24, 2009					
1	6	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
2	2	VARIOUS ARTISTS	ATREVE A SONAR UNIVERSAL		
3	3	WISIN & YANDEL	LA REVOLUCION WY/MACHETE UNIVERSAL		
4	1	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY		
5	5	MARIA JOSE	AMANTE DE LO AJENO OCEANA/SONY		
6	27	EDITH MARQUEZ	DUETE EMI		
7	11	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
8	25	MICHAEL JACKSON	NUMBER ONES MJJ/EPIC		
9	30	VICENTE FERNANDEZ	NECESITO DE TI SONY		
10	53	VARIOUS ARTISTS	AMIGA MIA EMI		

THIS WEEK		LAST WEEK		SINGLES	
(MEDIA CONTROL) AUGUST 25, 2009					
1	2	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
2	1	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
3	4	IF A SONG COULD GET ME YOU	MARIT LARSEN VIRGIN		
4	3	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
5	5	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN		

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) AUGUST 25, 2009					
1	NEW	JAN DELAY	WIR KINDER VOM BANHOF SOUL UNIVERSAL		
2	NEW	MARIT LARSEN	IF A SONG COULD GET ME YOU VIOLENT		
3	2	THE BASEBALLS	STRIKE! WARNER		
4	NEW	SEAN PAUL	IMPERIAL BLAZE VP/ATLANTIC		
5	1	MICHAEL JACKSON	KING OF POP EPIC		

THIS WEEK		LAST WEEK		SINGLES	
(YLE) AUGUST 26, 2009					
1	1	CELEBRATION	MADONNA WARNER BROS.		
2	2	SUUEDELLAAN	LARI TAKKA & ELONKERJUUN UNIVERSAL		
3	NEW	VIINA, TERVA & HAUTA	VIIKATE RANKA/SPINEFARM		
4	6	JAI HOI (YOU ARE MY DESTINY)	AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE		
5	3	BADEN BADEN	CHISU HMC		

THIS WEEK		LAST WEEK		ALBUMS	
(YLE) AUGUST 26, 2009					
1	1	ANNA PUU	ANNA PUU RCA		
2	2	MEW	NO MORE STORIES SONY		
3	NEW	AGENTS	LOOKING BACK EMI		
4	3	MICHAEL JACKSON	THE ESSENTIAL EPIC/LEGACY		
5	6	CHEEK	JARE HENRIK TIHONEN RAHINA		

THIS WEEK		LAST WEEK		SINGLES	
(ULTRATOP/GFK) AUGUST 26, 2009					
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
2	3	SEXY CHICK	DAVID GUETTA FT. AKON GUM/VIRGIN		
3	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
4	4	HUSH HUSH	THE PUSSYCAT DOLLS INTERSCOPE		
5	6	CELEBRATION	MADONNA WARNER BROS.		

THIS WEEK		LAST WEEK		ALBUMS	
(ULTRATOP/GFK) AUGUST 26, 2009					
1	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE		
2	NEW	DAVID GUETTA	ONE LOVE GUM/VIRGIN		
3	1	MICHAEL JACKSON	THE COLLECTION MJJ/EPIC		
4	7	COEUR DE PIRATE	COEUR DE PIRATE BARCLAY		
5	3	MICHAEL JACKSON	KING OF POP EPIC		

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 5, 2009					
1	1	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE		
2	2	SEXY BITCH	DAVID GUETTA FEATURING AKON GUM/VIRGIN		
3	6	HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER INTERSCOPE		
4	3	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
5	4	HEAVY CROSS	THE GOSSIP KILL ROCK STARS/COLUMBIA		
6	NEW	WE ARE GOLDEN	MIKA CASABLANCA/ISLAND		
7	7	CELEBRATION	MADONNA WARNER BROS.		
8	5	SLAAP LEKKER (FANTASTIG TOCH)	DIGGY DEX FEAT. EVA DE ROOVERE MARCUS & HINEZ		
9	NEW	LOST	LASGO NEWS		
10	NEW	EVACUATE THE DANCEFLOOR	CASCADA ZOO LAND/ZEBRALUTION/AATW		

Heavy metal act J.B.O. (James Blast Orchester) achieves its third top 10 on the Germany Albums chart as "I Don't Like Metal—I Love It" bows at No. 6.



THIS WEEK		LAST WEEK		ALBUMS	
(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) AUGUST 21, 2009					
1	2	BEHEMOTH	EVANGELION NUCLEAR BLAST/KOCH		
2	NEW	SOUNDTRACK - KOCHAJ I TANCZ	KOCHAJ I TANCZ POMATON		
3	6	VARIOUS ARTISTS	RMF FM MUZYKA NAJLEPSZA POD SLONCEM 2009 POMATON		
4	1	MICHAEL JACKSON	KING OF POP EPIC		
5	7	FEEL	FEEL 2 POMATON		
6	NEW	VARIOUS ARTISTS	SMOOTH GROOVES 2 MAGIC		
7	3	U2	NO LINE ON THE HORIZON MERCURY		
8	11	VARIOUS ARTISTS POL	RADIO ZET SIŁA MUZYKI - PRZEBOJE NA 2009 MAGIC		
9	4	ANDRZEJ PIASECZNY	SPIS ZRZECZY ULUBIONYCH SONY		
10	9	MICHAEL JACKSON	THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY		

15 MINUTES (Almo Music Corp., ASCAP/Multitone Music, BMI/Warner/Amelara Publishing Corp., BMI/TVT. Bird's Music, BMI, HL, H100 23)

21 GUNS (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Corp., ASCAP), HL/WBM, H100 27

5 STAR CHICK (Gve Me Me, ASCAP/Copyright Control), RBH 24

A

ABUSADORA (NY Publishing, BMI/Universal-Musica Unica Publishing, BMI/EMI Blackwood Music, BMI/Blue Kraft Music Publishing, BMI/Marcos Mass AKA 'Tany', BMI) LT 8

ADIOS (Not Listed) LT 26

ALL I ASK FOR ANYMORE (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T. Bird's Music, BMI, HL/WBM, H100 28)

ALL UP 2 YOU (Premum Latin Publishing, ASCAP/Beylall Producers Inc., ASCAP/Sony/ATV Harmony, ASCAP/EMI Blackwood Music, BMI/Universal-Musica Unica Publishing, BMI), HL/WBM, LT 31

ALPHA (Not Listed) RBH 100

ALREADY GONE (Songs For My Strink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/New 2 Live, ASCAP), HL, RBH 65

ALRIGHT (Cadaiz Publishing, ASCAP/West Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, CS 3, H100 37

ALWAYS STRAPPED (Money Mack, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Dan Keys Publishing, BMI), WBM, RBH 32

AMERICAN RIDE (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Daily Weightless Music, BMI/Big Loud Bucks, BMI), HL/WBM, CS 9, H100 52

EL AMOR (Tito El Patron Publishing, ASCAP) LT 4

AQUI ESTOY YO (Fonsi Music Publishing, ASCAP/Sony/ATV Decos Music Publishing LLC, ASCAP/Nana Mauca Music, SESAC/Universal Music Corp., ASCAP/Sony/ATV Sounds LLC, SESAC) LT 19

B

BAO HABITS (Sony/ATV Tunes LLC, ASCAP/Muszevell, ASCAP/BenAmi Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 22

BARFOUR AND CRAZY (WB Music Corp., ASCAP/Missa's Crazy Music, ASCAP/Gid A Load Of This Music, ASCAP/EMI Blackwood Music, BMI/Rhettneck Music, BMI/Strmg Stretcher Music, BMI), HL/WBM, CS 11, H100 70

BATTLEFIELD (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc., ASCAP/S M Y, ASCAP/Sony/ATV Tunes LLC, ASCAP/Bow The Speakers, ASCAP), HL, H100 16

BECKY (First 'N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rorem Music, BMI/Sony/ATV Songs LLC, BMI, HL/WBM, RBH 34

BEER ON THE TABLE (Ash Stre Music, BMI/Big Loud Bucks, BMI/Sho Bud Pacific, SESAC/Songs Of Bug, SESAC/Pacific Wind Music, SESAC/2 North Publishing, BMI), CS 46

BELIEVERS (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steel Wheels Music, BMI/Kritobone Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing Company, BMI/This Town Music, BMI), HL/WBM, CS 28

BE ON YOU (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music, - 2 Songs, BMI/Pen In The Ground Publishing, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 53

BEST DAYS OF YOUR LIFE (Rocke Beat, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing Company, BMI/Taylor Swift Music, BMI), HL, H100 81

BEST I EVER HAD (Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/Wing Music, Inc., BMI/Savatre Music, BMI/Songs Of Universal, Inc., BMI/Raphus/Music Publishing, BMI/The Music Source, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Money Publishing, Inc., BMI/Sony/ATV Tunes, HL/WBM, H100 7, RBH 6

BETTER BELIEVE IT (Troll Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music Inc., BMI/EMI Blackwood Music, Inc., BMI/King K Publishing, BMI), HL/WBM, RBH 45

BIG GREEN TRACTOR (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Gal Galic, BMI/CD Entertainment, LLC, BMI/Old Desperados, ASCAP/NZ Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC, ASCAP), WBM, CS 1, H100 20

BIRTHDAY SEX (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WBM, H100 59, RBH 32

BLAME IT (Sly As A Fox Music, Inc., BMI/Bug Music Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music, Inc., ASCAP/It's NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/John Conte, Jr., ASCAP/NappyPub Music, BMI/Universal Music, - 2 Songs, BMI/Chameleon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Romeo Music, ASCAP/Tenor Music, BMI), HL/WBM, RBH 31

BLAME IT ON ME (Foray Music, Inc., SESAC/Four Kings Production Inc., SESAC/Christie Michele Music, SESAC/EMI April Music, Inc., ASCAP/Strauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WBM, RBH 39

BODY (Not Listed) RBH 91

BOI (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), WBM, RBH 79

BONFIRE (Key Brothers Music, BMI/Bolton Music, BMI/Christina's Songs, BMI/BLACKED Music, BMI/Magic Mustang Music, BMI/Triples Songs, BMI/Morgan Racmg Music, ASCAP), CS 25

BOOM BOOM POW (Ivill 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, H100 13, RBH 91

BOOTS ON (Songs Of Windswept, Pacific, BMI/How Bout That Skyline Music, BMI/Kroney Empire Music, BMI/CG, BMI), CS 4, H100 56

BOOTY DEW (Devonick Jefferson Publishing Designee, BMI/VS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 98

EL BORRACHO MONTEZ DE OURANGO (Not Listed) LT 3

BREAK UP (Team S Dot Publishing, BMI/Las Vegas Publishing Company, Inc., ASCAP/EMI April Music, Inc., ASCAP/Street Certified Publishing, BMI), HL, H100 17, RBH 2

BUY YOU A ROUND (UP AND DOWN) (Verse & Sham Publishing, BMI) RBH 63

C

CANNIBALE (SERCA, BMI) LT 25

CAN'T GET OVER YOU (Not Listed) RBH 90

CAN'T LAST A DAY (Alia Rose Music, BMI/American League Music, BMI) RBH 53

CANT LIVE WITHOUT YOU (I T And Me Music Publishing, ASCAP/Universal Music, - MGB Songs, ASCAP/Demis Hol Songs, ASCAP/EMI April Music, Inc., ASCAP/Fanturey Music, ASCAP/Underdog West Music, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP), HL/WBM, RBH 30

CAUSA Y EFECTO (Sony/ATV Tunes LLC, ASCAP/Westwood Publishing S.A. De C V) LT 5

CELESTO (EM April Music, Inc., ASCAP/Ediciones Musicales, ASCAP), HL, H100 18

CHANGED (Not Listed) RBH 64

THE CLIMB (Vivastile Music, ASCAP/Hopeless Rose Music, ASCAP/Music Of Stage Three, BMI/Mate II Big

Music, BMI), WBM, H100 30

CLOSER TO LOVE (EMI Blackwood Music, Inc., BMI/Facade Aside Music, BMI/ALCB Music Publishing, BMI/Music Music, BMI/Mocean Mercy, BMI/EMI CMG Publishing, BMI), HL, H100 91

CLOSE TO YOU (Ever/Green Copyrights, BMI) RBH 57

COME BACK TO ME (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd, BMI/EMI Blackwood Music, Inc., BMI), HL, H100 80

COMO UN TATUAJE (Arpa Music, LLC, BMI) LT 13

COMPREHENDI (Sony/ATV Tree Publishing Company, BMI/One Eye Publishing LLC, BMI), HL, CS 44

CONSIDER ME GONE (Ten And Steve's Music, ASCAP/Ever/Green Copyrights, BMI/Warner-Tamerlane Publishing Corp., BMI), WBM, CS 38

COOL (Tappy Whyte's Music, BMI/Songs Of Universal, Inc., BMI/Musty Alic, BMI/EMI Blackwood Music, Inc., BMI/Ramon Montoya, ASCAP/Crump Tight Publishing, ASCAP), HL/WBM, RBH 42

COUNTRY FOLKS (LIVIN' LOU) (EMI Blackwood Music, Inc., BMI/Groff's Records, BMI/Universal Music Corp., ASCAP), HL, H100 93

COUNTRY FOLKS (LIVIN' LOU) (EMI Blackwood Music, Inc., BMI/Groff's Records, BMI/Universal Music Corp., ASCAP), HL, H100 93

CULPABLE SOY YO (Blue Deep Publishing, BMI) LT 28

CUMBAYA (EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI/Norega Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/The Kids Publishing, BMI) LT 20

D

DAME TU CORAZON (Not Listed) LT 46

DANCIN ON ME (Prise Ambassador Publishing, SESAC/Scilla Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 98

DEJANE ENTRAR (Universal Music, - MGB Songs, ASCAP) LT 32

DIGITAL GIRL (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI/Universal Music Corp., ASCAP), HL, H100 41

D.I.A. (DEATH OF AUTO-TUNE) (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/No LD Music, BMI/Chrisyals Songs, BMI/Unichappel Music, Inc., BMI), HL/WBM, RBH 74

DO! (Planet Peanut, BMI/Murrah Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLETPublishing, BMI/Young Money Limited, IMRO) RBH 76

DOIN' STAY (Imagem Music, BMI) RBH 76

DOIN' TRUST ME (Master Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Dick Jans LLC, BMI), HL/WBM, H100 48

DOWN (Bucks Music Group Ltd, ASCAP/David Platz Music, BMI/Orange Factory Music, ASCAP/Cotter Pin Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), WBM, RBH 99

DOWNLOAD (R2M Music, BMI/Songs Of Lasrada, BMI/Sony/ATV Songs LLC, BMI/EMKOP Publishing LLC, BMI/Sony/ATV Tunes LLC, ASCAP/EMOT Publishing LLC, ASCAP/Ace 21 Publishing, BMI/Marro Songs, BMI/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI/Norvorus K I M Music, BMI), HL, RBH 80

DROP IT LOW (My Det Stars Tomorrow, BMI/Songs Of Universal, Inc., BMI/Dat Damn Dean, BMI/Culture Beyond Ur Experience Publishing, BMI), HL/WBM, RBH 73

DOWNLOAD (R2M Music, BMI/Songs Of Lasrada, BMI/Sony/ATV Songs LLC, BMI/EMKOP Publishing LLC, BMI/Sony/ATV Tunes LLC, ASCAP/EMOT Publishing LLC, ASCAP/Ace 21 Publishing, BMI/Marro Songs, BMI/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI/Norvorus K I M Music, BMI), HL, RBH 80

DROP IT LOW (My Det Stars Tomorrow, BMI/Songs Of Universal, Inc., BMI/Dat Damn Dean, BMI/Culture Beyond Ur Experience Publishing, BMI), HL/WBM, RBH 73

E

EGO (Evis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Unlo Bobby Music, BMI/EMI April Music Inc, ASCAP/B-Day Publishing, ASCAP), HL, H100 58, RBH 7

EIGHT SECOND LIVE (Universal Music, - Careers, BMI/Shinake Makl Publishing, BMI/Drive It Home Music Publishing, Inc. IMRO/FSMJ, IMRO/State One Music America, BMI), HL/WBM, CS 35

EPIPHANY (THE LEAVING) (Universal Music, - 2 Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, RBH 29

ERES (C K Jomtz, BMI/Ensign Music Corporation, BMI) LT 43

EVAUATE THE DANCEFLOOR (Rocks, ASCAP/Songkick Inc., BMI/Universal Music, BMI/STema, BMI/M) H100 10

EVERY GIRL (Young Money Publishing Corp., BMI/Warner-Tamerlane Publishing Corp., BMI/Live Write LLC, BMI/EMI Blackwood Music, Inc., BMI/West Coast Lavin Publishing, ASCAP/Henderworks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Corp., ASCAP), HL/WBM, H100 25, RBH 13

EVERYTHING, EVERYDAY, EVERYWHERE (Next Selection Publishing, ASCAP/Bassie Inc., ASCAP/Next Selection Publishing, ASCAP/Kerokey Music, ASCAP), HL, RBH 61

F

FALLIN' FOR YOU (Cocaine Music, BMI/EMI April Music, Inc., ASCAP/R-Rated Music, ASCAP), HL, H100 46

FIRE BURNING (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 15, LT 50

FIREFLIES (Ocean City Park, ASCAP) H100 97

FRANKY (Delon Tha Don Publishing, BMI/SKO N GO Music Group, ASCAP) RBH 93

FRESH (Immate 17447 Music Publishing, ASCAP/Ken P Publishing, BMI/Entertaining Music, BMI/Sick Rick Music Corp., BMI), RBH 94

FROM MY HEART TO YOURS (Imagem Music Limited, IMRO) RBH 48

F.W.B. (EMI April Music Inc., ASCAP/D Myero Mitchell Music, ASCAP/EMI Virgin Songs, BMI/Big Kidd Music, BMI/Dove Music, ASCAP/Mim's Music Man Productions, BMI/IRP Music, BMI), RBH 66

G

GETTIN' YOU HOME (THE BLACK DRESS SONG) (Hurnin Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/I Want To Hold Your Songs, BMI), HL, CS 4, H100 78

GIVING MYSELF (I Like Em Thicke Music, ASCAP) RBH 95

GO (Copyright Control/Karben Music Publishing, BMI/First 'N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Money Mack, BMI/MGB Publishing, ASCAP) RBH 67

GO IN ME (EMI April Music, Inc., ASCAP/Mek Ink Red Music, ASCAP/That's Plum Song, ASCAP/It's Tea Tyme, ASCAP) H100 77, RBH 11

GOIN' THRU CHANGES (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddha's Music, ASCAP) RBH 69

A GOOD OAY (Sony/ATV Tree Publishing Company, BMI/Universal Music Corp., ASCAP/Danny Orion Songs, BMI), HL, RBH 63

GOOD GIRLS GO BAD (Blast Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Air Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/J Kasher Publishing, ASCAP), HL/WBM, H100 9

H

HALO (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At Ya Kidd Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 44

HER DIAMONDS (U Rute Music, ASCAP/EMI April Music, Inc., BMI) RBH 93

HERE WE GO AGAIN (RBH Publishing, ASCAP/Hey Kiddo Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Part Time Buddha Productions, ASCAP) H100 89

HONKY TONK STOMP (Sony/ATV Tree Publishing Company, BMI/Showellly Music, BMI/Tum Me On Music, BMI/O'Brien Music, LLC, BMI/Ever/Green Copyrights, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS 30

HOTEL ROOM SERVICE (Rhubi's Legacy Publishing, BMI/Universal Music, - MGB Songs, ASCAP/Jimpub, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/No Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrisyals Music Ltd., PHS), HL/WBM, H100 10, RBH 85

HURRY HOME (Year Of The Dog Music, ASCAP/Words & Music, ASCAP), WBM, CS 37

HUSH HUSH (Pop-Notch Music, AB/Songs Of Universal, Inc., BMI/Suedi Lund Music, AB/Songs Of Windswept Pacific, BMI/P & P Songs Ltd, BMI/She Rights Music, BMI/Universal-PolyGram International, ASCAP/Ferren-Vibes Music, Inc., ASCAP), HL/WBM, H100 93

I

ICE CREAM PAINT JOB (Dorrough Music Publishing Company, ASCAP/Ultia Tunes, ASCAP/Minder Music Corp., ASCAP) RBH 31, RBH 10

IF THIS ISN'T LOVE (Linek Songs, ASCAP/Universal Music Corp., ASCAP/GiveMeMy Publishing, ASCAP/EMI April Music, Inc., ASCAP/Tnt Explosive Publishing, ASCAP) RBH 35

I GET CRAZY (Maraj Music, SESAC/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), WBM, RBH 92

I GOT FEELING (Will Jam Music, Inc., BMI/Jeepney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Snapro, Bernstein & Co., Inc., ASCAP/Rister Editions, SACEM), CLM/HL, H100 11, LT 16

I'VE HAD SEX (Oxyris Music, BMI/Sony/ATV Songs LLC, BMI/Chef Huxtable Publishing Inc., BMI/Agri's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Live Write LLC, BMI), HL/WBM, RBH 72

I JUST CALL YOU MINE (Right Bank Music, Inc., ASCAP/Lily Makes Music, ASCAP/Haber Corp., BMI), WBM, RBH 74

I KNOW YOU WANT ME (CALLIE OCHO) (Don Williams Music Group, BMI/Big Mike Music, BMI/Balloontone Music Publishing, ASCAP/Ultia Tunes, ASCAP/Do It Yourself Music Group S'1, SIAE/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Marim-bone Music Publishing, ASCAP/Universal Music, - MGB Songs, ASCAP), HL/WBM, H100 19, LT 14

I'LL JUST HOLD ON (WB Music Corp., ASCAP/Melissa Music LLC, ASCAP/Sony/ATV Cross Keys Music, ASCAP/Encore Entertainment, LLC, BMI/Noise Music, BMI/Hillbilly Preety, BMI/Rio Nuevo Entertainment, BMI), WBM, CS 10, H100 76

I LOOK GOOD (stanbull Music, BMI) RBH 51

I LOOK TO YOU (R Kelly Publishing, Inc., BMI/Universal Music, - 2 Songs, BMI), HL/WBM, H100 99, RBH 26

I'M ALIVE (Sony/ATV Milene Music, ASCAP/Standstill Music LLC, ASCAP/Sony/ATV Cross Keys Music, ASCAP/Encore Entertainment, LLC, BMI/Noise Music, BMI/Hillbilly Preety, BMI/Rio Nuevo Entertainment, BMI), WBM, CS 10, H100 76

I'M GOING IN (More Water from Nazareth Publishing, ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music, Inc., BMI/Thornton Trust Publishing, BMI/Neighborhood Music Publishing, BMI), HL, RBH 52

I'M IN MIAMI TRICK (No 80's Publishing, ASCAP) H100 55

IMMA STAR (EVERYWHERE WE ARE) (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WBM, H100 62, RBH 28

I'M YOURS (Goo Eyes, ASCAP) H100 32

I NEED A GIRL (Naked Under My Clothes, ASCAP/Chrisyals Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, H100 75, RBH 15

INFINITY 2008 (EMI Virgin, PRS), HL, LT 49

IN LOVE WITH ANOTHER MAN (Nappy Puddy Music, ASCAP/Universal Music, - 2 Tunes LLC, ASCAP/Blackwood Music Publishing, BMI), HL, RBH 37

IT STILL LIKE BOLOGNA (EMI April Music, Inc., ASCAP/Tri-Angles Music, ASCAP), HL, CS 36

IT KILLS ME (Not Listed) RBH 87

IT'S A BUSINESS DOING PLEASURE WITH YOU (Stage Three Music, ASCAP/Brett James Cornelius Music, ASCAP/Stage Three Music, Inc., BMI/Moi Music Productions, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Aesthetic Publishing, SOCAN), WBM, CS 13, H100 64

IT'S A GIRL THING (Warner-Tamerlane Publishing Corp., BMI/Jesse Lee Music, BMI/Circle C Songs, ASCAP/Full Circle Music Publishing, LLC, ASCAP), WBM, CS 55

I WANNA MAKE YOU CLOSE YOUR EYES (Home With The Armadillo Music, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Creative Sounds Publishing, ASCAP), HL, CS 34

I WANT MY LIFE BACK (Sixteen Stars Music, BMI/Frank Myers Music, BMI/Hot Pro Entertainment Group, Inc., ASCAP/Grand & Gee Music Group I, ASCAP) CS 33

J

JOEY (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dkpt Music, BMI/Sony/ATV Tree Publishing Company, BMI/M' Bubba Music, BMI) CS 22, H100 98

JUMP (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Serous Scriptures, ASCAP/Beat Poet Music, ASCAP/EMI April Music, Inc., ASCAP/Dillig G Music, ASCAP/Check Your Pulse Publishing, BMI/Melissa Publishing, SOCAN/Dat Damn Dean, BMI), HL, H100 85

JUST A KISS (Viva Panama, ASCAP/JoeLo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing & Music Farnamann LLC, ASCAP/Mars For Music, ASCAP/Norhside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WBM, RBH 46

K

KNOCK YOU DOWN (Danjandz Music, SESAC/W.B.M Music Corp., SESAC/Kerokey Music, ASCAP/Universal Music Corp., ASCAP/Young Money Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music, - 2 Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP/Yasirna Music Inc., ASCAP/David M. Ehrlich, Eso, R., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 8, RBH 19

L

LA GRANJA (TN Ediciones Musicales, BMI) LT 18

LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noonline South, SESAC/EMI Combine Music, SESAC/Foray Music, Inc., SESAC/Jaylen Adams Music Publishing, ASCAP/Christ-an-Johnson Publishing, SESAC/Aztec Tracks, ASCAP), HL/WBM, H100 88, RBH 1

A LITTLE MORE COUNTRY THAN THAT (Universal Music, - MGB Songs, ASCAP/Don Polytress Songs, ASCAP/FSMJ, IMRO/A Sling And A Prayer Music, ASCAP/State One Music America, BMI/Warner-Tamerlane Publishing Corp., BMI/Precious Flow Music, BMI), HL, WBM, CS 6

LIVIN' FOR THE NIGHT (George Strait Publishing Designee/Bubba Strat Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, CS 5, H100 61

LOBA (The Caramel House Music, BMI/Ensign Music Corporation, BMI/Rodeoman Music, ASCAP/EMI April Music, Inc., ASCAP/Ediciones Musicales Chippers, S.L./Warner Chappel Music, Spain S.A., SGAE/Arnall Coast Music, BMI/Chrisyals Songs, BMI), HL/WBM, LT 40

LOCO POR TI (Universal Music, Inc., ASCAP) LT 10

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EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony Music Entertainment names **Kevin Lawrie** president of Europe and **Afo Verde** president of the Latin region, effective Sept. 1; **Alan Newham** executive VP of international; and **Richard Story** president of the Commercial Music Group. Lawrie is president of the Latin region, Verde is president of Sony Music SUR (Argentina, Chile), Newham was senior VP of strategy at Sony Music International, and Story was COO of continental Europe and Africa.

The RIAA promotes **Katherine Harold** to director of artist and industry relations and of the organization's gold and platinum awards program. She was director of artist and industry relations for the West Coast.



Nephilim Angel Records promotes **Dahiana De La Cruz** to VP. She was a freelancer for the label, overseeing marketing promotion and administration duties.

PUBLISHING: BMI promotes **Darlene Rosado** to senior director of corporate marketing. She was director of marketing for media licensing.

RELATED FIELDS: Madison Square Garden appoints **Gavin Harvey** executive VP/GM of music network Fuse. He was president of Comcast's sports cable network Versus.

MTV Networks Latin America promotes **Fernando Gastón** to senior VP of creative, content and music at MTV/VH1 Latin America. He was VP of content at MTV/VH1 Argentina.

—Edited by Mitchell Peters

GOODWORKS

BLEVE LINKS WITH POLICE, FIREFIGHTER FUNDS

Nashville label Blevé Entertainment has formed a strategic alliance with the Fraternal Order of Police (FOP) and the International Assn. of Firefighters (IAFF) to promote its music. While the partnership might seem unlikely, it makes sense since the label's main focus is to benefit North American police officers and firefighters—and Blevé president Mickey Milam is a retired Nashville police officer.

Milam explains that the term "bleve" refers to a dangerous rupture "that usually happens with train derailments, when the gas and liquid inside the tank expands and makes a massive explosion."

Together, the FOP and IAFF represent about 625,000 firefighters and police officers, Milam says. The organizations' funds are designed to assist workers in those fields who experience financial hardships as a result of natural or man-made disasters. The FOP and IAFF have aided police and firefighters following the Sept. 11, 2001, terrorist attacks, as well as hurricanes Ivan, Katrina and Rita.

Blevé Entertainment's debut project is a compilation—due Nov. 1 and selling for \$11.99—that will feature 12 songs from "some of the largest names in country music," says Milam, who declined to reveal specific artists. "They're the top names on the radio that you hear every day. We also have one of the largest labels talking to us about doing some distribution." In addition, the compilation will be sold on BlevéMusic.com.

The album's first single, "My First Ride," is a track by Ronnie Milsap and Trace Adkins that is due Sept. 1; \$4 from each CD will go to the firefighters' and police officers' benefit fund.

Blevé Entertainment plans to release additional compilations, says Milam, who adds that Milsap has expressed interest in releasing an album on the label. —Mitchell Peters

KEM, ANTHONY MANDLER

BACKBEAT



Top executives of Sony and Columbia Records celebrated with **Tony Bennett** at their New York headquarters to mark the singer's new recording agreement at the label, where he got his start in 1950. Bennett's first CD under the new Columbia agreement will be a collaboration with Stevie Wonder, who joined him on two of his previous recordings. Bennett and Wonder won Grammy Awards for their duet "For Once in My Life," which appeared on Bennett's "Duets: An American Classic" album. From left: Sony Music executive VP/CFO **Kevin Kelleher**; Columbia Records co-chairman **Steve Barnett**; Columbia/Epic Label Group chairman **Rob Stringer**; Sony Music CEO **Rolf Schmidt-Holtz**; Bennett's wife, **Susan Benedetto**; Bennett; Grubman, Indursky, Shire's **Arthur Indursky**; and Bennett's son, **Danny Bennett**, manager at RPM Productions.



ASCAP celebrated the success of **Brad Paisley's** song "Then" with co-writers **Chris DuBois** and **Ashley Gorley**, producer **Frank Rogers** and other industry VIPs. From left: Combustion Music creative director **Chris Van Belkom**, Bug Music/Windswept VP **John Allen**, Rogers, Paisley, ASCAP VP **John Briggs**, DuBois, Gorley, Combustion Music president **Chris Faren** and Sea Gayle Music VP of creative **Mike Owens**. PHOTO: COURTESY OF ED RODE



Kellie Pickler's top 10 single "Best Days of Your Life" was certified gold by the RIAA for sales in excess of 500,000 copies. Pickler was surprised with a plaque from the Sony Nashville/BNA Records staff that also celebrates the gold certification of her debut single, "Red High Heels." Pickler co-wrote both songs. From left: Sony Nashville VP of digital **Heather McBee** and chairman **Joe Galante**, Pickler, Sony Nashville executive VP of A&R **Renee Bell**, VP of marketing **Tom Baldrice** and VP of media **Wes Vause**; and BNA VP of promotion **Bryan Frasher**.

INSIDE TRACK

KEM GETS 'INTIMATE'

R&B singer **Kem** continues to make progress on his third album—but he won't predict when fans will finally hear it. "No," he says with a laugh, "that would be a mistake."

The Detroit-based artist says he's "probably got about 15, 20 songs" written for "Album III: Intimacy" that he hopes to whittle down to 10. "We have a lot of orchestration on the new record," he says. "A lot of acoustic piano, too. It's taking longer than anyone would like. I'd love to just flesh it out and put it in the hands of the people immediately, but I just want to make sure that what I'm doing is right. We're trying to make a record that people will not soon forget."

Kem says the "Intimacy" subtitle is indicative of the album's lyrical theme, but he promises that it's not just about sexual and romantic intimacy. "Intimacy is allowing yourself to really be yourself in front of another individual and allowing them to do the same without any judgment," he says. "We're talking about relationships between lovers, between friends... spiritual intimacy between ourselves and our creator."

Kem is talking to **Jill Scott** about a possible collaboration for the album. He also recorded one track, "Why Would You Stay," with the late Motown arranger **David Van De Pitte**, whose credits include Marvin Gaye's "What's Going On," among many others. "He



just passed away [Aug. 9]," Kem says. "I was hoping to try to do other things with him. I'm just glad we had the opportunity to work with him on this record. It was really an honor to have him shine his light on this project."



ASYM 17th ANNUAL AWARDS EVENT

The American Society of Young Musicians held its 17th-anniversary event Aug. 22 at the Luxe Hotel in Beverly Hills, Calif. Awards were given to writer/producer Brian Wilson, producer Russ Regan, indie band Tea Leaf Green, R&B pioneer Bobby Womack and trumpeter Joey Sommerville. The event raised money for the nonprofit organization that provides music scholarships and mentorship programs to youth.

ABOVE: From left: Rhythm & Blues Award honoree **Bobby Womack**, ASYM founder/national president **Jarvee Hutcherson**, Musicians Advocate Award honoree **Russ Regan**, host and radio/TV personality **Sam Phillips**, All That Jazz Award honoree **Joey Sommerville**, Tea Leaf Green's **Scott Rager**, Favorite Grassroots Band Award honoree **Josh Clark** and ASYM chairman **Dick Michaels**. PHOTO: COURTESY OF JEFFKNIGHTPHOTOGRAPHY.COM

LEFT: From left: ASYM founder/national president **Jarvee Hutcherson**, Trailblazer Award honoree **Brian Wilson** and ASYM chairman **Dick Michaels**. PHOTO: COURTESY OF JOHN BARSKY



Country music megastar **Reba McEntire** taped an episode for AOL Music Sessions at AOL's New York studio, where she performed selections from her album "Keep On Loving You," released Aug. 18. After the sound check, McEntire took time to meet with AOL chairman/CEO **Tim Armstrong** and clients from the MECI Agency. PHOTO: COURTESY OF PIETER VAN HATTEM/AOL MUSIC



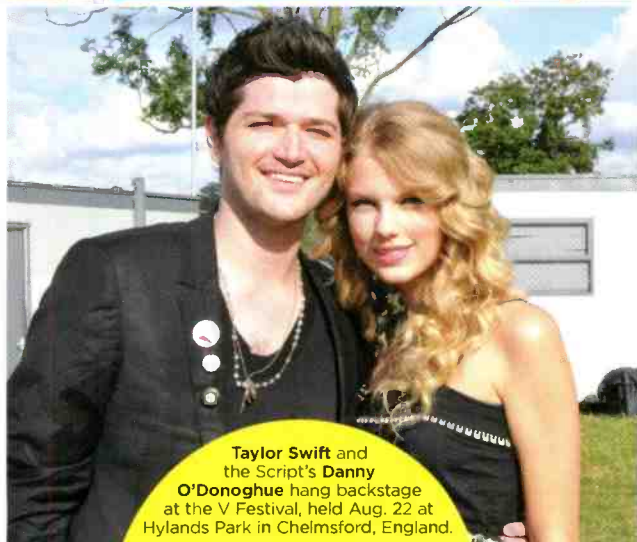
George Thorogood stopped by Billboard's New York offices Aug. 14 to tape a segment for Billboard.com. George Thorogood & the Destroyers' new album "The Dirty Dozen," released July 28 on Capitol/EMI, entered Billboard's Blues Albums chart at No. 1. From left: Billboard.com editor **Jessica Letkemann** and news editor **David Prince**, Thorogood and Billboard editorial director **Bill Werde**.



Gene Simmons (left) with "Extract" director **Mike Judge** at Miramax Films' Los Angeles premiere of the film, which was co-hosted by Three-O Vodka Aug. 24 at Arclight Hollywood. PHOTO: COURTESY OF ERIC CHARBONNEAU



Flaming Lips frontman **Wayne Coyne** before the band's Aug. 17 performance at the Greek Theatre in Los Angeles. The circus characters kneeling in front are part of a troupe that entertained concertgoers in the plaza before and after the show. Standing, from left: Nederlander Concerts senior director of talent **Paola Palazzo**, Greek Theatre GM **Rena Wasserman**, Coyne and Nederlander Concerts director of event finance **Rob Owens** and COO **Alex Hodges**. PHOTO: COURTESY OF RANDALL MICHELSON



Taylor Swift and the Script's **Danny O'Donoghue** hang backstage at the V Festival, held Aug. 22 at Hylands Park in Chelmsford, England.

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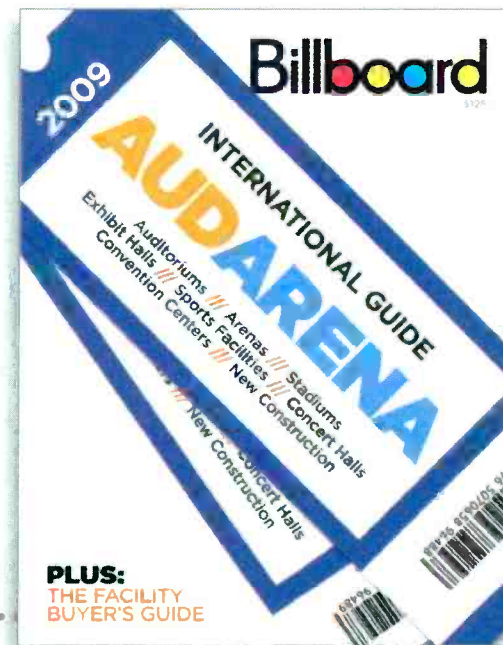


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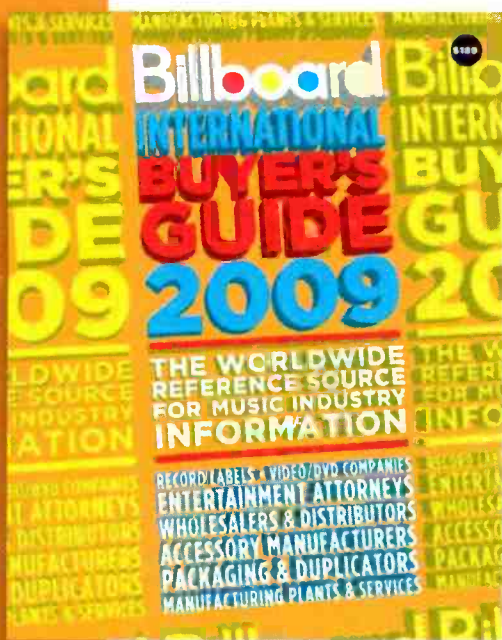
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