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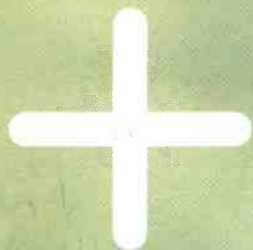
NELLY'S WORLD RECORD

Furtado Unveils Her Latin Debut

EXPERIENCE THE BUZZ

THE MAGIC MERCH KINGDOM

How 'High School Musical' and 'Hannah' Licensing Make Mickey Millions



CROWN ROYAL: QUEEN LATIFAH RETURNS TO RAP

CAN FOREIGNER TOP JOURNEY WITH WAL-MART RELEASE?

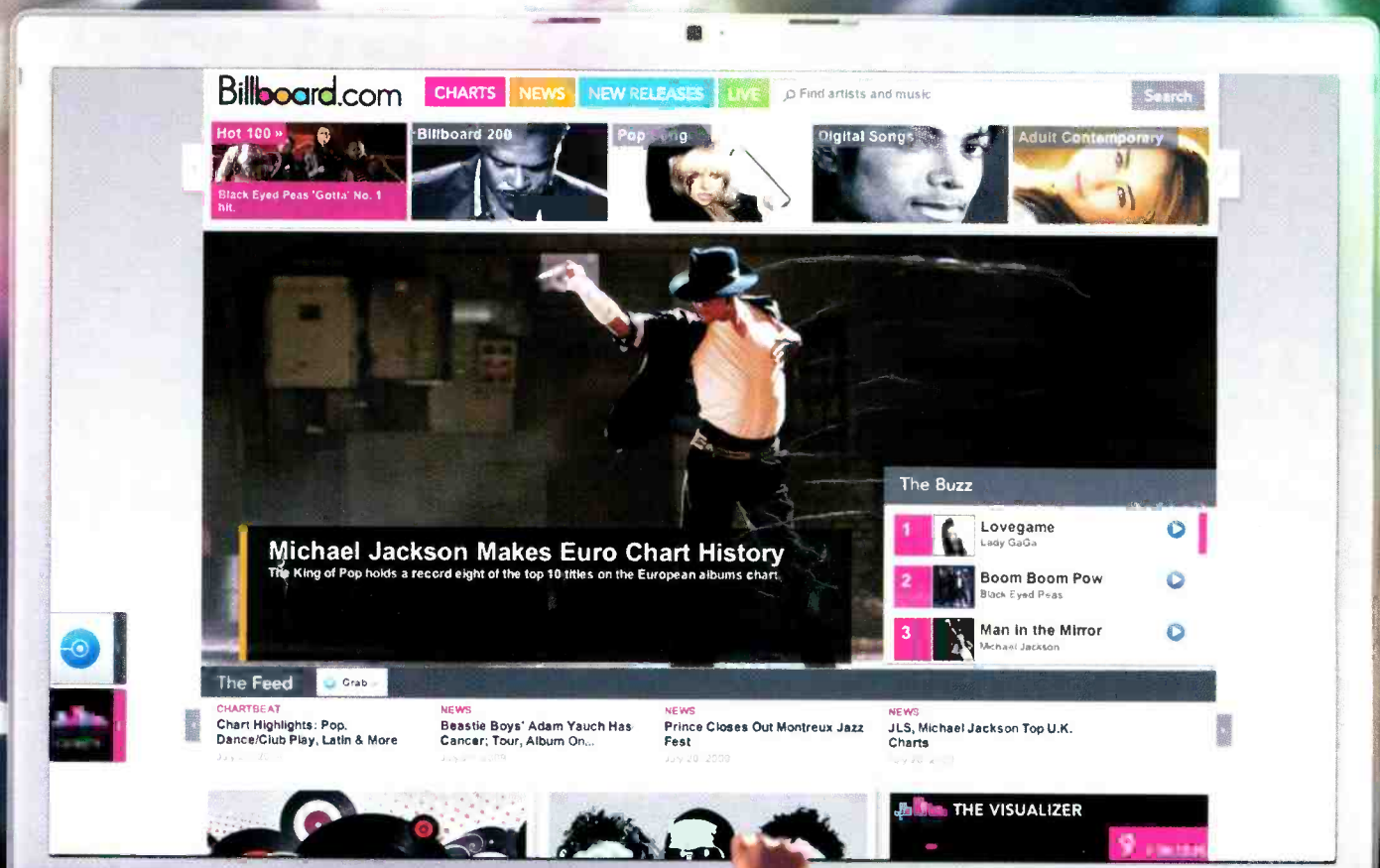
AHOY! PIRATE SITES TRY TO GO LEGIT

INDIE AGGREGATORS MAKE DEALS WITH UNIVERSAL, SONY



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ON THE CHARTS

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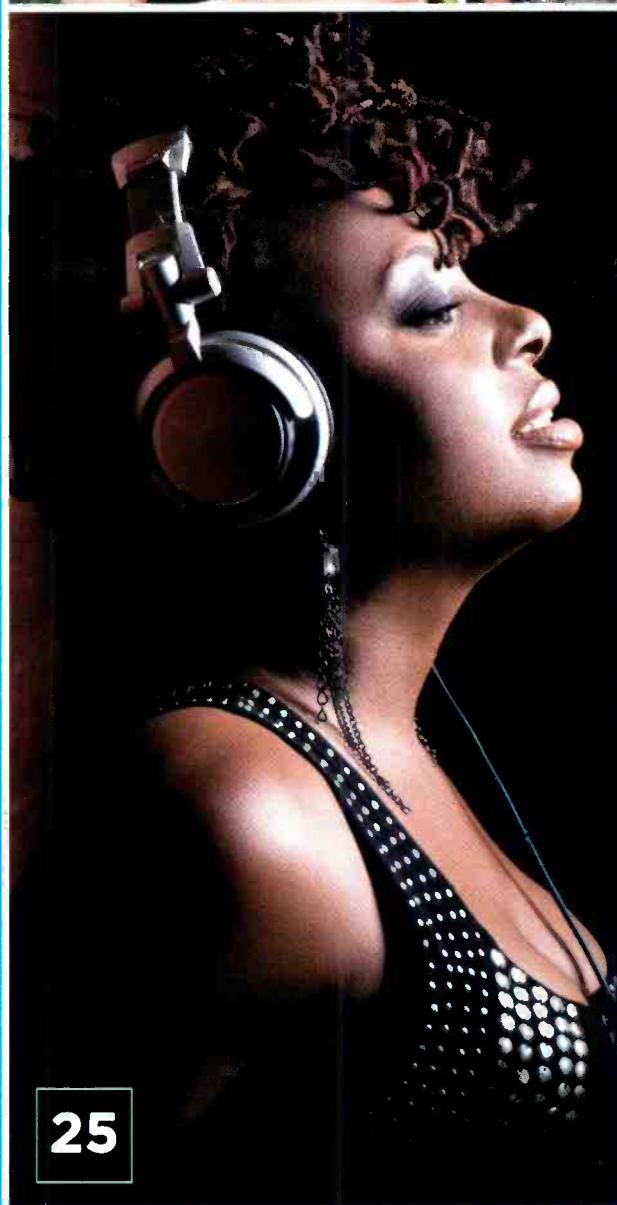
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360 DEGREES OF BILLBOARD

HOME FRONT

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MOBILE ENTERTAINMENT LIVE

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

FILM & TV MUSIC

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

TOURING

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

Online

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The New Revolution

Why The Web Will Change Everything

BY MARK MONTGOMERY

Billboard's Antony Bruno wrote an April 25 column called "No Distribution Without Compensation" (yes, I did pay for my subscription, thank you very much), talking about the state of the publishing business. Since that column was written, a few more businesses have bitten the dust, including a couple of important newspapers, magazines and trade publications.

The publishing business (which includes music, books and newsprint), along with the media and broadcast business (radio, film and TV) are all in the same boat. The creative destruction of these businesses, powered by the Internet, is our 21st-century version of the Gutenberg revolution. Add the hockey stick effect of technology (which I would argue is just ramping up), throw in a little economic downturn, and it's no wonder everyone is befuddled.

Clay Shirky wrote a great article March 13 on Shirky.com called "Newspapers and Thinking the Unthinkable" that described a conversation he had in 1993 with his boss at the New York Times, in which his boss quipped, "When a 14-year-old kid can blow up your business in his spare time, not because he hates you, but because he loves you, then you've got a problem." Sound familiar? Shawn Fanning created Napster because he was a fan . . . and we treated him, and his 60 million friends, as foes.

Don't get me wrong—creative people should be compensated for their work. But I would suggest that we as an industry had an opportunity and missed it.

The introduction of the Gutenberg printing press in 1436 created chaos. Most revolutions are painful, and institutions and people get hurt. But for some reason, certain groups cling to the way things were, perhaps to protect the lifestyle they built for themselves, or to perpetuate their version of what the public wants, when it clearly wants something else. Anyone standing on the "wrong hill" with the right idea are, to quote Shirky, "herded into innovation departments, where they can be ignored en masse."

But some of those folks stay on that hill and do it the way they think it should be done. There are more and more success stories where new thinking is prevailing. One of the obvious ones is Nine Inch Nails. Recently Trent Reznor was asked how he'd navigate the music business if he were starting out today, and his response—posted on the Nine Inch Nails message boards, where he regu-



larly interacts directly with his customers (what a novel concept)—was as follows:

"Partner with a TopSpin or similar [company] or build your own Web site, but what you need to do is this—give your music away as high-quality [digital rights management]-free MP3s. Collect people's e-mail info in exchange (which means having the infrastructure to do so) and start building your database of potential customers."

What's happening here is pretty simple. If you start with the basics—a great song, an ability to connect with your audience live, motivation, a plan and the ability to execute it—you can become Reznor, or at least your version of him.

It's not easy, but nothing worth having is. On my walkabout, I've heard success story after success story of creators making a living, some inside the system, some outside it, who could not be where they are without the power of the Web.

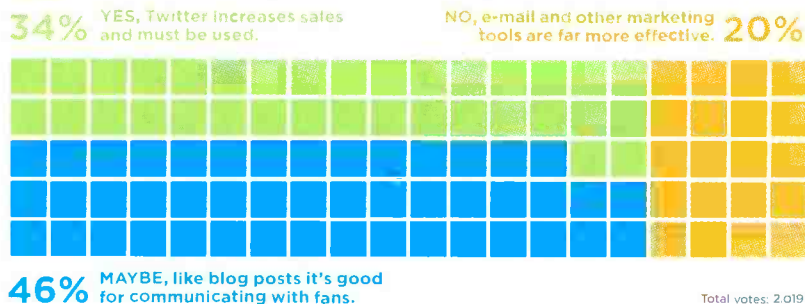
Gutenberg provided the gas for the fire of the Renaissance. Arts, architecture, education, social and political concepts all exploded out of the chaos of that change. There was much resistance to it, and the church was one of the bigger losers. There will also be big losers in this revolution, and they won't go down without a fight.

But I have faith. When we look in the rearview mirror we see that the world became a much better place for the upheaval of the 1400s. And perhaps this pain of all these industries will force long-needed changes that will make us all better. In our industry, pain seems to be moving us to finally work together to offer a unified price structure and transparency through technology where everyone knows who owns what and how much it costs, so we can finally go ahead and finish setting the music free. ■■■

Mark Montgomery is a Nashville-based entrepreneur who co-founded echomusic, which was sold to IAC/Ticketmaster for \$25 million. Since leaving echo in early 2009, Montgomery has been speaking, consulting and mentoring.

FEEDBACK

.biz BILLBOARD.BIZ POLL
Should Twitter be an important part of an artist's marketing outreach?



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ALLIED FORCES
Digital indie distributors link with majors



SPREAD OFFENSE
Swine flu strikes Argentine live market



'A GET-IT DONE GUY'
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>>> SPOTIFY SIGNS IODA DEAL

Spotify signed with the Independent Online Distribution Alliance to bring the digital distributor's catalog to the ad-funded free streaming service. IODA will provide Spotify users with music drawn from a catalog of nearly 2 million tracks from more than 50 countries. Acts covered include the Prodigy, Burial, Bob Marley & the Wailers and Broken Social Scene. IODA also brings its international partners into the deal, including Nordic territory partner Bonnier Amigo Music Group.

>>> JAY-Z MAKES U.S. FESTIVAL DEBUT

Rapper Jay-Z will make his U.S. festival debut at the 2009 All Points West Music & Arts Festival, to be held July 31-Aug. 2 at Liberty State Park in New Jersey. All Points West organizers tapped Jay-Z to replace previous opening-night headliner the Beastie Boys, whose Adam Yauch was recently diagnosed with cancer and will undergo surgery.

>>> APPLE SMASHES FORECASTS

Apple's quarterly profit blew past Wall Street forecasts thanks to strong sales of Macs and iPhones. The company continued to defy the global recession with a solid 13% jump in fiscal-third-quarter net profit. It sold more than seven times as many iPhones—5.2 million—as the year-ago period. Apple reported a net profit of \$1.2 billion, or \$1.35 per share, for its fiscal third quarter ended June 27, up from \$1.1 billion, or \$1.19 per share, in the year-ago period.

UP FRONT

DIGITAL BY ANTONY BRUNO

TOO LEGIT TO FIT

More P2P Services Try To Convert To Licensed-Content Models

It's a familiar pattern: After amassing a huge user base by providing unauthorized access to copyrighted material, an illicit online service tries to get back in the good graces of the recording industry, only to fall off the radar screen of its once-avid fans.

The experiences of Napster, iMesh and eDonkey have demonstrated how tough it is for brands built on the promise of free music to convert themselves into moneymaking businesses. Now the Pirate Bay, Kazaa and LimeWire are attempting to navigate a successful transition to legitimacy, reaching out to labels to remake themselves as fully licensed entertainment services.

"Just because you joined the club doesn't mean you get to make money," says Mike McGuire, a media analyst at the Gartner Group. "You have to create your own branded experience. It's all about how you execute on that and create a compelling alternative to the services out there. Not just the free [peer-to-peer] networks, but all the legitimate networks... That's going to be tough."

More than half of active P2P users cite free music as the primary reason they use file-sharing services, according to Gartner data. Other reasons include the ability to access content not otherwise available on licensed services. And when a P2P site shuts down or tries to go legit, users tend to migrate to the next replacement—from Napster to Kazaa, Kazaa to LimeWire and so on.

But Wayne Rosso, the former Grokster and Mashboxx CEO who's now advising Sweden's Global Gaming Factory in its efforts to make the Pirate Bay legitimate, says any new music service faces challenges these days.

"It's extremely difficult no matter who you are," he says. "Let's face it: You're in a market with two competitors—Apple and free. To make a dent, you have to come up with something that's really novel."

Global Gaming plans to charge users an undetermined monthly fee that will let them download music.

But it would give them the option of lowering that fee if they let Pirate Bay use their computers for online data storage and Internet bandwidth optimization services it plans to sell. The company would use the combined computing power of Pirate Bay users to provide virtual lockers for clients interested in backing up files online, help route Internet traffic for easier and faster media transmission and other services. The more computing resources users volunteer for these services, the less they would pay in monthly fees.

"It's a bank shot," Rosso says. "There's a lot of moving parts to it. However, it has the potential to be huge." Rosso didn't provide a specific timetable for Global Gaming's plans.

Kazaa, meanwhile, is count-



market, Kazaa CEO Kevin Bermeister says that 18 months of testing various models with 10,000 trial users suggests the offer will succeed.

"We think people will pay as long as the ability to pay was as convenient as the ability to steal music," he says. "The price of course is high, [but] the convenience of the billing platform is enabling us to get to the higher price point."

Leading P2P network LimeWire, which still faces copyright infringement suits from the majors, also intends to embrace a licensed-content model, according to CEO George Searle.

The first step toward this goal was the company's launch last year of the LimeWire Store, with content from CD Baby, the Orchard, IRIS Distribution and Nettwerk Music Group, among others. The store offers a la carte sales and an eMusic-like subscription model. The next step is to replace the P2P service with a standard ad-supported service and an optional subscription tier, sharing revenue with licensing labels.

"Quickly forcing conversion to a paid service doesn't work," Searle says. "In order to reclaim P2P users, it's critically important to preserve the core user experience. A quick transition to a service that might be label-friendly, but devoid of consumer appeal, is going to fail." ...

ing on an innovative billing system to put it over the top. The company has launched a \$20-per-month streaming-only subscription service in the United States that allows users to add their monthly payments to the mobile phone bill of participating carriers—including AT&T, Sprint and T-Mobile—rather than provide a credit card. The company also plans to add Internet service providers to its list of partners.

Although the service is pricier and less flexible than other subscription plans on the

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>>> GROBAN SIGNS WITH AZOFF

Josh Groban signed with Irving Azoff's Front Line Management for worldwide career management. CEO Azoff will personally represent Groban, who was previously managed by Brian Avnet Management. Groban will fall under the Azoffmusic Management division. He's booked by Gayle Holcomb at William Morris Endeavor Entertainment.

>>> LIVE NATION, FUSE TEAM FOR SWEEPSTAKES

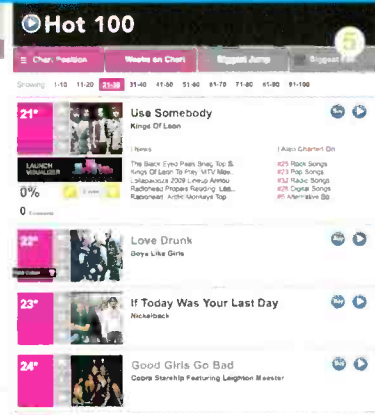
Concert promoter Live Nation and music TV network Fuse teamed for a promotional partnership that will give music fans a chance to win tickets to concerts at select Live Nation-operated venues during the 2010 season. The Rock Star for the Year sweepstakes will give 15 fans from major markets across the United States two tickets to 20 concerts. Fans can log on to fuse.tv to enter the contest.

>>> DRAKE SIGNS WITH ICM

Chart-topping artist Drake signed with International Creative Management to handle his tour booking and branding. The ICM deal follows Drake's recent signing with Young Money Entertainment, with distribution through Universal Republic, for the release of his highly anticipated debut album, "Thank Me Later." This summer, Drake will join Lil Wayne, Young Jeezy and Soulja Boy Tell'Em as part of the Young Money Presents: America's Most Wanted Music Festival trek.

Compiled by Chris M. Walsh. Reporting by Caitlin Berens, Leila Cobo, Mariel Concepcion, Andre Paine, Mitchell Peters and Reuters.

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A New Experience

Billboard.com Relaunches With Interactive Charts, Social Media

To solidify Billboard.com as the Web's top music entertainment destination, Billboard has relaunched the site with new features and products that will provide music fans with a more interactive and customized discovery experience.

Billboard.com has been redeveloped from the ground up to leverage Billboard's exclusive access to top recording artists, providing fans with an engaging music en-

vironment complete with full-song streaming, authoritative music and touring news and social-media functions.

"Billboard.com delivers a truly exciting and immersive experience for both passionate and casual music fans," Billboard publisher Howard Appelbaum says. "The new site showcases the power of Billboard's unique assets."

The most striking feature of the new site is its extensive use of Billboard's exclusive charts data to create interactive features around the biggest hits of today and yesterday. Visitors can explore every genre of music, search

historical charts dating back to the '50s, post comments, find related news and artist information, listen to full-track streams of each entry and purchase songs—all directly on the charts pages. In addition, for the first time the site is providing consumers with free access to the entire Billboard Hot 100 and Billboard 200 charts.

Billboard.com's music streaming and music purchasing features are powered by Lala, the digital music Web site with a catalog of more than 7 million songs and licensing deals with all four majors and a host of independent labels. The new Billboard.com was designed by Razorfish.

Other chart-based features include Soundtrack of My Life, which lets fans build personalized, shareable playlists based on the songs that topped the Hot 100 at key moments of their life, such as birth, high school graduation and marriage; the Visualizer, which allows users to track the chart trajectories of any artist they choose and compare them head to head; and the Chart Game, a weekly contest that asks users to pick five artists they think will perform best on the charts and then tracks their movements.

"It's a fun experience and it's completely unique," Appelbaum says of the new chart-based products. "It's something no one else out there has."

The new Billboard.com also boasts expanded artist pages featuring bios, discographies, new and archived articles, current and historical charts, photo galleries and video footage. There will also be such exclusive content as pre-release tracks, live performances, behind-the-scenes footage and in-depth interviews. Acts providing exclusive content include Jordin Sparks, Daughtry, Sugar Ray, 311, Asher Roth, Sean Kingston,

Mötley Crüe, Def Leppard and Ashley Tisdale.

The latest breaking news about artists, new releases and tours will appear through the Feed, a news feed prominently featured on Billboard.com. The redesigned site will also provide access to all Billboard album reviews and the ability to search for concerts by using the Tour Finder, a Jambase-powered navigation tool in the Live section of the site. Fans can buy tickets to concerts discovered on Billboard.com directly from the site, through a relationship with Ticketmaster.

The new Billboard.com will also provide users with advanced social-media features. Registered users can customize their profiles and follow other members, as well as rate content, post comments, create personalized playlists and share their activities on Facebook through Facebook Connect. They can also see the most popular songs streamed on the site, updated on an hourly basis, through the

Buzz—a streaming music module located on the Billboard.com home page.

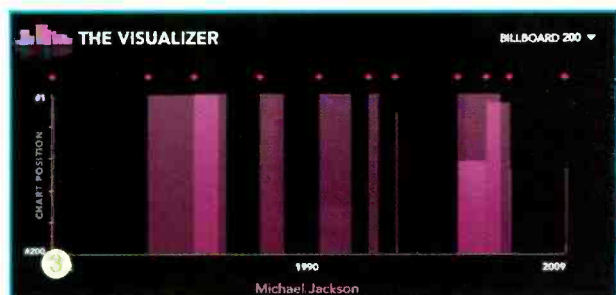
Leading consumer brands, including Visa, Sirius XM Radio, Sprint and AT&T, are sponsoring Billboard.com's new features, drawn by the power of the Billboard brand to attract passionate and engaged music fans.

"We're going to fundamentally connect an advertiser's message with the consumers they're ultimately trying to reach," Appelbaum says.

The relaunch comes on the heels of already robust growth for Billboard.com. Monthly unique visitors have surged from 3.9 million in July 2008 to 4.9 million during the 30 days ended July 20. Billboard expects the relaunch of the site to build on these gains.

"We're going to be able to deliver the audience that brands want, while preserving a great experience for our visitors," Appelbaum says.

Billboard's industry and business news will remain on Billboard.biz.



WHAT'S NEW

1 REVAMPED HOME PAGE

Spotlights the day's biggest news, chart action and features in real time and includes a list of the most streamed songs on the site, below-the-fold promotion boxes on new music releases, games, sponsored features, etc.

2 SOUNDTRACK OF MY LIFE

Allows fans to generate playlists of No. 1 songs from key dates in their lives.

THE CHART GAME

Challenges players to pick five artists they think will make the biggest splash on the Billboard charts.

3 THE VISUALIZER

Users can track and compare artist chart histories.

4 EXPANDED ARTIST PAGES

Includes current and archived news, tour dates, discography with full-track streaming and more.

5 INTERACTIVE CHARTS

Allow fans to stream full songs directly on the charts and create playlists from songs on current and past charts.

DYNAMIC MUSIC PLAYER

Provides a continuous listening experience by following users from page to page as they browse the site.

HOME FRONT

360 DEGREES OF BILLBOARD

HERRERA NAMED BILLBOARD.COM ASSOCIATE EDITOR

Monica Herrera has been named associate editor for Billboard.com. She will be based in New York and report to Billboard.com editor Jessica Letkemann.

In her role, Herrera will write and report news stories for the Web site and edit the site's concert and singles reviews. She will also write stories and edit singles reviews for the magazine.

Prior to joining Billboard, Herrera was an online editor at Latina, the leading media destination for U.S. Hispanic women. She launched a daily music blog at Latina.com and wrote music and entertainment stories for the magazine, including a June/July 2008 cover story on the Latin pop act Prima J. She has also freelanced for New York magazine online.

Herrera, a New Jersey native, is a former entertainment and lifestyle publicist at Susan Blond in New York. She received her undergraduate degree from Brown University.



HERRERA



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Thomas Carroll is Senior Vice President, SunTrust Investment Services, Inc., and Managing Director of SunTrust's Sports and Entertainment Specialty Group.
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Hidden Capacity

L.A.'s Greek Theatre Uses Camouflage Netting To Adjust Seating

Arenas have long used curtaining systems to adjust their capacity for acts of varying drawing power—what's known, often unpopularly, as "cut-downs." For outdoor shows, amphitheatres can often simply sell the fixed seating, eschewing the lawn and reducing capacity by two-thirds.

But the Greek Theatre in Los Angeles has taken the outdoor flexible-capacity tactic to a new level with what it calls "camouflage."

The Greek sunk about \$40,000 into a system of military-style netting that eliminates the aesthetic, financial and psychological negativity of empty seats or a sparsely populated lawn. The concept is the brainchild of **Alex Hodges**, COO of Nederlander Concerts.

"Did you ever see fans stand up at intermission to look at what's behind them?" Hodges asks. "What are they looking for? To see if it's full, to see how many people are behind them, and if they got better seats than they did. And to see if there are a lot of empty seats."

When they look up and see the Greek's camo setup, "it looks great," he says.

What makes the Greek's setup effective in these uncertain ticket-selling times is that it enables the venue to fine-tune its capacity in about a dozen configurations, ranging from 3,000 to a full house of about 5,800.

"In the past, say you do 4,500 out of 5,800; you have a strong show but you have a lot of empty seats," Hodges says. "And the band looks out and thinks, 'Oh, man, I didn't quite get there.' And you want people to get there, to have a virtual sellout."

While the arenas have done variations on this theme for years, Hodges says that "a lot of venues with smaller capacities and proscenium stages have not adopted this practice."

Camo is especially well-suited for the Greek because of its natural setting. "We're surrounded by trees," Hodges says, "not open space, not a building, not a parking lot, a high rise, an office building, not a manufacturing plant, not a baseball park."

Hodges says there are two ways of presenting the camo option to artists. For those that draw smaller audiences, the Greek will

suggest a capacity "on the lower end and just keep selling," because it doesn't put the camo down until the day of the show, allowing it to open up more sections if necessary. "They go, 'Wow, that's cool, because I don't know I can do 6,000 but I do know I can do 3,100,'" Hodges says.

For artists that can draw almost a full house, the Greek will hold certain sections off because, for example, some people like being on the top row.

"For **Michael McDonald** and **Boz Skaggs** we used very little camouflage, but we used it," Hodges says. "We set it up at 4,500 and sold out everything."

Among the artists who have made use of the system are **Chris Botti**, **Andrew Bird**, **Emmylou Harris** and **Neko Case**, as well as a Latin jazz festival and the '70s Soul Jam tour.

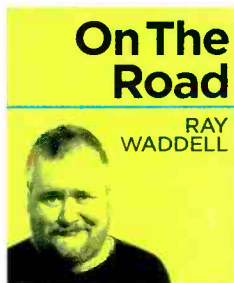
Nederlander's primary goal is to book more shows and have them be successful. Only a few extra shows can amortize the initial investment and cost-per-show of about \$3,000.

"Some artists used to say, 'I know I can't do 6,000, so I'm not going to play the Greek,'" Hodges says. "Now, in an intimate setting, we give options and they can say, 'I love the Greek stage. I've now stepped up to the Greek, and I'm selling it out.'"

Hodges says fans love to hear when more tickets are released for a hot show. And the agent gets to be a hero. Nederlander sold the concept to agents through an elaborate promotional book that breaks down each configuration.

Andrew Bird's agent, **Erik Selz** of Red Ryder Entertainment, says the camo netting was a good fit for Bird, who played the Greek July 10.

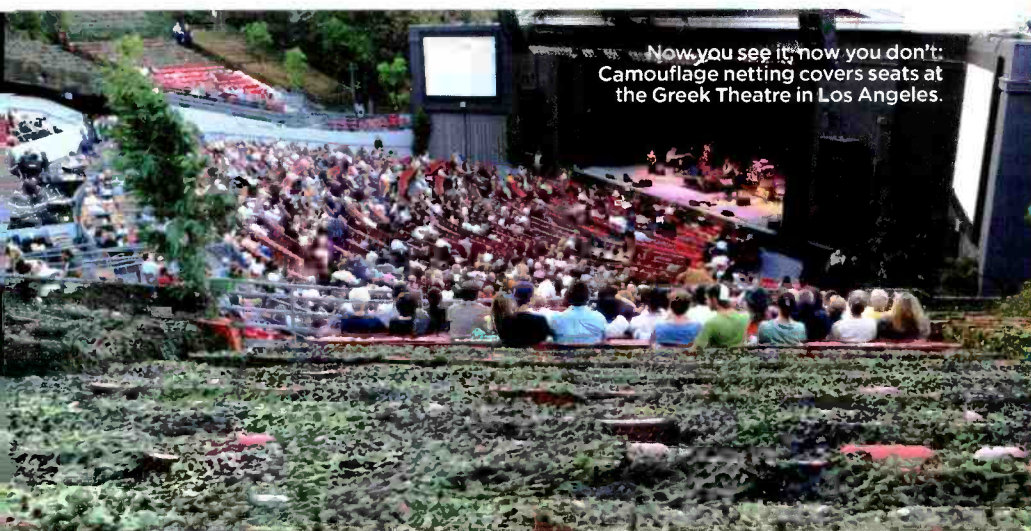
"The camo system allowed Andrew, who sold out the [1,900-capacity] Orpheum in late winter, to take a swing at a 6,000-capacity space, knowing that a turnout of even 2,900 would look full," Selz says. "We ended up selling just over 3,000, and the venue felt great."



On The Road

RAY WADDELL

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



Now you see it, now you don't: Camouflage netting covers seats at the Greek Theatre in Los Angeles.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,169,830 (€6,502,785) \$211.52/\$42.30	U2, SNOW PATROL Olympiastadion, Berlin, July 18	88,265 sellout	Live Nation Global Touring
2	\$6,261,208 (€4,447,962) \$351.91/\$42.23	U2, SNOW PATROL Stade Charles-Ehrmann, Nice, July 15	55,641 sellout	Live Nation Global Touring, Gerard Drouot Productions, Live Nation France
3	\$4,822,599 (€3,026,647) \$557.68/\$78.87	BEYONCÉ O2 Arena, London, May 25-26, June 8-9	61,030 four sellouts	AEG Live
4	\$4,782,898 (€3,446,488) \$485.72/\$83.27	BEYONCÉ O2, Dublin, May 29-30, June 3-4	50,606 four sellouts	AEG Live
5	\$4,378,752 (£2,736,720) \$88/\$76	BRUCE SPRINGSTEEN & THE E STREET BAND Hampden Park, Glasgow, Scotland, July 14	50,544 sellout	Live Nation
6	\$3,411,889 (€2,445,150) \$104.65/\$69.77	ANDRÉ RIEU Vrijthof, Maastricht, Netherlands, July 10-14	38,950 five sellouts	André Rieu Productions
7	\$2,944,904 (€2,219,220) \$106.16/\$53.08	BRUCE SPRINGSTEEN & THE E STREET BAND Stadio Olimpico, Rome, July 19	37,834 42,479	Barley Arts Promotion
8	\$2,639,310 (€1,988,930) \$106.16/\$66.35	BRUCE SPRINGSTEEN & THE E STREET BAND Stadio Olimpico, Torino, Italy, July 21	32,774 sellout	Barley Arts Promotion
9	\$2,516,347 \$225/\$125.50/ \$109.50/\$29.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM AT&T Park, San Francisco, July 18	36,258 37,111	Giants Enterprises, The Messina Group/AEG Live
10	\$1,851,604 \$100/\$62.50/ \$40.50	CAPITAL JAZZ FEST Merriweather Post Pavilion, Columbia, Md., June 5-7	15,000 three days	I.M.P.
11	\$1,505,677 (£929,792) \$80.97/\$72.87	BEYONCÉ Odyssey Arena, Belfast, Northern Ireland, May 31-June 1	19,600 two sellouts	AEG Live
12	\$1,363,796 \$82/\$72/\$62/ \$37	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Marcus Amphitheatre, Milwaukee, July 1	22,643 sellout	Summerfest, Mijwaukee World Festivals, The Messina Group/AEG Live
13	\$1,281,632 \$200.75/\$20.75	BEYONCÉ, RICHGIRL Philips Arena, Atlanta, July 1	13,949 sellout	Live Nation
14	\$1,165,437 (£733,427) \$556.16/\$78.66	BEYONCÉ Manchester Evening News Arena, Manchester, England, May 27	14,592 sellout	AEG Live
15	\$1,015,893 \$148/\$18	BEYONCÉ, RICHGIRL BankAtlantic Center, Sunrise, Fla., June 29	12,629 13,209	Live Nation, Haymon Entertainment, in-house
16	\$992,525 (\$154,690 Canadian) \$107.45/\$55.87	KISS, FRANKIE WHYTE & THE DEAD IDOLS Bell Centre, Montreal, July 13	13,566 15,242	Gillett Entertainment Group, Live Nation
17	\$917,996 (€680,950) \$460.38/\$57.29	BEYONCÉ Palacio de los Deportes, Madrid, May 19	15,061 sellout	AEG Live
18	\$906,189 (£563,789) \$562.56/\$79.56	BEYONCÉ Echo Arena, Liverpool, England, June 6	10,730 sellout	AEG Live
19	\$900,936 (999,408 francs) \$79.33/\$70.32	BEYONCÉ Hallenstadion, Zürich, May 16	12,180 12,240	AEG Live
20	\$897,675 (£565,443) \$555.65/\$78.58	BEYONCÉ National Indoor Arena, Birmingham, England, May 23	11,256 sellout	AEG Live
21	\$890,173 (€659,436) \$60.75/\$40.50	BEYONCÉ Pavilhão Atlântico, Lisbon, Portugal, May 18	17,944 18,649	AEG Live
22	\$889,562 (£556,453) \$559.52/\$79.13	BEYONCÉ Sheffield Arena, Sheffield, England, June 7	11,049 sellout	AEG Live
23	\$859,223 (£545,531) \$551.26/\$77.96	BEYONCÉ Metro Radio Arena, Newcastle, England, May 22	10,853 sellout	AEG Live
24	\$761,535 (\$863,319 Canadian) \$107.77/\$8.62	DEF LEPPARD, POISON, CHEAP TRICK Molson Amphitheatre, Toronto, July 4	14,260 15,816	Live Nation
25	\$728,113 (5,675,967 krona) \$80.18/\$41.69	BEYONCÉ Ericsson Globe, Stockholm, May 13	10,640 sellout	AEG Live
26	\$676,973 \$126/\$36	KID ROCK, LYNRYD SKYNYRD, JONATHAN TYLER Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, June 30	13,675 15,869	Live Nation, in-house
27	\$673,865 (€495,730) \$462.86/\$57.77	BEYONCÉ Palau Sant Jordi, Barcelona, Spain, May 20	10,560 11,650	AEG Live
28	\$655,956 \$79.75/\$20	KEITH URBAN, SUGARLAND Save Mart Center, Fresno, Calif., July 17	10,272 sellout	Goldenvoice/AEG Live
29	\$632,522 \$132/\$27	DEF LEPPARD, POISON, CHEAP TRICK Comcast Center, Mansfield, Mass., June 30	10,412 18,705	Live Nation
30	\$625,710 \$117.50/\$17.25	DEF LEPPARD, POISON, CHEAP TRICK Nikon at Jones Beach Theater, Wantagh, N.Y., July 8	11,374 13,824	Live Nation
31	\$616,158 \$104.35/\$53.50	COLDPLAY, SNOW PATROL, HOWLING BELLS Wells Fargo Arena, Des Moines, Iowa, June 12	9,887 10,751	Live Nation
32	\$615,275 \$140/\$25	THE ALLMAN BROTHERS BAND, THE DOOBIE BROTHERS Greek Theatre, Los Angeles, May 19-20	9,033 11,619 two shows	Nederlander Concerts
33	\$614,444 \$90.50/\$60.50/ \$45.50/\$26	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Bi-Lo Center, Greenville, S.C., May 21	11,645 sellout	Varnell Enterprises, The Messina Group/AEG Live
34	\$613,419 (£372,915) \$53.46/\$26.73	BOYZONE, EOGHAN QUINN National Indoor Arena, Birmingham, England, June 15-16	12,014 14,200 two shows	3A Entertainment
35	\$613,284 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Rose Garden, Portland, Ore., May 16	13,226 sellout	The Messina Group/AEG Live

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DIGITAL BY ANTONY BRUNO

Evolutionary Road

As They Align With Major Labels, Indie Aggregators Come Of Age

One by one, leading players in independent digital music have joined forces with the very companies many feel they were created to oppose—the major labels.

TuneCore recently struck a marketing and services deal with Universal Music Group. And INgrooves entered a similar deal with UMG last year. The Independent Online Distribution Alliance (IODA) recently formed a partnership with Sony Music Entertainment, which also acquired a stake in the digital aggregator.

These companies were never archenemies of the majors, as so many in the DIY community liked to portray them. But the recent spate of indie-major partnerships points to an interesting evolution of the digital music marketplace.

IODA, INgrooves and TuneCore, along with other digital distributors like the Orchard and IRIS, emerged to fill a void in the early days of the digital download market. Retailers like iTunes launched with music from all four majors, but indie music was often left out due to the reluctance of vendors to negotiate individually with the thousands of indie labels and artists scrambling for digital shelf space.

Digital aggregators presented a solution. They negotiated licensing deals with digital retailers on behalf of independent labels and artists, taking a revenue split or flat fee in return. The result was the democratization of the music distribution business, with digital channels allowing the formerly marginalized independent



Improvisational style: IODA, the digital distributor of DJ LOGIC and other Ropeadope Records artists, has a partnership with Sony, part of efforts by indie distributors to expand into new areas.

music sector to capture market share and retain better-selling acts.

But while digital aggregators are still needed, the initial land grab for clients has ended. Most digital retailers have already secured licensing deals with indie labels, so aggregators have to keep an eye out for new services before striking deals.

That only adds to the challenges of running what's essentially a high-volume, low-margin business. The sector has already seen its share of consolidation. In two key deals, Digital Music Group acquired the distribution outfit Digital Rights Agency in 2006 before merging with the Orchard the following year.

This timing couldn't be better for major labels looking to bulk up their digital

distribution capabilities. UMG acquired a stake in INgrooves primarily to access its digital distribution technology, which Universal Music Group Distribution (UMGD) president/CEO Jim Urie says was needed to complement the company's physical indie distributor Fontana.

"We were looking for a better solution for indies to distribute their content," Urie says. "UMG obviously has a great digital logistics platform, but it is more complicated and there's more bodies involved. For an independently distributed label, you want something that's fairly simple."

Sony was seeking much the same when it invested in IODA and specifically cited its partner's international digital accounts as a much-needed addition to its distribution efforts. IODA's clients include Ropeadope Records (DJ Logic), HiFi Recordings (Melinda Doolittle) and Expunged Records (Blind Pilot).

But don't expect the remaining stand-alone digital aggregators to jump into bed with the first major label that comes their way. IRIS Distribution expects to continue to go it alone by focusing on a small roster of artists and labels, says IRIS chief marketing officer Bryn Boughton. While open to potential deals with major labels, Boughton warns that cultural differences can make for a bumpy integration.

"Indies need to be careful so that their business deci-

sions aren't taken out of their hands," she says. "Part of what makes them successful is that they can be really flexible. They can take risks, they don't have a bureaucracy. So you have to be wary of that when working with a company that has many layers of bureaucracy."

At the other end of the spectrum is indie behemoth the Orchard. After growing through acquisitions and internal expansion, the Orchard now offers a suite of services far beyond digital distribution with a massive roster of international content. CEO Greg Scholl says that even more new services and innovations are on the way, but he doesn't rule out a potential sale.

"We're a public company," Scholl says. "The ability to buy us is as easy as logging into your Schwab account and placing orders."

Even if indie digital aggregators were chasing after major-label partnerships, it might be too late. Ever since the TuneCore deal, UMG's Urie says a number of smaller companies have contacted him that are interested in similar deals, but the label has little left to offer.

"At this point in time, we feel that we are as end-to-end as we can get," he says. "I can't tell you today that there are any more alliances of this kind that we would make."

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

BITS & BRIEFS

STUDY SAYS AOL MUSIC LAGS RIVALS

Among online music services, AOL Music enjoys the highest overall consumer awareness but lags behind other services in terms of actual usage, according to an NPD study. In a first-quarter survey, 30% of U.S. Internet users 13 and older said they were aware of AOL Music, but only 13% said they've used it. Pandora ranked highest among respondents in terms of usage, with 41% saying they've used the service, followed by MySpace Music and imeem, which were tied at 33%, and iLike at 30%. AOL disputed the survey results, pointing instead to comScore data that showed AOL Music had 29.7 million unique users in June, up 24% from a year earlier.

SHEET MUSIC ON THE KINDLE

FreeHand Systems is bringing music to Amazon's Kindle digital book reader. The

company's Novato Music Press catalog of sheet music is being made available for download and viewing on the portable device. The Novato catalog includes more than 20,000 classical, traditional and American music titles. It eventually hopes to have its entire selection of more than 130,000 titles available for download to the Kindle.

MELODIS PARTNERS WITH SAMSUNG

Melodis has struck a deal to embed its Midomi music search and identification technology into Samsung Electronics mobile phones. Like the popular Shazam application, the service allows users to identify songs by holding the phone in front of a source of music. It can also integrate with wireless operators' music stores so users can then buy the track. Supporting phones must run the Windows Mobile 6.1 operating system.

HOT MASTER RINGTONES™ AUG 1 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	2	13	#1 BIRTHDAY SEX	JEREMIH
2	5	8	BIG GREEN TRACTOR	JASON ALDEAN
3	6	11	WETTER (CALLING YOU DADDY)	TWISTA
4	7	9	YOU'RE A JERK	NEW BDUZ
5	4	17	BOOM BOOM POW	THE BLACK EYED PEAS
6	1	8	THRILLER	MICHAEL JACKSON
7	13	5	I GOTTA FEELING	THE BLACK EYED PEAS
8	22	2	OBSESSED	MARIAH CAREY
9	10	4	EVERY GIRL	YOUNG MONEY
10	25	5	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT
11	16	3	PRETTY WINGS	MAXWELL
12	15	16	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
13	11	14	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
14	19	7	YOU BELONG WITH ME	TAYLOR SWIFT
15	3	4	YOU ARE NOT ALONE	MICHAEL JACKSON
16	-	1	BEST I EVER HAD	DRAKE
17	30	2	ICE CREAM PAINT JOB	DORROUGH
18	18	4	NEW DIVIDE	LINKIN PARK
19	17	7	EGO	BEYONCE
20	8	4	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON

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.

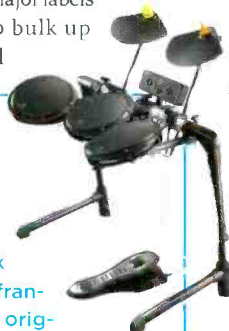


GIVE THE DRUMMER SOME

The addition of drum controllers was a major advancement for the "Rock Band" and "Guitar Hero" music-game franchises. The only problem was that the original drum kits provided by the game makers were inadequate. While both titles have since improved their kits, Logitech thinks it has a better option. Its premium drum set, which was designed for the Sony PlayStation 3 and has been licensed by Activision for "Guitar Hero," features a sturdier frame, 2.4 GHz wireless USB connectivity, adjustable drum and cymbal pads, recessed rims and a stainless steel kick pedal.

But gamers will have to pay for the extra heft. The \$230 kit costs more than the game and default controllers combined.

—AB



Cold As 'Ice'?

Foreigner Bets On Wal-Mart For The Release Of Its First Album Since '95

Can Wal-Mart work its magic for yet another '70s heritage rock act?

The retail giant's exclusive Sept. 29 release of **Foreigner's** "Can't Slow Down" will be its first major exclusive since **AC/DC's** "Black Ice" in October. The album (Foreigner's first since 1995's "Mr. Moonlight") has much in common with **Journey's** 2008 Wal-Mart-only release, "Revelation." Like its predecessor, "Can't Slow Down" will be a three-disc set that features a CD of new material, a concert DVD and a best-of collection. While "Revelation" included a CD of rerecorded Journey favorites, Foreigner remixed the band's original master recordings to make its hits sound more contemporary.

Perhaps most noticeably to longtime fans of both bands, each release features a replacement lead singer—in Foreigner's case, **Kelly Hansen**, who takes the place of original frontman **Lou Gramm**.

Despite the absence of original Journey lead singer **Steve Perry**, "Revelation" sold 633,000 copies in the United States, according to Nielsen SoundScan. In its debut week that ended June 8, 2008, it sold

nearly 105,000 copies, good enough to reach No. 5 on the Billboard 200. And "Black Ice" sold 2.1 million U.S. copies, including 784,000 in its debut week that ended Oct. 26, 2008.

Wal-Mart, Rhino Records and Foreigner's management believe "Can't Slow Down" will find a similarly large audience. "When we look at exclusive

possibilities, we want bands that resonate well with our customers," says Wal-Mart senior category director for movies and music **Jeff Maas**. "We look at our history with the band and look for tie-ins with other categories . . . [Foreigner] was a really good fit for us."

Foreigner's manager **Phil Carson**

Jukebox heroes: **FOREIGNER**



says he made the deal because partnering with the world's largest retailer provides the band with "all the things that I needed to do" to get the album in front of fans. When reminded that big-box exclusives tend to irritate other retailers, Rhino senior VP of sales **Dutch Cramblitt** points out that other stores have plenty of Foreigner product to choose from.

"We have a huge iconic catalog," Cramblitt says. "The first four records are classics and all triple- or quadruple-platinum. Retailers can really dig in and take advantage of them."

It won't be easy for "Can't Slow Down" to match the success of "Revelation" or "Black Ice." During the past year, overall U.S. recorded-music sales have continued to tumble, with CD sales plunging 21.2% in the first half of 2009 from a year earlier (Billboard, July 11).

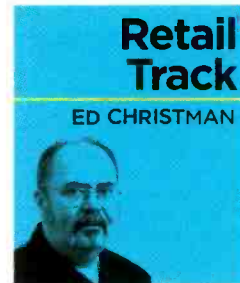
And despite being a regular chart fixture in the '70s and '80s, Foreigner doesn't have a synch-licensing hit like Journey's 1981 single "Don't Stop Believin'," which has helped keep the band in the public eye through its appearances in hit

movies and TV shows, most memorably the June 2007 series finale of HBO's "The Sopranos."

But Foreigner boasts its own potential source of hip cachet: founding guitarist **Mick Jones'** step-son, **Mark Ronson**. Ronson, who has collaborated with **Amy Winehouse**, **Lily Allen** and **Kanye West** and is a BRIT Award-winning performer in his own right, co-produced the new songs on "Can't Slow Down" with **Marti Frederiksen**.

Foreigner also has a catalog of hits that instantly register with fans, even if they don't remember who performed them. "When Foreigner played at the company's annual shareholders meeting, the band's [appeal] was reinforced by how much our associates loved it," says Wal-Mart senior music buyer **Tom Welch**.

"People know all of Foreigner's songs," manager Carson says. "But the band has so many hits—nine top 10 hits and 16 top 30—they aren't aware that they are all by the same group. . . . With the album at Wal-Mart's entrance, we can get people to associate the band with their songs."



Retail Track

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Glimmer Of Light

Surging Ringback Sales In Central America Point To Mobile Opportunities

Piracy has decimated the Central American music market. But a significant amount of income has recently emerged from what would appear to be an unlikely source: the sale of ringback tones.

According to the IFPI, ringback sales in Latin America surged 264% to \$5.2 million in 2008. The Central American countries of Guatemala, Belize, Hon-

duras, El Salvador, Nicaragua, Costa Rica and Panama accounted for half of that total, up 395% from 2007. The numbers are striking since these markets are tiny compared with the far larger economies that dominate regional music sales, such as Brazil, Mexico, Argentina and Colombia.

"What's working for us in Central America are ringback tone activations," says **Ana Clara Ortiz**, VP of digital for Universal Music Latin America. "Not ringtones, not master tones, not full-track downloads, which are still very limited. It's ringback tones."

Universal has sold more than 2 million ringbacks in Central America so far this year, Ortiz says. That's an impressive tally considering that the average cost of a ringback is

\$1.25-\$1.50 for three months of use, a pretty steep price for countries with relatively low per capita incomes.

Recorded-music sales in Central America totaled just \$20.8 million in 2008, less than the \$28.8 million in sales recorded in Chile alone, according to the IFPI. But that still represented a 15.5% gain from \$18 million in the prior year. Digital sales tripled to \$6.3 million, more than making up for a 14.7% drop in physical sales to \$14.5 million.

After Universal acquired Univision Music Group last year, it started digitizing Univision's regional Mexican catalog and saw an immediate increase in sales of ringback tones. This was true for megastars like **Marco Antonio Solís** and **Los Temerarios**, but also

for lesser-known acts like **El Trono de Mexico**, which did not immediately benefit from marketing campaigns. The major's top-selling ringback artist in the region is **Enrique Iglesias**, who has sold nearly 1 million ringbacks overall. Other big sellers include **Los Temerarios**, **El Trono de Mexico**, **Macano**, **Wisín & Yandel** and **Luis Fonsi**.

Sony, which has a dedicated mobile and digital department in Central America, has also enjoyed strong growth in ringback sales, although the majority of its mobile/digital sales still come from ringtones, which remain popular in countries where mobile networks don't yet accommodate full-track downloads.

"Some of these markets don't have the same mobile maturation as the United States and Europe," says **Seth Schachner**, Sony Music VP of digital business for the Latin region. "So you see these products that, when compared globally, over-index, and ring-

backs seem to be the poster child for that."

As has been true in other markets, consumers in Central America have embraced ringbacks because they "say something about you to the person who calls," says **Miguel Trujillo**, president of Sony Music Mexico and Central America. "They fulfill the consumer's need for differentiation."

Indeed, if one looks further south, two other Latin markets that have experienced strong ringback sales growth are Bolivia and Paraguay, which also have negligible physical sales and lack third-generation mobile networks.

As the popularity of ringbacks keeps growing in Central America, they could point to additional opportunities to sell music on mobile platforms. In Argentina, where mobile technology is more advanced, the wireless carrier Personal says it has sold 1 million songs since it launched a full-track download store three months ago.

"There's definitely a bright future down there," Schachner says.

Latin Notas

LEILA COBO



Caller ID: An ad for **MARCO ANTONIO SOLÍS** ringback tones

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FEVER PITCH

Swine Flu Fears Hit Argentine Touring Market

After prompting a slew of concert cancellations and postponements in Mexico, swine flu has migrated south for the Argentine winter. That's led to some losses in the live events industry, though bigger international tours may have dodged a bullet.

Swine flu had claimed 137 lives in Argentina as of press time, according to the country's health ministry, second only to the United States and exceeding the number of deaths in Mexico, where the outbreak was initially centered. While there wasn't a nationally mandated closure of event venues, health officials in municipalities around the country issued recommendations against public gatherings. In response, Argentina's theater owners' association voluntarily closed all member venues for 10 days, reopening for business July 17. Some Argentine acts like the rock group **Babasonicos** postponed tour dates until early August.

Perhaps the most high-profile cancellation was **Premios Gardel**, the country's annual music awards show. The ceremony had been scheduled for July 27 but the labels organization **CAPIF** decided instead to announce the awards through a July 22 press release.

Theater owners' association president **Carlos Rottemberg** says July is typically a peak month for attendance, with venues averaging a combined 100,000 theatergoers per week. "A lot of people suddenly stopped coming, so it was sending us a signal," Rottemberg says, noting that the closings also hurt other related businesses, "from taxis to parking and candy kiosks to the merchandise tables."

Neither Rottemberg nor show producer **Lucio Alfiz**, who heads up the organization's music arm, could quantify the losses. Unlike concerts, theater productions

have to pay casts for the duration of an engagement, whether or not they're working, Alfiz says.

"What most hurt the industry was public paranoia," he says, "so we decided to cut our shows for 10 days as a way of reducing anxiety."

Family shows like the live musical production of the hit tween TV show "Casi Angeles" were most affected, "because parents didn't want to take their kids," says **Marcelo Dionisio**, director general of the concert promoter **Fenix Entertainment**. But **Dionisio**, whose company is promoting fall shows by **Ricardo Arjona** and **the Killers**, says most big international tours don't come through Argentina until the end of the year, during the country's spring and summer.

Reggaeton star **Daddy Yankee** recently performed shows as planned but was forced to postpone three dates in neighboring Bolivia



Living proof: **CAT POWER**

at the request of that country's health minister.

Promoters, rather than artists, usually absorb the costs of rescheduling dates, although most contracts have provisions that protect the parties in extraordinary circumstances, according to entertainment attorney **Leslie Jose Zigel**, who frequently reviews performance contracts. Zigel

says he's even seen a contract that protected a band against losses in the event of a cancellation due to SARS.

Dionisio believes industry concerns over swine flu have already peaked, noting that a July 16 show by **Cat Power** went ahead as planned. "Everyone came," **Dionisio** says. "It's getting back to normal."—*Ayala Ben-Yehuda*

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EN BREVE

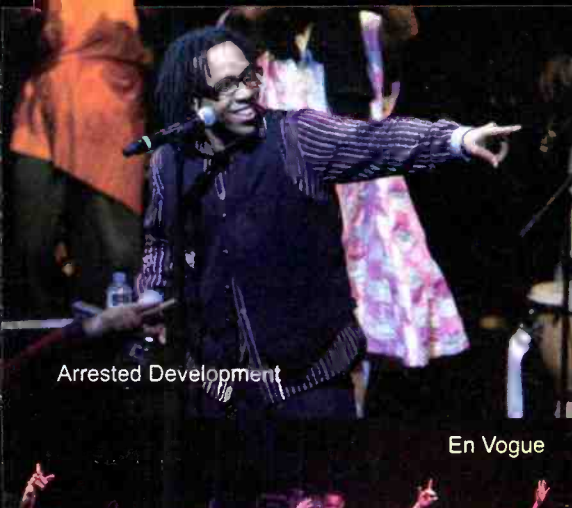
NEW BOOKING AGENCY LAUNCHES

Oscar Flores, the GM of **Representaciones Artísticas Apodaca**, and **Kudai** manager **Pablo Vega** have joined forces to form a new booking agency called **FV Live** that will focus on pop acts. **FV Live** will initially be based in **Mexico City** but will eventually open an office in **Houston**, where **Apodaca** has an office. Acts to be booked by **FV Live** include **Kudai**, which **Apodaca** was booking, and **Elefante**, for which **Apodaca** previously handled booking and management. Other artists on the **FV Live** roster include Chilean singer/songwriters **Koko Stambuk** and **Francisca Valenzuela**, who **Vega** also manages, as well as Argentine acts **Axel** and **Infierno 18** for **Mexico** bookings. In addition to booking, **FV Live** will provide local publicity and promotional support to labels and managers, **Vega** says.

AVENTURA IN-STORES BOOST 'THE LAST'

Pent-up demand, a national TV marketing campaign and two hit singles have contributed to the continued dominance of **Aventura's "The Last"** (**Premium Latin/Sony**) on **Billboard's Top Latin Albums** chart. But the group has helped propel the album's momentum through an unusually lengthy run of in-store performances. **Aventura** did 10 in-stores during the month following the album's **June 9** release. The album has sold 119,000 copies in the United States, 8% of which were digital albums, according to **Nielsen SoundScan**. **Premium Latin GM Marti Cuevas** says the label had originally planned for six in-stores in **New York**, **Miami**, **Puerto Rico**, **Chicago**, **Houston** and **Los Angeles**. Then it added another **Puerto Rico** stop, as well as appearances in **Boston** and **Washington, D.C.** A **Best Buy** event in the **Bronx** was the most successful, selling about 2,000 copies, **Cuevas** says. About 1,000 copies have been sold during most in-stores. Local TV and radio ads accompanied each in-store appearance, and radio hosts broadcast live from the events.

—*Ayala Ben-Yehuda*



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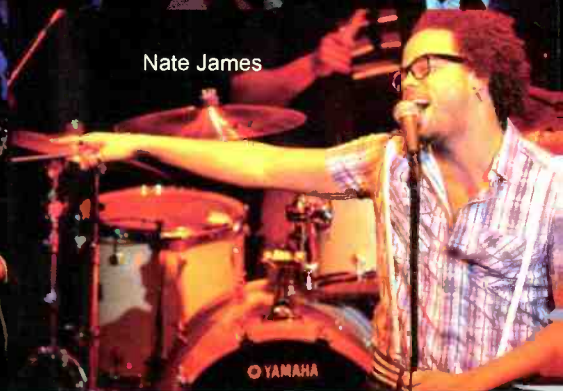
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Patti Austin



Laura Izibor



Marcus Miller

August-September 2008 Show Schedule

	Tokyo	Osaka
GUY ~reunion~	Aug.10-12	Aug.8
Maxi Priest	Aug.14-15	Aug.17-18
Kenny Garrett	Aug.16-17	Aug.19
Na Leo	Aug.19-20	Aug.22
Patti Austin ~AOR SET~	Aug.21-22	Aug.24
JAZZANOVA LIVE BAND SET	Aug.24-25	Aug.27
Masaki Ueda with Sly & Robbie	Aug.26-27	Aug.28-29
Laura Izibor	Aug.28-29	Aug.26
Michel Camilo & Tomatito	Sep.7-8	Sep.9-10
Eddi Reader	Sep.10-11	Sep.8
Marcus Miller ~TUTU REVISITED~ music of Miles Davis	Sep.12-15	Sep.17-19
Kirk Franklin	Sep.18-21	Sep.15-16



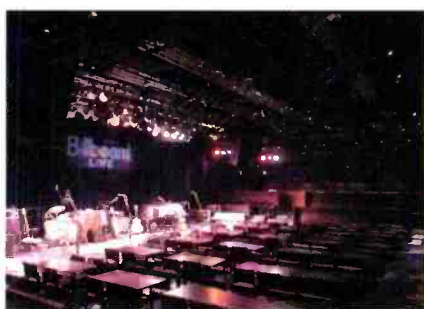
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GLOBAL BY WOLFGANG SPAHR

'Pop' Alternatives

European Conferences Look To Cash In On Popkomm's Cancellation

HAMBURG—A month after Popkomm's cancellation, rival music conferences are jockeying for position to attract industry executives who had expected to go to Berlin in September.

Popkomm announced its decision June 19, blaming the current economic crisis. Popkomm director Katja Gross says 2009 bookings were down 50% from last June and "we were afraid we would not meet our financial targets." In 2008, Popkomm attracted 843 exhibitors and 14,000 trade visitors.

But, the conference's reputation as a venue for deal-making means other events are eager to target its audience. One leading contender is Cologne's c/o pop event, which will be held Aug. 12-16. Launched in 2004, c/o pop says attendance at last year's event reached 30,000, including both industry attendees and members of the public. The conference featured panel discussions, exhibitors and performances by about 200 artists.

Since Popkomm called off its 2009 conference, c/o pop CEO Norbert Oberhaus says he has noticed an uptick in registrations, adding that c/o pop is in talks with city and state officials about a new format aimed at attracting more international attendees.

Popkomm regulars are among the key targets of the online and print media marketing campaign for the new digital-focused convention and artist showcase all2gethernow (a2n), which will take place Sept. 16-18 at Berlin's Radialsystem V arts complex. A2n is embracing an "unconference" model in which registered attendees will vote on which topics or business models will be presented.

Conventional trade fairs are now "too expensive and superfluous for the music industry," says a2n co-organizer Tim Renner, a former chairman/CEO of Universal Music Germany who is now CEO of the indie label/Internet radio group Motor Entertainment.



Opportunity knocks: c/o pop's NORBERT OBERHAUS (left) and a2n's TIM RENNER

Meanwhile, veteran concert promoter Marek Lieberberg is in talks with the Frankfurt music instrument trade fair Musikmesse about launching an annual conference at its next event in March that would "bring together the recording industry, concert business, radio, TV and publishers." But Musikmesse manager Cordelia von Gymnich notes that the 30-year-old music fair already features a Musikbiz conference focused on issues affecting the recording industry.

Amid all this activity, international conference attendees are considering their options.

"We were a little surprised when Popkomm was canceled, as

from all over Europe, not just from Germany, so MIDEM will be an attractive alternative."

MIDEM, Europe's largest music industry trade fair, will take place Jan. 23-27, 2010, in Cannes, and director Dominique Leguern says contact has already been made with key players in the German music industry "to make sure that we are answering their needs."

While acknowledging that other events are casting covetous eyes on Popkomm's audience, Popkomm's Gross remains confident of retaining the loyalty of past attendees for 2010, insisting that the conference will return next year in revamped form, with the strong support of German labels organizations BVMI and VUT.

Some longtime Popkomm attendees aren't as enthusiastic. Heinz Canibol, CEO of 105 Music in Hamburg, says he would prefer to see several smaller sector-specific events, rather than one industrywide event. Berlin-based concert promoter Berthold Seliger says he simply sees no need for the conference, given the current state of the music business. "Popkomm was superfluous," Seliger says. "It's an expensive piece of navel-gazing with nonstop partying that the industry cannot afford."

Nonetheless, Gross says she is "receiving positive signals for a new Popkomm from the business."

The postponement, she adds, "leaves a gap, [especially] for the international business, that cannot be filled with an alternative event." ...

Additional reporting by Tom Ferguson in London.

6 QUESTIONS

with ROLAND SWENSON
by LOUIS HAU

While the tough economy forced Popkomm to call off its 2009 confab, this year's South by Southwest conference fared considerably better.

Music registrations at SXSW, which was held March 13-22 in Austin, fell about 10% from last year, according to managing director Roland Swenson. But SXSW's film festival and digital media-centered interactive conferences have helped broaden the appeal of the franchise and diversify its revenue streams.

In an interview with *Billboard*, Swenson discussed the challenges of operating a music conference during lean times for the industry and the broader economy.

1 How is the recession affecting your plans for next year's SXSW?

We decided we need to play to our strength, which is the convergence that surrounds all three events. When we started the [film and interactive] events, we wanted them to have their own identity within their industry. I think we've achieved that, and now we think the future for us is fitting all those parts together. [The recession has] hastened it. We don't know what's going to happen with music. It's hard to know how everything's going to turn out. We need to

be thinking of our event in a more comprehensive way than we have in the past.

2 What kinds of changes could that lead to?

We've already got more curriculum that is aimed at all three events. For the first time, we did a "Platinum Track" [of exclusive programming for platinum badge holders]. There's also been more bands playing during film, more films showing during music and it's all kind of moving that way anyway. We're just trying to keep up with what's actually happening.

3 How is that affecting your approach with sponsors? Do you pitch SXSW as an integrated sell for three different events?

I think at this point sponsors are maybe most interested in music. It's kind of a cultural thing. It kind of drives me crazy when I see all these commercials—apparently the coolest thing in the world is to be backstage at a rock concert. When did we get to this point that we're not worshipping sports stars anymore, that now everybody wants to be a rock star? I think that is the direction that sponsorship and ad-

vertising is heading toward—that audience that goes to concerts because of the desirable demographic.

4 Does the cancellation of Popkomm provide a growth opportunity for rival music conferences?

Probably not. I think right now is a really hard time to start anew. [Existing conferences] are struggling too. We've never taken it for granted that we were going to get to do it the next year. We've always approached it as, "Everything has to work because we may not get to do this again if we screw up."

I think that's one of the reasons we've survived. Typically when an event cancels, that's it. If they're able to come back, it would be a really good story.

5 How have the recording industry's struggles affected SXSW?

In our first 10 years, we were very dependent on the budgets of major labels, who would send 20, 30, 40, 50 people to Austin for SXSW. Well, that doesn't really happen anymore. We still get people from those companies, but not in those numbers. Fortunately for us, we've always had a very broad base of customers. We weren't totally dependent on record companies because we also had publishers, managers, agencies, college radio and on and on.

The live part of music was a distinct thing about our event, so we were able to weather the big change from whatever the industry was in 1995 to what it is now. Since the name of the game became marketing acts and getting their name out, we had a mechanism to do that. We were kind of at the right

place at the right time for this new thing that the business has become.

6 Metallica played SXSW this year to launch "Guitar Hero Metallica," while R.E.M. played last year to preview its then-new album, "Accelerate." How do you incorporate marquee acts like that while retaining your rep as a platform for emerging artists?

There's always been this myth about SXSW that it was supposed to be a talent contest for unsigned acts. I think that from early on when we started having bigger acts there was this, "Hey, it's not supposed to be about this," and we were saying, "But yes, it is." Whether it was having Johnny Cash in 1994 or Metallica in 2009, there's a place at SXSW for acts that sell millions of records and there always has been.

SXSW was supposed to be a way for acts to promote themselves to the rest of the world. No matter how big the act is, they still need to do that. If we can provide that service for R.E.M. or "Guitar Hero," great. ...

GLOBAL BY ROB SCHWARTZ

JUST SAY NO

In Japan's Anti-Piracy Fight, Labels Opt For Education Over Prosecution

TOKYO—Japan is about to make it illegal for consumers to download unauthorized music files. But don't expect the recording industry to go running to the courts.

A June 15 amendment to the country's copyright law makes it a criminal offense to download or share copyrighted material. But rather than opting for costly and unpopular legal action, label executives say they prefer to counter digital piracy by raising public awareness of the new law, which takes effect Jan. 1, 2010.

The Recording Industry Assn. of

Japan "has been working for about five years to combat illegal downloads," CEO Kei Ishizaka says. "We have won a major victory with this—people will realize what is legal and what is not."

The RIAJ valued 2008 digital music sales—89% of which were mobile—at 90.5 billion yen (\$941 million), representing 20% of recorded-music sales. But it also estimates mobile phone users alone copied 471 million unauthorized music files last year.

In Japan, "the problem with illegal digital files is quite different than

the U.S.," RIAJ GM Shigeta Shoji says. "Here, many people don't realize they're acquiring illegal material. If they knew, we believe most would not do it."

Shoji says a 2008 RIAJ survey indicated 41% of mobile users would immediately stop using any site if they knew it was illegal. The RIAJ is now considering public service announcements in the media and presentations to students nationwide as ways of educating young people—particularly older teens—on the new legal change.

Since July 2008, legal music services have been identified onscreen by an RIAJ logo. However, the organization concedes that mobile users in particular remain largely unaware of the logo's significance.

Sony Music Publishing (Japan) president Ken Ohtake insists the amendment "was definitely necessary... it was essential to set limits." But the new legisla-

tion doesn't set any penalties. If a criminal court finds an offender guilty, rights-holders must turn to civil courts to seek damages.

Previously, only uploading unauthorized files had been a criminal offense, carrying a maximum 10-year prison sentence and a 10 million yen (\$105,000) fine.

Among industry players, the authors group JASRAC has taken a recent lead in working with the police to prosecute uploaders. However, JASRAC international relations manager Satoshi Watanabe says the organization isn't considering taking legal action against individual file sharers. "Educating young people is the way to go," he says.

Internet service providers are welcoming this preference for education over prosecution. In March 2008, leading Japanese ISPs pledged in a memorandum of understanding to work voluntarily with rights-holders to tackle unauthorized downloading and file sharing.

With the legal situation now clarified, the way seems clear for ISPs to make good on that commitment. "If we do have a serious and persistent infringer, we can call on cooperation from the ISPs," IFFI regional director May-seey Leong says.

The ISP memorandum suggests that ISPs may be open to embracing an graduated-response program that would include e-mail warnings sent to persistent file sharers and a possible termination of Internet service if those warnings are ignored.

However, Tatsuo Yagi, media service planning department manager at the leading ISP KDDi, declined to comment on possible sanctions, saying only that "KDDi has been working with—and will continue to work with—the RIAJ and record companies to move forward on spreading the word on this issue."

Japan's approach initially seems at odds with regional neighbors like Taiwan and South Korea, which have opted for "three strikes"-type programs placing more responsibility on ISPs to control content. But Leong insists the labels' stance genuinely reflects the reality of Japanese society, where arrest and conviction are virtually synonymous.

"In the past we hardly saw any physical piracy in Japan," she says. "They are generally law-abiding people. It's just not in the Japanese nature to buy fake goods."

Additional reporting by Tom Ferguson in London.



Raising awareness: From left, RIAJ's SHIGETA SHOJI and KEI ISHIZAKA; Sony Music Publishing's KEN OHTAKE

GLOBAL BY ROBERT THOMPSON

On The 'Hunt'

Canada Biz Casts Wary Eye On Pending P2P Court Ruling

TORONTO—Canadian labels fear an imminent court ruling could make the country a safe haven for unauthorized file-sharing operations.

The British Columbia Court of Appeal is scheduled to rule July 29 on the leading BitTorrent site isoHunt's appeal regarding a petition to have its operation deemed legal. IsoHunt indexes more than 400 BitTorrent Web sites, enabling users to link to the files on them.

IsoHunt had more than 50 million unique visitors in June, according to founder Gary Fung. Although Fung declines to give revenue details, entertainment industry insiders estimate isoHunt made more than \$2 million from advertising last year.

Canadian Recording Industry Assn. (CRIA) legal counsel Richard Pfohl warns that a legal victory for isoHunt could make Canada "the destination of choice" for file-sharing services facing legal action in other countries.

"That [Fung] thinks his service is legal and is something worth fighting in the courts about is frightening," Pfohl says.

The CRIA has previously threatened isoHunt with legal action over alleged copyright infringement and has issued a number of takedown orders, with which isoHunt says it has complied. It claims to have deleted more than 50,000 links to unauthorized tracks since 2004.

Canada's outdated copyright laws mean the CRIA would face problems tackling isoHunt in the courts, says Mark Hayes, an intellectual property/technology lawyer at Hayes eLaw in Toronto.

"The legal theory to get something like isoHunt in Canada at the moment is tricky at best," he says.

Government attempts to update the 1985 Copyright Act to address online piracy have been stalled since October's parliamentary election.

While the CRIA declined to comment further on how it would respond if Fung's appeal succeeds, Hayes says the Canadian government would be obliged to stop unauthorized file-sharing operations from moving into Canada. "I'm sure you'd see the government react pretty quickly," he says.

Fung's position is "that he is not facilitating the breaking of any copyright laws," his attorney Art Kovacs says. "Mr. Fung's Web site is simply a directory of directories—like the telephone book."

A Swedish court rejected a similar defense deployed by the Sweden-based BitTorrent tracker Pirate Bay, sentencing its four principals to jail (billboard.biz, April 17).

"Pirate Bay is a whole different case," Fung says. "It was in a different country and the laws aren't the same. We absolutely do not want to profit from piracy—it just so happens people want to pirate."

IsoHunt initially filed its pe-



Manning the helm: GARY FUNG

titution in September with the Supreme Court of British Columbia. It named the four major labels and the CRIA as respondents and sought a ruling that isoHunt's operations didn't infringe copyrights. But in March, Judge Victor Curtis declined to do so, ruling that isoHunt must file an action and be subject to a full trial if Fung wanted to move the issue forward (billboard.biz, March 12). IsoHunt has appealed that ruling.

If the appeal fails, Kovacs says Fung will proceed with a full trial, which he admits would likely not take place until 2010.

Fung insists he turned to the courts reluctantly following the CRIA's threat of legal action. "Is this something I want?" he asks. "No. It would be more productive... to work out a way of identification and takedown [of copyrighted material]."

However, Pfohl insists that Fung "runs a big site that is based entirely on copyright infringement. If you look on the site, you can download an artist's entire discography."

He describes Fung's legal action as a last-ditch effort to claim some legitimacy as similar sites elsewhere are being shut down. "He's betting the farm on this one," Pfohl says. "And I think he'll fight this until the end."

MAC
PRESENTS
PRESIDENT

Marcie Allen

With live-music sponsorships expected to grow this year, a leading deal broker explains what's going on in the market.



North American companies will spend \$1.1 billion to sponsor music venues, festivals and tours this year, compared with \$1 billion in 2008, according to the IEG Sponsorship Report, which tracks sponsorship spending. As president of the Nashville-based sponsorship and fulfillment agency MAC Presents, Marcie Allen negotiates high-profile sponsorships between the world's leading brands and artists.

Live entertainment sponsorships have moved beyond the days of onstage signage and a simple "presents" designation on a concert ticket. In brokering fully integrated, multiplatform band/brand partnerships, Allen has been at the forefront of this shift.

Jeep's sponsorship of Tim McGraw and Faith Hill's 2007 Soul2Soul tour, which was brokered by MAC Presents, was the first recipient of Billboard's Concert Marketing and Promotion Award. Other deals brokered by MAC include the 2008 Tim McGraw Live Your Voice tour, sponsored by KC Masterpiece and Kingsford Charcoal, and the 2007 and 2008 BlackBerry Presents John Mayer tour. MAC also produces events, including Vanderbilt University's Rites of Spring festival in Nashville, the BlackBerry Storm Launch Party with Foo Fighters and Queens of the Stone Age, the Sports Illustrated Swimsuit Edition Launch Party with John Legend, and Dave Matthews and Tim Reynolds at the Microsoft SAS convention.

Most recently, MAC was hired to be the entertainment agency representing Kingsford and KC Masterpiece for their 2009 sponsorship of the Keith Urban tour. While out on that tour, Allen took time to speak with Billboard about the state of bands and brands.

How is the sponsorship business faring this summer?

The sponsorship business is bigger than it's ever been. Entertainment marketing is something that more and more brands want to get into. However, they don't know how to, and they need help navigating through the music industry, whether it's licensing, sponsorships, promotions or endorsements. The reason I think it's doing so well right now is because people are watching less TV. It's more about branded entertainment, more about integration. How can we naturally integrate our brand into the entertainment space? And one of the ways you can do that is by becoming involved with an artist, whether it's by a tour, an album release or a foundation or charity, a promotion, whatever it may be.

If you compare the cost of sponsoring a tour and buying a 60-second spot, in some cases they're very similar. For the cost of one 60-second spot, you could sponsor a whole tour for four to six months and really have that one-

one-one interaction. That's what brands want—they want to create brand loyalty, and music creates brand loyalty.

I read recently [in a survey by the branding agency Heartbeats International] that 97% of companies polled stated that they would like to integrate their brand into music. As more of these brands figure out how they can get into the music space and how they can leverage the assets an artist has to offer, I think you will see a boom in the sponsorship, endorsement and promotion space.

Public relations is also becoming a big area, and public relations budgets within brands are very large, because if they can attach to an artist with a new tour or album coming out, and the brand has a new product or re-launch or rebranding of something, they're able to align with the artist and get press out of it. The days of the traditional tour sponsorship are over. It's all about, "How can we fully integrate our brand with an artist? What touch points can we reach?"

Do artists need to be more realistic these days about their cash value to brands?

These deals are not always necessarily cash. I call it "real estate." A lot of brands have real estate—whether it's ad space they're doing in print or online or through social networking sites—that is of true value to an artist who has a new tour or album. We're definitely seeing deals that may consist of cash and marketing assets, and in some cases you're seeing deals that are simply marketing assets.

Sponsorship success is a moving target to quantify. How does either side determine if a deal works for them?

Each brand has a way to measure [return on investment], whether it's from cases sold or devices sold, or in some cases just trying to launch a new product, so they're just trying to get their name out there. In the latter case, it's not just a matter of measuring the exact number of cases sold this year versus last year. As for the artist, success can be meas-

ured in tickets or albums sold, especially if they're being included in a marketing campaign that the brand has purchased on their behalf as part of a tour sponsorship or promotion.

Is there a point when consumer backlash kicks in toward sponsorships?

Yes. While consumers are open to sponsorships, they are keenly aware of forced partnerships. I think the music industry as a whole has to be very careful in navigating the sponsorship space to make sure these deals are authentic. Because if they're not authentic, the consumer is going to push back. It's really important to bring value to the consumer. What's the takeaway for them? Is it a download, is it the opportunity to win a concert in your backyard, or to go in the studio while the artist is recording an album, or sit on the side of the stage at a concert? What are you giving the consumer?

What can hinder the deal-making process?

Egos. And I'm not talking about artists. It has to be a win for everybody, for the brand and the artists. Some of the most successful partnerships I've seen have come when the first words out of people's mouths when they sit at the table are, "What are you trying to achieve here? How can I help you with that?"

If you were an artist on your first album cycle and wanted a sponsorship deal, what would be your approach?

I would first figure out what brand you use on a daily basis and build a story on how it would be authentic, and then reach out to that brand directly and try to get them to come and see one of your shows. You have to know who your fans are, what's your demographic. That's the most important thing because brands want to make sure that their demographic matches up with the artist's demographic they're considering forming a partnership with.

For artists just starting out, are there more or fewer opportunities for exposure these days?

It depends on if the artist controls all of their own music, because you do see more independent artists releasing music on their own. They can go to brands and TV shows and license their music for little or no money [from the brand]. I think that some of the record labels still have this misconception that brands are going to pay \$500,000 to license a track for one commercial. That's hard to find right now. With brands, marketing budgets are expanding right now with the economy bounding back, but they're still looking at every single dollar spent.

With brands, marketing budgets are expanding right now with the economy bounding back, but they're still looking at every single dollar spent.



THE MOUSE THAT ROARED AT RETAIL

How Disney Consumer Products Turned
'Hannah Montana' and 'High School Musical' Into
The \$3 Billion Kids In Just Three Years

BY ANN DONAHUE

The Wal-Mart in West Hills, in the far reaches of Southern California's San Fernando Valley, is just like every other Wal-Mart in the country—crowded parking lot, cavernous warehouse, geriatric greeter. The uniformity is part of the point. And this Wal-Mart, like the country's 4,100 others, is filled with Disney merchandise. In the toy aisle, there's the life-size Sharpay prom dress from "High School Musical 3." In the same aisle, there's a "Hannah Montana" wig—and a tube of purple hair dye if you want to emulate Hannah in her punk phase.

In girls' apparel, there's a subtle Jonas Brothers shirt—it shows just the curly-haired outlines of the brothers against a striped background—in support of their new Disney Channel show, "Jonas." And there's a wall with enough Disney-branded toy cell phones to placate kids who are still too young for the real thing.





Hitting their marks: THE JONAS BROTHERS on the set of the Disney Channel's 'Jonas.' Inset: Models wearing 'Jonas' gear.



Toys 'R' Us. (The accompanying pocket amp costs \$30.)

And the merchandise isn't advertised with blunt, in-your-face, "Own what Miley has on the show!" campaigns. Dunne says tween viewers are sophisticated in their response to merchandise advertising; they leave it to the viewers to make the connection that the shirt they see in the store is similar to the one that was on the show last week.

The result? In 2007, merch for the "Hannah Montana" and "High School Musical" franchises generated \$400 million in retail sales, Dunne says, and in 2008, that figure jumped to \$2.7 billion.

"Yeah," Dunne says with a laugh, "we knew it all along."

ASPIRATION VS. ADMIRATION

One of the secrets to Disney's success is the amount of research it invests in the various product lines—the company knows kids, and it knows how kids play. The retail theory behind the "Hannah Montana" merchandise is one of aspiration, Dunne says. Girls look up to Cyrus—either relating to her as a kid just trying to make it through the school week, or in wanting to be a singer that performs in front of adoring crowds—and make their purchases accordingly.

For Jonas Brothers merchandise, however, consumer motives are different. It was a lesson that Disney learned last summer during the debut of "Camp Rock," the made-for-TV movie musical on the Disney Channel that starred the Jonas Brothers and introduced Demi Lovato (see story, page 21).

For the merchandise related to "Camp Rock," Disney rolled out items that were along the same lines that were successful for "Hannah Montana"—clothing and home décor. The sales results surprised those on the merchandising team.

"What we found was that there's a real difference in when you admire and adore teen boys as opposed to when you want to be this celebrity teen girl," Dunne says. "They wouldn't necessarily want their bedspreads to be 'Camp Rock.' They're going to wear a T-shirt with Jonas—with either their logo or a different but fashionable interpretation of their faces. Whereas with Miley, they want to look like her."

Disney has invested several years of research to better understand the tween customer. As it discovered, there are two separate age groups within the demographic: the "emerging tweens," 8- to 10-year-olds, and the "transitional tweens," the 11- to 13-year-olds on the cusp of true teenagerdom.

"The emerging tween, she does want a big silhouette of Hannah Montana on the front of her T-shirt," Dunne says. "She is a fan of the show and she wants everyone to know it. A transitional tween does love the show, but she wants something more subtle and fashionable."

For the Jonas Brothers, the merch that's just now hitting major retailers for back-to-school season is inspired by their recently debuted Disney Channel show, "Jonas." It takes place at a high school where the students are required to wear uniforms, and as a result the Jonas merch for the back-to-school season is tailored and preppy. The "Jonas" clothing line was unveiled at the KABC soundstage in Glendale, Calif., where argyle sweater vests, frilly denim skirts with grosgrain belts and unisex ties ruled the catwalk. The various items in the clothing line retail from \$10 to \$35 and will be available at Macy's, Sears, JCPenney and Wal-Mart.

Outside of the clothing merch, Dunne says the kind of product that lures fans of the Jonas Brothers should really come as no surprise, as it's the traditional product for swooning teenage girls everywhere: posters.

"You have to get into the DNA of the show and what it is about it that appeals to them," Dunne says. "Is there a play pattern involved? Is there a fantasy element? Is the star already a musician or is she never going to be a musician? You have a matrix of checkpoints and that leads us to our strategy against all our different properties."

Anyone with an 8-year-old girl probably has some—or all—of these items in their house, right next to the stack of "Hannah Montana" DVDs and Jonas Brothers CDs. Even in these penny-pinching economic times, the lure of Disney merch is resilient. Disney Consumer Products is a bright spot for the Walt Disney Co. in a down market. For the quarter that ended March 28, the consumer products division—a unit that controls products that generate \$30 billion in global retail sales annually and oversees everything from manufacturing, designing, licensing and promoting Disney's intellectual property—saw revenue of \$496 million, up from \$457 million for the same quarter in 2008; a 9% increase. For the last two quarters, consumer product revenue is more than \$1.2 billion; up from \$1.1 billion in 2008, a 14% increase. (See chart for the division's year-over-year increase, page 21.)

Of that \$30 billion in annual sales, music-related franchises like "Hannah Montana" and "High School Musical" consist of almost 10%—approaching \$3 billion. (By contrast, the entire Warner Bros. Consumer Products unit—including "Batman" and "Harry Potter"—has sales of \$6 billion annually; the stable of Nickelodeon & Viacom Consumer Products—with properties like "SpongeBob SquarePants" and "Dora the Explorer"—sells \$5 billion each year, according to industry estimates.) And the merchandise aimed at tween fans of these music-intensive shows has been a remarkable success; as recently as 2005, "Hannah Montana" was just a gleam on a screenwriter's computer.

So what creates the magic in Disney's merch kingdom? The omnipresence of Disney brands helps create awareness—the Jonas Brothers, for instance, release their albums on Disney's Hollywood Records, released their movie through Walt Disney Studios and have their songs promoted on Disney Radio.

But in recent years the consumer products division has been emboldened by highly rated music-oriented programming on its corporate sibling, cable's Disney Channel. It's a powerful platform; according to Disney's 2008 annual report, the Disney Channel has 97 million subscribers on cable in the United States and 78 million more internationally. By being involved from the point of conception of franchises like "High School Musical" and "Hannah Montana," the relationship among Hollywood Records, the Disney Channel and Disney Consumer Products sets the standard for leveraging several media platforms to get merch off the screen and into the hands of adoring fans.

"We have two entry points—it could either be an existing musical act, a la the Jonas Brothers, who come through Hollywood Records, or it could be a star like Miley Cyrus who is discovered in the pilot season for the Disney Channel," says Jessi Dunne, executive VP of global licensing for Disney Consumer Products. "Once the Disney Channel casting people and the producers recognize that she has singing talent, that breeds a

whole other venue for them, and therefore for Hollywood Records. We're trying to reach that broad audience that lives under the Disney brand."

MILEY, MEET MERCH. MERCH, MEET MILEY

It was Cyrus' obvious appeal that three years ago started an entirely new division at Disney Consumer Products dedicated to tweens—kids between the ages of 8 and 13. Dunne recalls meeting with Disney Channels Worldwide president Rich Ross and president of entertainment Gary Marsh in 2006, the first year that "Hannah Montana" was on the air.

"They said, 'There is something here that you guys should take a look at,'" Dunne says. "There really wasn't a tween merchandise business in the general market. We formed a team solely just to try and figure out this new opportunity. I wish I could tell you we are geniuses and we knew what we had, but we didn't."

What they had, in fact, was a TV show that was tailor-made for merchandising opportunities targeting an age range where girls are old enough to want to grow up, but young enough that they still want to play. In "Hannah Montana," Cyrus plays a schoolgirl by day and a pop star by night and is constantly tripped up in keeping her two lives separate. What that means for merchandising is that Disney can offer products based on Miley Stewart-Cyrus' schoolgirl persona—as well as the more glam accoutrements of Hannah Montana, her pop star persona.

"We work very closely with the stylists of the show to either help them see what we think would be popular, or we take from them what they are doing," Dunne says. "We need to go to retail with a point of view, which is what we call a 'style guide.'"

It's a practice that falls just short of product placement; girls can't buy precisely what Cyrus wears on the show, but they can by something similar. ("Quite honestly, a lot of what she wears is very expensive," Dunne says. "What we have at Wal-Mart is a very different consumer than your Beverly Hills boutique.")

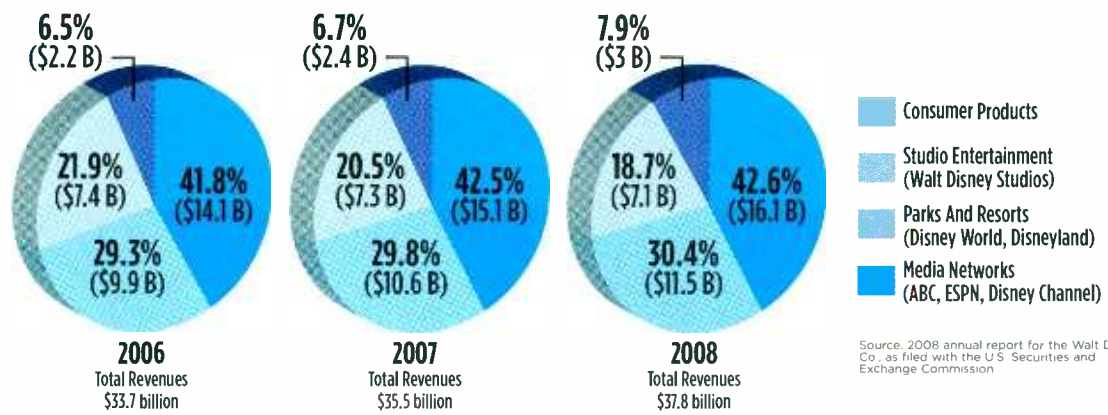
The "style guide" is taken to retailers for orders 18-24 months before the products will hit store shelves. The long lead time was originally dictated by the toy industry, which required that amount of time for the manufacturing process—but, in the current climate of trend today, tacky tomorrow, it also serves the quick turnover of clothing merchandise going from fashion forward to faux pas.

"As it relates to a lot of the Disney Channel [franchises], the larger part of our product pie will come from daywear—the T's and sweaters and jeans," Dunne says. "A 4- or 5-year-old girl wants to dress up in costumes to be Cinderella, but an 8- or 9-year-old girl appreciates the fashion that Demi Lovato is wearing."

Among the "Hannah Montana" merchandise available are handbags—with a guitar-shaped cell phone case—with a suggested retail of \$20 at Nordstrom's to a \$200 electric guitar at

THE MAGIC KINGDOM

The percentage growth of revenue of Disney Consumer Products compared with the rest of Disney's revenue shows that merch isn't Mickey Mouse stuff.



RETAIL TALES

The Disney Consumer Products segment isn't all about clothing merch, as it includes several subdivisions of product: toys, home, food, health and beauty, and stationery. (Videogames fall under a different division, Disney Interactive Media Group.) This results in a boggling array of goods being offered to the consumer. Want to paint your bedroom in colors inspired by "High School Musical" and "Hannah Montana"? You can do it thanks to a paint line developed by Behr. Want to doodle "I heart Nick Jonas" on a notebook that features a photo of him? Done. Want to wallpaper your locker in stickers from "High School Musical"? Disney says it has sold 27 million sticker packets from that particular franchise.

In terms of the amount of money that Disney reaps for each of these products, it varies from item to item and retailer to retailer, Dunne says. "It depends on what their margin strategy is. I think everybody recognizes Wal-Mart as a low-price leader—their margin is lower relative [to a department store]. There's a lot of different people in the puzzle: One of our licensing partners, who does the manufacturing—they get a piece of the pie and we get proceeds from a royalty."

But it's the overall product diversity that appeals to retailers, Dunne says, and Disney spends a significant amount of time crafting pitches based on the audience that each retailer attracts. "We feel that what a Target wants versus what a Wal-Mart wants is different," she says. "Anything that's super big and broad in nature—say, 'Toy Story'—everyone is going to get it. But within that umbrella, we plan out unique applications or approaches to each of the retailers. Sometimes they say yes and sometimes they say no. And if they say no, then we just pitch it to someone else."

Amy Dimond, a spokeswoman for Sears Holding, the parent company of Sears and Kmart, says that both retailers regularly see sales boosts of Disney merchandise at two times of the year: back to school and during the holiday season.

As for exclusives, Dunne says that each retailer is vying

for them, and they try to "treat everybody fairly and equally." In 2008, Wal-Mart, for example, developed "Hannah Montana" stores-within-the-store that featured almost 150 products. "It really comes down to having someone at either the buying level or at division management that believes in it," Dunne says. "We pitched 'Hannah Montana' to everybody—it was not set up to be an exclusive program. But there was a senior-level person at Wal-Mart who just really could feel that this was going to be big and they decided to give it the real estate."

According to Wal-Mart spokeswoman Melissa O'Brien, the store-within-a-store promotion included apparel, books, music and toys. "Disney properties continue to be among the more important licensed offerings at Wal-Mart, where we can offer both high value and an engaging shopping experience for moms and kids," she says. Cyrus is currently developing a fashion line with Max Azria that will be sold at Wal-Mart; it's not affiliated with Disney.

Wal-Mart's not the only one to see the value of the Disney music-merch bandwagon. Target and Disney offered exclusives on "Camp Rock" merchandise, says Mark Schindele, Target senior VP of merchandising. "We developed a multilayered marketing program that included TV, radio, in-store signing, weekly circular, online and more," he says.

In terms of international markets, the success of Disney Channel's music-related merch overseas is linked to two elements; one is the popularity of the show within those countries, and two, the amount of touring the artist does in those territories. "We look at it market by market and if the show is tracking, then we start to put our plans together and pretty much mimic what has been done in the U.S.," Dunne says.

The ascendancy of "High School Musical" merch is a perfect case in point: Disney estimates that the original incarnation of the made-for-cable movie has been seen by 170 million people globally since its debut on the Disney Channel in 2006. "That one was a little different because it's a movie format," Dunne says. "It took off immediately."

LICENSE TO THRIVE

One business that licenses Disney characters for merchandise is Lyric Culture, a West Hollywood, Calif.-based apparel company. But Lyric Culture's version of Disney merch is a bit different in that president Hanna Rochelle Schmieler works with Disney Consumer Products and Disney Music Publishing to create apparel items.

Lyric Culture is now rolling out two lines: one for tweens inspired by the Jonas Brothers, "Hannah Montana" and "Wizards of Waverly Place" and another for toddlers that will incorporate lyrics from classic Disney properties like "Mary Poppins." Lyric Culture's artists went through the original Disney animation archives in Burbank, Calif., to seek inspiration for their hand-drawings for the "Mary Poppins," "Peter Pan" and "Cinderella" merch, and as a result the products are true to the original films. "What we'll do with 'Mary Poppins' is have a silhouette of a spoon and sugar with the lyric 'A spoonful of sugar makes the medicine go down,'" Schmieler says. "We're not doing in-your-face stuff."

The "Hannah" gear, by contrast, is '80s to-die-for, with fluorescent colors inspired by the Cyndi Lauper and Madonna looks of that era. "Little girls are very sophisticated," she says. "It's punk and glam—but still age-appropriate."

Retail prices on these items starts at \$15 and goes up to \$50, Schmieler says. In its deal with Lyric Culture, Disney earns royalties based on a percentage of the wholesale price of the goods sold. This is a typical deal structure that Disney reaches with all its licensors, Dunne says, although the exact amount of royalty varies from product to product. (A Disney spokeswoman declined to give specifics about any licensing agreements.)

Back at the Wal-Mart in the Valley, there's also a \$14 Jonas Brothers preppy shirt with matching sash—fashionable stuff by the standards of kid-friendly music merchandise. Disney just announced that Joe Jonas will star with Lovato in "Camp Rock 2: The Final Jam," which is in production for a release next year. No doubt a wave of newer, hipper merch is just around the corner.



COMING SOON, TO A STORE NEAR YOU

Disney is in the midst of developing merchandise for two of its newer shows, "Sonny With a Chance," starring Demi Lovato, and "The Wizards of Waverly Place," with Selena Gomez. Both Lovato and Gomez are being molded in the Miley Cyrus tradition, although Lovato is the first to reach a crossover music audience.

She made her Disney Channel debut on the "Camp Rock" soundtrack, which sold 1.3 million copies, according to Nielsen SoundScan; her debut album, "Don't Forget," has since sold 426,000 copies. In

terms of digital sales, Lovato's songs—including those that feature her as part of the cast from the "Camp Rock" soundtrack—have sold 3.5 million downloads. Her second solo album, "Here We Go Again," came out July 21.

"Sonny With a Chance" reached a series high in viewership with 5.1 million the week ending July 5, according to Nielsen Media Research. (Of that, 2.2 million were in the demographic of kids 6-11, and, albeit with some overlap, 2.2 million were tweens 9-14.) Jessi Dunne, executive VP of global licensing for Disney Consumer Products, and her team are meeting with the show's stylists and costume designers to develop merch ideas for Lovato and Gomez; the first "Wizards" soundtrack comes out Aug. 4.

"Where it goes from there, who knows," Dunne says. "If Miley is any indication, there are all these opportunities to be a larger part of the Walt Disney Co. It's just a matter of where their talent takes them." —AD





WORLD RECORD

NELLY FURTADO BUILDS ON HER GLOBAL STRENGTH WITH HER FIRST SPANISH-LANGUAGE ALBUM

BY LEILA COBO | PHOTOGRAPHY BY MARK LIDELL

Nelly Furtado's first Spanish-language album is a mixture of design and circumstance, as so many grand plans often are. There she was in the studio with her friend, guitarist James Bryan, attempting to help write the lyrics for a song titled "My Plan." But nothing worked. She tried writing the lyrics in Portuguese, but that didn't work either. And then, Alex Cuba—a Cuban-Canadian singer/songwriter whose album Furtado had recently heard and liked—stopped by the studio to say hello. Why not try the song in Spanish, he suggested. Then he had a go at the lyrics.

"And I really liked it," Furtado recalls. "So we started really organically writing songs—me, him and James."

"My Plan" evolved into "Mi Plan," Furtado's first full-length Spanish-language album, due Sept. 15 as a joint venture between Furtado's own label, Nellstar, and Universal Music Latin America. "Mi Plan" will be released simultaneously in all of Universal's 77 territories around the world and may be the most ambitious Spanish-language release by a mainstream star.

While it's common for Latin crossover artists like Enrique Iglesias and Shakira to release albums in Spanish, these always have included at least one English version of a single for mainstream radio. Even Christina Aguilera's "Mi Reflejo," her 2000 Spanish-language album, consisted mainly of translations of English-language hits—and she has a Latin surname.

For Furtado, who has recorded Spanish collaborations but who isn't Latin in the strictest sense of the word, recording solely in that language is a gutsy move. "To me, music is a language in itself," Furtado says. "I know it sounds cliché, but that's what my experience has been around the world. I think some people, no matter what, are not going to like it because it's not the language they speak. But some of the people who listen to music in a different kind of way, they'll like it."

Given Furtado's global success, however, a Spanish-language album may be a good bet. "Mi Plan" comes in the wake of Furtado's 2006 album "Loose," which sold more than 2 million copies in the United States, according to Nielsen SoundScan, and more than 10 million copies worldwide, according to Universal. The IFPI ranked it at No. 13 on its list of top-selling albums for 2006 and 2007. Its hit single, "Promiscuous," was the fourth-best-selling online track in the world in 2006, according to IFPI numbers, ahead of hits like Shakira's "Hips Don't Lie" (which "Promiscuous" also bested in the United States, according to SoundScan) and the Fray's "How to Save a Life."

Such a sales performance is pretty hard to follow. Doing so in another language has rarely been attempted. But while Furtado is treading unknown waters with a full Spanish-language

release, she has already tested the Latin market with a handful of collaborations. Most notable among them is "Tu Fotografía," which she recorded with Juanes for his 2002 album "Un Día Normal." The song peaked at No. 1 on Billboard's Hot Latin Songs chart in 2003 and also topped charts in several Latin American countries.

Beyond Latin America, her star appeal is so big that the first single from the new album, "Manos Al Aire," is already climbing the European radio charts, this week hitting Nos. 3 and 8 in Germany and Italy, respectively. This week it debuts at No. 43 on Hot Latin Songs.

"It's a very interesting project because it follows the philosophy we've been espousing for a while now: That increasingly, language is less of a barrier [in marketing music]," says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, whose roster includes Iglesias and Juanes. "Fans follow their idols, independently of the language the artist performs in."

López cites French artist Florent Pagny as an example. The singer/songwriter this year released an all-Spanish language album, "C'est Comme Ça," which reached No. 1 on France's sales chart and is still in the top 10. Pagny had never recorded an entire album in Spanish, but he's linked to the culture through his marriage to an Argentine woman. And Pagny doesn't have Furtado's global name, which has allowed for a worldwide release with high sales expectations. Hopes are particularly strong for Germany, where Furtado sold 1 million copies of her past album; for Italy, where the single "Manos Al Aire" already hit No. 1 on iTunes Italy; and for Spain, the natural market for a Spanish-language album.

The biggest challenge might be inside the United States, perhaps the one market where crossover artists are worked in separate ways given mainstream radio's reluctance to play Spanish-language music. Still, Universal is planning to effectively straddle both worlds and aiming for media exposure in both languages.

Universal Music Latino president Walter Kolm says that in the mainstream market, the focus will be prime-time TV and major support from MTV on all its channels. Although the songs are in Spanish, the videos will include English subtitles of what Furtado calls her own interpretations of the lyrics rather than direct translations. Universal Music Latino will also target mainstream radio down the line with the same Spanish-language singles, although several remixes by well-known DJs (DJ Tiësto and Robbie Rivera have already done remixes of "Manos Al Aire") will be worked on the club and dance circuit.

As far as the U.S. Latin market is concerned, Universal is aiming for a No. 1 radio hit and will implement an aggressive online and viral campaign. It includes an iTunes countdown, where four Furtado singles will be released and promoted on the online store prior to the full album's release.

However, Kolm says, the biggest challenge in promoting a singer/songwriter who isn't purely Latin is communicating the album's authenticity. "We have to be very clear in conveying to the audience and the media that this album isn't a bunch of songs translated to Spanish, but that it was thought, created and executed entirely in Spanish," he says.

While Furtado's Spanish fluency is probably at 50%-60%, her move to record in that language isn't capricious. Given her Portuguese ancestry and her fluency in that language, Spanish was a natural extension, and she listened to Latin music in her teens. Now married to Cuban-American producer Demacio "Demo" Castellon, Furtado recorded "Fotografía" with Juanes and later reciprocated, inviting Juanes to collaborate on the "Loose" album track "Te Busqué," which was recorded in Spanish and bilingual versions. She also recorded "Slippery Sidewalks" with experimental tango ensemble Bajofondo Tango Club. The song was included on the group's 2008 album "Mar Azul" and later remixed in Spanish as "Baldosas Mojadas."

Furtado also collaborated with Calle 13 for a remix of "No Hay Igual" that was included in the international version of "Loose" and a remix of Wisin & Yandel's "Sexy Movimiento." While neither of these tracks gained traction at U.S. Latin radio, they did broaden Furtado's Latin audience in other countries.

More importantly, given the success of "Te Busqué" in many Latin markets, Interscope began asking for other translated songs. Furtado turned in "En Manos De Dios" (a translation of "In God's Hands") and "Todo Lo Bueno Tiene Un Final" (a translation of "All Good Things Come to an End"). Both tracks were sent to radio, and Interscope pushed Furtado for a Spanish album to capitalize on the success.

"I started to try, but I didn't want to do it," Furtado says. "I'm not the biggest fan of translations in general. So basically, I put it on hold."

But along the way, Furtado also met Andrés Recio, who formerly worked with Juanes' management company. Recio, who now works with Furtado and is executive producer and A&R rep of "Mi Plan," introduced her to one of his clients, producer Julio Reyes. Reyes, in turn, had worked with Marc Anthony and Jennifer Lopez.

With Reyes, Furtado penned "Toma De Mí," her first full-fledged Spanish-language song. Reyes sent it to Lopez, who recorded it for the soundtrack to the 2007 film "El Cantante" and used the song for the film's end credits. That changed Furtado's perspective.

"When I wrote the song with Julio, I had no idea anyone was going to like it," Furtado says. "And then Jennifer liked it and that gave me a little confidence and I said, 'Good, I can express myself.'"

On Oct. 21, 2008, Furtado entered the studio with Cuba and Bryan and began writing for her new album. She eventually wrote 24 Spanish-language tracks with different co-writers and whittled her the list to 12, including collaborations with Josh Groban, Julieta Venegas, Alejandro Fernández, Juan Luis Guerra and Spain's Concha Buika and La Mala Rodríguez.

The resulting album is full of whimsy, moving from dance to pop to folk, and harks back to Furtado's 2000 debut album, "Whoa, Nelly!," in its many textures and colors. Although "Manos Al Aire" is an uptempo dance track, overall the album has an organic, more acoustic feel, and on tracks like "Bajo Otra Luz," the feeling is one of easy comradeship.

Instead of releasing "Mi Plan" with Interscope, Furtado recorded the album under her own label, Nellstar, and struck a one-off joint venture deal with Universal Music Latin America, to which Furtado delivers all the creative aspects—including the album, videos and artwork—and Universal markets, promotes and distributes the album. (Furtado is still signed solely to Interscope for her English releases.) The album's global launch is coordinated by Universal Music Latin America's offices in Miami and Universal Music Group International's offices in London.

"We make the videos, the album; we control the artwork and we deliver this to Universal, and together we market the album," says Furtado's manager, Chris Smith. "The important thing we control is the entire creative direction of who she wants to be and her image. In order to obtain such control, Nelly had to put her money where her mouth is."

The decision to go with Universal's Latin arm hinged on the company's expertise, Smith says. "Universal Latin already had the machine [in place]. I didn't want to create a machine for this project. I wanted to be part of a machine."

Universal has long released English- and Spanish-language artists. Enrique Iglesias, for example, releases his English-

language albums through Interscope and his Spanish albums through Universal Music Latin America. All releases are global and marketed in each region by the appropriate company. In the United States, for example, Universal Music Latino always releases and works Universal's Spanish-language releases, regardless of the label they originate from. Conversely, Universal Music Group International helped coordinate the release and promotion of Juanes' Spanish-language albums in Europe and Asia.

Smith stresses that "Mi Plan" will be worked around the world with the same impetus as if it were any other Furtado album. "We're looking at Nelly Furtado, the brand, being released globally in markets that already understand who Nelly is," says Smith, who isn't unduly concerned about the language issue. After all, he notes, Furtado singing in English sold strongly in markets that aren't English-speaking, but where fans connected melodically with the music.

Naturally, Spanish isn't as universal a language as English. As a result, the marketing and promotion of "Mi Plan" demands an extra level of outreach targeting Spanish-speaking communities and media in each country. In some cases, Smith says, the company will hire "local experts that will make sure we cover the appropriate radio and publications that are available in that market." But deals haven't yet been finalized.

In Latin America, however, the focus is on positioning Fur-

tado as a songwriter who conceived and wrote her album in Spanish, says José Puig, VP of Latin marketing for Universal Music Latin America. Aside from having her single sent to radio in all markets, Furtado already spent a week doing promotion in Miami with Latin American media outlets and then will travel to Mexico.

Also, for the first time in her career, Furtado and her management are actively looking for major sponsorships, although deals haven't yet been struck.

In the meantime, Puig says, Universal is in conversations with several mobile carriers and manufacturers in Latin American territories for deals that involve preloading content from "Mi Plan" onto cell phones, something the label has done successfully with acts ranging from Juanes to U2.

Furtado is slated to visit other Latin American countries in 2010, in tandem with her global tour, although dates haven't been finalized. Smith is negotiating to produce a live show prior to the tour featuring Furtado and her guests, which could air on TV.

And Furtado hasn't discarded the possibility of recording an English-language version of one of her new Spanish-language songs. "If any of the songs is a big crossover hit, then maybe I'll attempt it," she says. "But I wouldn't do it unless I go to the studio and it works. That's why I did the Spanish album, so it could be its own, breathing thing." ...



FIVE RINGS TO RULE THEM ALL

FURTADO HOPES TO PARLAY HER INTERNATIONAL FAME INTO AN OLYMPICS APPEARANCE

In Nelly Furtado's home country of Canada—where her 2006 release "Loose" debuted at No. 1—Randy Lennox, president of Universal Music Canada, says the label is treating "Mi Plan" as a major release, on par with any English-language Furtado album.

A round of promotion is scheduled, including the possibility of linking with the Winter Olympics, to be held Feb. 12-28, 2010, in Vancouver, according to her manager Chris Smith.

"Her dream is to be part of the Olympics," Smith says. "I can't say exactly how she'll be involved, but it is something we're working on."

Lennox says it's too early to tell how her new Spanish single, "Manos Al Aire," is doing at Canadian radio. However, he believes her fans are already well aware of her capacity to produce non-English material, while Smith is convinced programmers will embrace the new single, given the global success of "Loose." The album made Furtado a global superstar, racking up worldwide sales of more than

10 million, according to Universal.

Europe proved a particularly strong region for the album, which peaked at No. 1 on Billboard's European Top 100 Albums chart in January 2007, spending eight weeks at the summit. The record also topped the charts in Germany, Austria, Flanders, Poland, Switzerland, New Zealand and Hungary. It went top 10 in the Czech Republic, Greece, the Netherlands, Ireland, Portugal, Italy, the United Kingdom, Denmark, Finland, Norway, France, Sweden, Wallonia and Australia. The album has sold 1.1 million copies in the United Kingdom, according to the Official Charts Co. (OCC).

Ironically, given the nature of its follow-up, Spain was the least receptive major European market to "Loose"—the record peaked there at No. 12—although that did mark Furtado's first album chart success in the country.

Furtado also enjoyed steady sales for her previous two albums. "Whoa, Nelly!" peaked at No. 8 on European Top 100 Albums, going top 10 in the

United Kingdom, Portugal, Australia, Norway, Ireland, Switzerland, the Netherlands and New Zealand, as well as top 20 in Germany, Italy, Sweden, Denmark and Flanders. The album has sold 667,000 copies in the United Kingdom, according to the OCC, with worldwide sales approaching 6 million, according to Universal.

The 2003 follow-up, "Folklore," didn't fare as well but still peaked at No. 2 in Portugal and went top 10 in the Netherlands, Germany and Austria, plus top 20 in the United Kingdom, Flanders and Switzerland. It peaked at No. 12 on the European Top 100 Albums list, selling 245,000 in the United Kingdom, according to the OCC, and more than 2 million worldwide, according to Universal.

"I believe that at this point [North American programmers] are interested in anything new with Nelly," Smith says. "Finally North America will appreciate this record in the way that the rest of the world appreciates English albums."

—Jen Wilson and Robert Thompson



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Brendan Benson
breaks out

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MUSIC

Six months before Ledisi began writing material for her second Verve album, "Turn Me Loose," she says she dealt with some serious writer's block.

"I felt a lot of pressure," she says. "I wasn't sure if I wanted this album to be just like the last one or if I wanted to open up and be different."

After releasing two independent, under-the-radar albums and then taking five years off, Ledisi signed to Verve Music Group in 2007 and released her label debut, "Lost and Found," which raised her profile considerably.

The album, which sold 237,000 copies in the United States, according to Nielsen SoundScan, garnered the Bay Area artist two Grammy Award nominations for best new artist and best R&B album. The singles "Alright" and "In the Morning" peaked at Nos. 11 and 15 on Billboard's Hot Adult R&B Airplay chart and sold 45,000 and 23,000 digital downloads, respectively.

But after listening to the Buddy Miles song "Them Changes," Ledisi got inspired to write, this time teaming with producer/songwriters, including Jimmy Jam & Terry Lewis, Raphael Saadiq, Chucky Thompson and Rex Rideout, who produced "Lost and Found."

"I opened myself up to working with other producers, which was really hard for me. I usually like things consistent and in one way," Ledisi says. "But when you work with others, they bring out different things. They remind you that you're not just one way—you're this way and that way too."

Appropriately titled "Turn Me Loose," the album, which Ledisi says is about "being free and encompassing everything I listen to—from hip-hop to rock and jazz," will be released Aug. 18 and features songs that explore new territory for the singer/songwriter.

On the lead single, "Goin' Thru Changes,"



Soul sister: LEDISI

R&B BY MARIEL CONCEPCION

tains her loyal fan base. "I'm honest with what I say and do. I don't hide anything," she says about her connection with her fans. "I talk about things people don't necessarily put out there and the realisms of being a person and an artist."

"She touches people in ways that are really remarkable," Verve senior VP/GM Nate Herr says. "Aside from the mastery of her voice, people identify with her. She speaks to the people."

According to Herr, there is already a countdown to "Turn Me Loose" leading up to the release of the album on Ledisi's various social networking pages, as well as on her official Web site, Ledisi.com. She's also giving fans an early taste of "Loose" by posting streams of two new songs from the album every Monday until Aug. 18.

Ledisi will also launch a fan contest on UltimateLedHead.com (a reference to her nickname for her fans), where fans must answer Ledisi trivia questions for a chance to win a meet-and-greet that includes a free trip and a concert performance.

Offline, Herr says there is a promotional tour in the works starting Aug. 17, which will cover New York, Philadelphia, Chicago, Dallas and Washington, D.C. Ledisi will be doing local press, radio and syndicated shows for urban AC, including the Tom Joyner and Steve Harvey shows. An official tour will begin at the end of Sep-

tember and run through November. Additionally, there will be an international promo tour this fall, leading up to the international release of the album in 2010.

Ledisi is also working with Carol's Daughter, a skin-care retailer that caters to women of color, on a promotion that will run through August. The promotion includes a branded sampler available at Macy's, Sephora and Carol's Daughter stores. Finally, Ledisi will have a branded campaign with flash cards that display her name and the correct pronunciation of it. "I just want to grow and put out more quality music," she says. "I want to be successful, and I want everyone to say my name right."

LOOSE CANNON

Soul Singer Ledisi Returns With New Album,
New Sound And New Look

which she likens to a "sexy Prince-like ballad," she sings about infidelity. "I wanted to talk about one of those topics that no one likes to talk about, and that's cheating, but from the female's point of view," she says. "So I wrote a song about a relationship, and how hard it is to be with your partner—who is hardly ever around—and not cheat when

someone else is giving you the attention that you need at home."

Ledisi calls the spiritual song "Higher Than This" "the hardest song I've ever written," while "I Need Love" was originally written for an R&B singer like Chrisette Michele or Leona Lewis.

While her style has changed, Ledisi re-

LATEST BUZZ

>>>RAVE ON

Danish rock duo the Raveonettes have announced the dates of a fall tour that will kick off Oct. 14 at New York's Webster Hall and close out Nov. 15 in Las Vegas. The trek will support the band's fourth studio album, "In and out of Control," slated for an Oct. 6 release on Vice. The band recorded the album in Copenhagen this spring and used its Twitter profile to post links to unfinished demos of songs and receive feedback from fans. The Raveonettes are also scheduled to play Lollapalooza Aug. 9 and the Austin City Limits Festival Oct. 3.

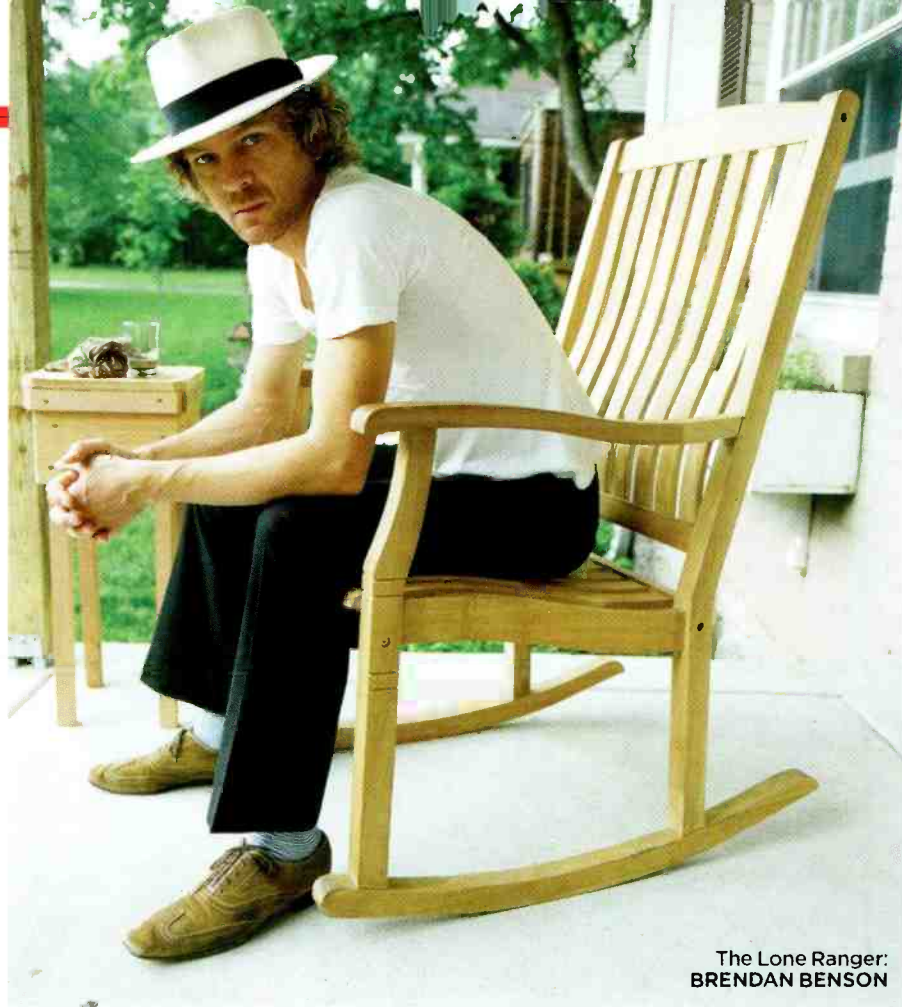
>>>MERCURY RETROGRADE

Alt-rock acts Florence & the Machine and Kasabian have emerged as the bookmakers' favorites for the 2009 Barclaycard Mercury Prize. The shortlist for the 2009 award, which honors albums by British and Irish artists released between July 2008 and July 2009, was announced July 21 at London's Hospital Club. Other nominees include Bat for Lashes, Glasvegas, Friendly Fires and the Horrors. The winner will be chosen by a panel representing artists and the media during a televised ceremony Sept. 8 in London.

>>>WE ARE SCIENTISTS

They Might Be Giants are readying the release of another kid-centric album and animated DVD. "Here Comes Science," which follows the Grammy Award-winning "Here Come the 123s," is due Sept. 1 at Amazon and iTunes and everywhere else Sept. 22 on Disney Sound. In addition to "Science," the band is working on a rock album with longtime producer Pat Gillett and is eyeing a spring 2010 release. They Might Be Giants will tour through September and October, playing a mix of regular rock concerts and children's shows.

Reporting by Tom Ferguson and Monica Herrera.



The Lone Ranger:
BRENDAN BENSON

ROCK BY MIKAEL WOOD

Solo Show

Brendan Benson Gets By Without Help From His Friends

Brendan Benson harbors no illusions about why people may know his name. "I've been making records on my own for a long time," the Nashville-based singer/songwriter says, "but it wasn't until the Raconteurs that I experienced real success."

The Raconteurs, of course, are the popular garage-rock outfit Benson formed in 2005 with Jack White of the White Stripes, and Benson isn't exaggerating about the spike in popularity: At 522,000 copies (according to Nielsen SoundScan), the Raconteurs' "Broken Boy Soldiers" has sold nearly 20 times as many copies as Benson's best-selling solo album, 2005's "The Alternative to Love."

But, although Benson says he's willing to do whatever it takes to promote his new album, "My Old, Familiar Friend" (due Aug. 18 from ATO), there's one thing he won't allow: a shrink-wrap sticker describing him as a member of the Raconteurs.

"I want to do this on my own merit," Benson says, "and if it's successful, I'd like it to be something I can be proud of, to be able to say, 'This is my accomplishment,' without riding on anyone's coattails. The other thing is, people who don't know my solo stuff and who are only fans of the Raconteurs, they might be disappointed if this record is marketed that way. It's really nothing like the Raconteurs, so it's a matter of not tricking people."

Like Benson's earlier solo work, "My Old, Familiar Friend" is an impeccably crafted power-pop gem long on catchy melodies and lovelorn lyrics. Uptempo numbers like "A Whole Lot Better" and "Poised and Ready" work up some respectable guitar fuzz, but the Gil Norton-produced set also contains much more delicate material, such as "Gonowhere," a dreamy, Todd Rundgren-esque ballad.

According to ATO marketing director Jon

Salter, the label shares Benson's desire to sell "Friend" without "piggybacking off the Jack White connection." (Benson says with a laugh that he was surprised ATO agreed to forgo the sticker.) Naturally, Salter says, the label wants to put the new album in front of the Raconteurs' sizable fan base—"but in an organic way that acknowledges Brendan's history and the beautiful records he's made."

Salter calls ATO's marketing campaign a multifaceted one that "includes everything": local, regional and national press; late-night TV; e-mail messaging; and blog exclusives. On the radio front, Salter points to the label's success at triple A stations with acts like Gomez and My Morning Jacket, but he also says that modern rock radio is not out of the question. "There's a lot of Raconteurs radio love out there."

Benson's manager, Alan Mintz, says his goal is to "reintroduce" his client as a solo artist in the wake of the Raconteurs' mainstream success. "There's basically a million Brendan Benson fans out there already who just don't know they're Brendan Benson fans," Mintz says. "This album is a confirmation of what a special solo artist he is and how the Raconteurs are a great piece of that spectrum—but they're just one piece."

Indeed, Benson says he already has his next two non-Raconteurs projects in the can: an album of outtakes from the "Friend" sessions and a duo album with the young country signer Ashley Monroe, whom he met last year when the Raconteurs drafted Monroe and Ricky Skaggs to help record a bluegrass version of "Old Enough."

"I've always sort of got a couple of things cooking," Benson says. "But I've blocked out at least the next year for this record. I'm in it for the long haul."

ROCK BY JASON LIPSHUTZ

AROUND THE WORLD

BLK JKS Showcase A Musical Diaspora

When the South African four-piece BLK JKS headed to the United States to record their first full-length album last January, they left the blazing Johannesburg summertime for the depths of winter in Bloomington, Ind. Unused to the cold but eager to record, the band borrowed sweaters and spent 10 hours a day pounding out live takes until an album materialized.

"I saw it as an exorcism," guitarist Mpumi Mcata says. "We've been growing in the five years we've been together up to this point, and recording was like trying to remember our past. We needed to get something out of us quickly."

After a feverish three-week recording period, BLK JKS (pronounced "black jacks") emerged with "After Robots," an aggressive epic that showcases jazz, prog-rock and pop through a rhythmic African lens. Set for a Sept. 8 release on Secretly

Canadian, "Robots" is BLK JKS' proper introduction to U.S. audiences after months of mounting hype. Just Music will also release the album Sept. 1 in South Africa.

Before the band set its sights on the States, BLK JKS cut their teeth touring in South Africa, and by 2007 they had become a staple at festivals there. "I was on the Western Cape that March, and people told me about this band from Johannesburg that was the best in the country," says manager Knox Robinson, who's been with the group since August 2007.

In March 2008, the foursome landed on the cover of Fader magazine and was invited to perform at that year's South by Southwest festival. Attracted by the Fader story and the band's demos on MySpace, Secretly Canadian GM Kevin Duneman met with Robinson in September and signed the group in December.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>NORTH STAR

Miguel Poveda "is the most important flamenco singer around," says Javier Pouso, Universal Music Spain director of strategic marketing for classics, jazz and flamenco.

For proof, Pouso can point to Poveda having been ensconced in the top five of Spain's Media Control chart for the past few weeks with his June release, the double-album "Coplas Del Querer."

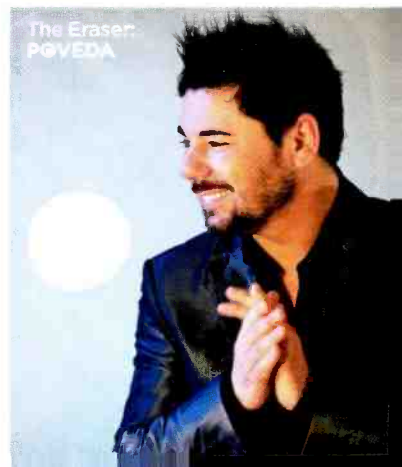
Flamenco and its close cousin genres in Spain, particularly in the music's southern heartland of Andalusia. Poveda, however, isn't an Andalusian who grew up to the sound of gypsy music—rather, he hails from northern Spain, near the Catalan capital of Barcelona.

"I was a strange kid," Poveda says. "While others of my age played soccer, my greatest treasure was the radio cassette. I'd erase Mike Oldfield and Alan Parsons from my dad's cassettes and

record anything that sounded Andalusian."

Pouso says Universal is considering 2010 European and Latin American release dates for "Coplas Del Querer." It's the eighth album in a professional career that began in 1993 and has seen Poveda twice nominated for Latin Grammy Awards while regularly appearing overseas, including shows at New York's Carnegie Hall and London's Sadler's Wells theater. Pouso says he will begin a Spanish tour in late 2009, with French dates to follow.

Poveda is published by Quiroga Ediciones Musicales



Instead of recording the album in South Africa, the band headed to a studio in Bloomington, near Secretly Canadian's headquarters. The move allowed BLK JKS to stay in close contact with their label and to bring on Secret Machines frontman and African music enthusiast Brandon Curtis as the album's producer. The recording session was followed by the release of an EP in March, along with sets at this year's SXSW

and Sasquatch festivals.

The nine-track debut draws from a wide array of styles, from the danceable tribal chants of "Molalatladi" to the moody guitar rock of "Cursor." The album's genre-hopping is founded on an appreciation of African-influenced arrangements, a trend that has recently been highlighted by indie acts like Vampire Weekend and the Dirty Projectors.

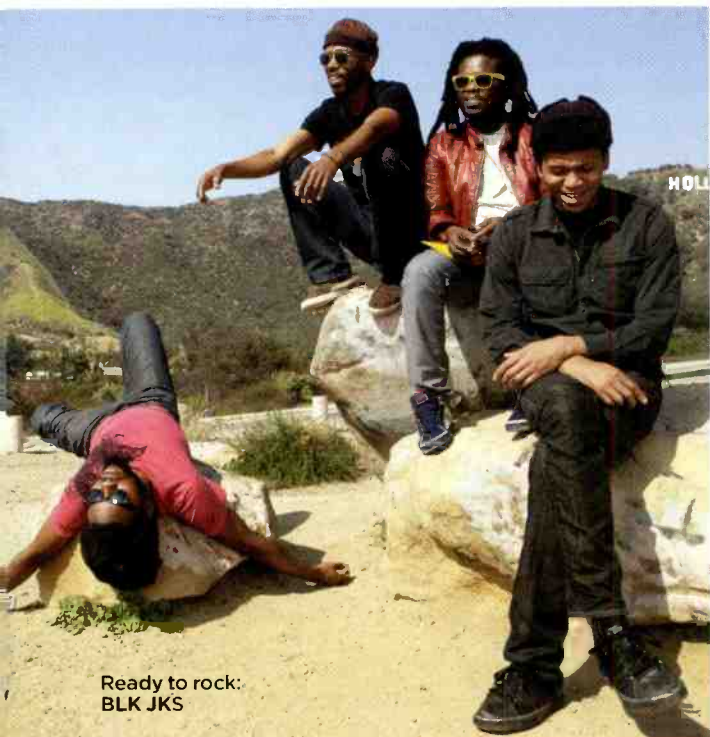
"The way people pick up dif-

ferent African styles has been happening for a long time, from African church songs influencing jazz in the 1920s," drummer Tshepang Ramoba says. "It's interesting to see them now coming to the forefront a little."

For Secretly Canadian, BLK JKS' unique sound and international appeal require a more complex marketing strategy than the U.S.-based indie bands on its roster.

"We want both the world music and indie music section of iTunes to be aware of them," Duneman says. The label also plans to reach out to indie retail chains and closely monitor the album's sales in Europe and Africa. "For this album, we have to make sure it's available everywhere but emphasized in the right way," he says.

After playing select shows on the East Coast last month, BLK JKS will embark on a full-fledged U.S. tour whose details will soon be announced. While the band is anxious for "Robots" to be released, it's just as excited to return to the road. "The album might be weird to some people, but you come to the show and see it come together," Mcata says. "The album is the menu, and our show is the main course." ●●●



Ready to rock:
BLK JKS

and booked through Anegro Producciones Artisticas.

—Howell Llewellyn

>>> INDEPENDENCE DAYS

The U.K. indie label Last Suppa is taking the Norwegian singer/songwriter Thomas Dybdahl to a new audience this summer.

Dybdahl has issued four albums since 2002, each of which has had strong sales—including two No. 1s—in Norway and charted in Denmark. Now the PIAS-distributed label has trawled those for "Thomas Dybdahl," due Sept. 14 in the United Kingdom.

"We were invited to Thomas' solo acoustic show at [the London club] Dingwalls last September," says Last Suppa managing director Jon Sexton, "and feared the worst—just what the world needs, another singer/songwriter. But to our amazement, with only an acoustic guitar, harmonica and the odd electric piano thrown in, he captivated the audience."

Published by Universal Music Publishing, Dybdahl is signed

to Universal Music in Norway and Copenhagen Records in Denmark, but Last Suppa is licensing directly from him for the rest of the world. The label's roster includes another Norwegian band, Autonaut.

Dybdahl is booked in Europe and Australasia by the Agency Group, with Paradigm handling U.S. shows; Bpop Mentometer and Scandinavian handle Norway and Denmark, respectively. Having played the United Kingdom's Latitude festival July 16, Dybdahl will tour Norway and Denmark in September before returning for more U.K. dates. "I'm very happy with the [U.K.] response so far," he says. "We're practically starting from scratch, but we're enjoying the gigs as much as any at home."

—Paul Sexton

>>> TRAVELING LIGHT

The English singer/songwriter V.V. Brown's model looks and glamorous image have so far guaranteed a high U.K. press profile throughout 2009. Now her label faces the challenge of transforming media buzz into sustained record sales.

Brown's debut studio set, "Travelling Like the Light," was released July 13 in the United Kingdom by Island Records and entered the Official Charts Co. albums listing July 19 at No. 30.

The lead single, "Shark in the Water," had already made the top 40 after receiving airplay on the national AC-styled network BBC Radio 2. "I think she's really starting to get into people's consciousness and people are starting to realize that there's actually an artist there with some great music," Island Records GM Jon Turner says.

Turner cites Brown's live appeal as a key factor in building a diverse fan base that "skews teen to adult." Booked by the London-based Helter Skelter, the EMI Music Publishing artist plays a series of U.K. club and festival dates this summer, including the dual-site V Festival (Aug. 22-23). Brown also plays Japan's Summer Sonic festival (Aug. 7-9).

U.S. campaign details are being finalized for a release through Capitol/EMI. Brown is managed by the London-based Crown Music Management.

—Richard Smirke

6 QUESTIONS

with QUEEN LATIFAH
by MONICA HERRERA

The world sees plenty of Queen Latifah (real name Dana Owens) these days—at movie theaters, on magazine covers, in CoverGirl ads—but it rarely hears new music from her. Latifah's last two albums consisted entirely of jazz and soul standards. "Trav'lin Light," released in 2007, sold 263,000 copies, according to Nielsen SoundScan, while "The Dana Owens Album," which came out three years prior, sold 730,000.

Recently, Latifah went back to rapping (and yes, singing) on everything from a Lady Gaga remix to a Rhymefest mixtape. "Persona," her first album of originals since 1997, is due Aug. 22 on Flavor Unit Entertainment.

1 How does it feel to be rapping again?

It feels good. It's like riding a bike—once you know it, you know it. This album is definitely rooted in hip-hop, but there's a lot of singing, too. I've been singing a lot over the past few years, so I wanted to bring it all under one roof. But really, I've always sung on my records. I was always a person who mixed a lot of melody with rhymes. It's fun getting my feet wet again.

2 This is your first time working with producers Cool & Dre. What made you decide to record "Persona" with them?

I met them during this pilot that we did with Eve called "Bridging the Gap" about an artist

to write one of your songs?

Part of my whole intention with this album, and with edging back into the urban world, is to give all the females an opportunity to make records. This girl from Ohio wrote a great song and we just went and recorded it. She actually produced it all by herself in her bedroom, but Cool & Dre helped hook up the beat for us. It's a really nice song about friends who let you down.

4 Is it harder for women to succeed in the music industry today than it was 10 or 20 years ago?

Never since my start in this business at 17 years old have I seen it so male-dominated. It's deplorable, to be honest. You cannot just have male voices. Not in the world, not in society, not in music. When there are no female records being played on the radio, there's a voice that's missing, a story that's not being told. Labels don't sign females to their rosters. Radio stations play only 15 or 20 records over and over again. A lot of us are in the studio now—me, Missy [Elliott], Eve, Shannna—so I guess when we're ready to go you'll hear more from the females. But we really have to step up and support one another.



getting to meet their hero. At the end of the episode, Eve and I went into the studio to make a record that Cool & Dre produced. It was just such a good vibe. They're very creative and easy to work with, and they just took ideas that I had for my album and really made them hot. They were like, "If the music sounds good to us, it should sound good to other people." So we went down to Miami and recorded the whole album. It's the best place to record, with the sun and the water. You could literally jump off a jet ski and go right in the booth. There aren't too many places you can do that.

3 You also collaborated on this album with 25-year-old Ingrid Woode, who won a songwriting contest you announced at this year's People's Choice Awards. Why did you select an unknown

other. It has to come from video channels and radio, and women have to make sure they're supporting their sisters.

5 Why do you release your albums independently?

The last few albums I've done have been joint ventures, so at this point I don't know how to be signed to a label. We end up working these albums and promoting them ourselves. It's normal for us.

6 Do you have any sales expectations for "Persona"?

Not at this point. I realize that I haven't been in the game for a while, so I'm going to have to do everything I can to work it up to a reasonable number. I just want it to be heard. I want people to feel it and take it on the road. ●●●

ALBUMS

ROCK

OUR LADY PEACE

Burn Burn

Producer: Raine Maida

Coalition Entertainment

Release Date: July 21

Nearly four years have passed since Canadian rock band Our Lady Peace released a studio album and the band cut ties with longtime label Sony and producer Bob Rock. This newfound sense of freedom seems to have carried over to Our Lady Peace's seventh album, "Burn Burn." Fingerprints of the band's past are all over it, from the frantic basslines and guitar blasts found on the eccentric "Monkey Brains" to stripped-down rocker "White Flags." Nothing on the new set is quite as compelling as the 2002 hit, "Somewhere Out There," but the soaring, piano-driven "Never Get Over You" is proof that singer Raine Maida can still write a killer ballad. And while the first single, "All You Did Was Save My Life," provides some much-needed bite, "Burn Burn" is ultimately ballad-heavy and one-dimensional.—EL

MAGNOLIA ELECTRIC CO.

Josephine

Producer: Magnolia Electric Co.

Secretly Canadian

Release Date: July 21

Given Magnolia Electric Co. singer/guitarist Jason Molina's prolific presence in country-rock during the past decade, "Josephine," his first proper album in three years, feels like the end of a long drought. Backed by a fine team of multi-instrumentalists, Molina delivers a harrowing set of songs with short running times and minimalist arrangements. "Map of the Falling Sky" is a slow, defeated rocker with jagged guitar strumming, while "The Rock of Ages" is a hymn-like ode to secluded love that hinges on a twinkling piano riff. Molina's steely voice remains front and center, while he keeps guitar solos and gaudy percussion to a minimum—the lean approach keeps the band focused on the spare tone it wants to capture. "Josephine" may not be as instantly lovable as Molina's lighter fare, but his vocal tenacity and restrained songwriting reward repeated listens and signify a welcome return.—JSL

JAZZ

JOHN PATITUCCI

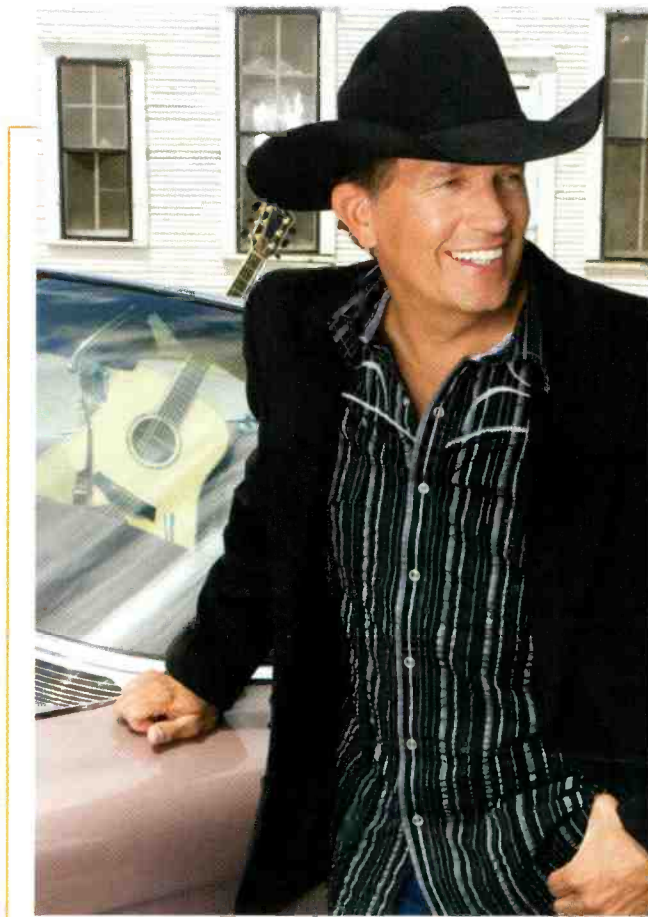
Remembrance

Producer: John Patitucci

Concord Jazz

Release Date: Aug. 4

Jazz bassist John Patitucci enlisted a number of the genre's musicians for his 13th (and arguably best) album, "Remem-



GEORGE STRAIT

Twang

Producers: George Strait, Tony Brown

MCA Nashville

Release Date: Aug. 11

George Strait put out his first album, "Strait Country," in 1981. After

28 years, you'd think it would be tough coming up with new twists to captivate audiences. But apparently not for King George, whose latest album, "Twang," is among the finest collections of songs he's released. Recorded at Jimmy Buffett's Shrimp Boat Studios in Key West, Fla., the new set has a few surprises, including a track recorded entirely in Spanish. Vicente Fernández's mariachi hit "El Rey" includes horns, which is a first on a Strait record for co-producer Tony Brown, who has worked with the country artist since 1992. Other rare moments on "Twang" include three songs co-written by Strait, who hasn't released a song he's penned since his debut. The first single, "Living for the Night," was co-written by Strait; his son, Bubba; and longtime contributor Dean Dillon. Strait and his son also collaborated on "Out of Sight Out of Mind." The song "Arkansas Dave"—written solely by Bubba—has a "Tennessee Flat Top Box" groove that would make Johnny Cash proud.—KT



brance," including spirited drummer Brian Blade and improviser extraordinaire saxophonist Joe Lovano. The album pays homage to Patitucci's musical heroes, from jazz titans like trumpeter Freddie Hubbard to such classical icons as composer Olivier Messiaen. "Blues for Freddie" is a bouncing sendoff to Hubbard, while "Messiaen's Gumbo" sets the late composer's musical ideas to a New Orleans groove. Highlights on the set—where the musician displays rhythmic authority on acoustic and electric bass—include Lovano dancing with the tenor sax on "Sonny Side," while Blade instigates the beat. The album closes with two gems: the slow-tempo blues cut "Play Ball" and the sublime title track, on which Patitucci pays tribute to influential saxophonist Michael Brecker (who died from leukemia in 2007) with an emotional delivery on two overdubbed six-string basses.—DO

FOLK

FRANK TURNER

Love Ire & Song

Producer: Ben Lloyd

Epitaph Records

Release Date: July 21

Frank Turner, who previously fronted U.K. punk band Million Dead, found his calling as a

singer/songwriter after exposure to the music of Bob Dylan and Johnny Cash. On his second album, "Love Ire & Song" (originally issued in 2008 in England), Turner's charisma billows forth with his whip-smart lyricism and gripping arrangements. Highlights on the set include "Photosynthesis," a Pogues-meets-Mekons ditty about refusing to grow up, and "To Take You Home," a traveling troubadour narrative that features mandolins and acoustic guitars worthy of English folk-rock band Fairport Convention. Halfway through the album, "Imperfect Tense" provides a punk/power-pop diversion. Every tune is memorable on "Love Ire & Song," from lyrical and melodic hooks to Turner's passionate tenor. And it's not difficult to imagine a huge crowd singing along with the artist. Note the strategic omission of commas in the punning title, then say it aloud: Love our song. Get it?—FM

CHRISTIAN

PURENRG

The Real Thing

Producers: Rob Hawkins,

Mark Hammond

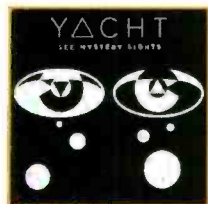
Fervent Records

Release Date: July 14

The talented Christian music trio pureNRG—teenagers Caroline Williams, Carolyne Myers and

Jordan Yates—debuted in 2007 and has since fed its growing fan base with a second studio album, a Christmas project and a remix collection. On pureNRG's fifth release, "The Real Thing," the threesome continues to deliver a buoyant sound that has made it popular with church-going youngsters and mainstream pop fans. The young artists demon-

strate their versatility by moving seamlessly from the bouncy anthem "Radio" to the tender ballad "Sweet Jesus" and the funk-sounding "Savior," and they serve up a valuable lesson about self-esteem on "Cover of a Magazine." "Live to Worship" is a vibrant praise song, while "Before the Sun Goes Down" is a poignant number that showcases the



YACHT

See Mystery Lights

Producer: YACHT

DFA Records

Release Date: July 28

Everything about the Portland,

Ore.-based electronic duo YACHT is unconventional, from the band's obsession with triangles to its oddly alluring homemade music videos. YACHT's eccentricities are on full display on "See Mystery Lights," the follow-up to the band's understated 2007 debut. Its first release on DFA finds YACHT masterminds Jona Bechtolt and Claire L. Evans gleefully tweaking the standards of electro-pop, adding R&B flavor to "I'm in Love With a Ripper" and groovy gospel to "Ring the Bell." Like DFA labelmates LCD Sound-system and the Juan Maclean, YACHT also strives to create more memorable choruses, which is best displayed on the bouncy hook of the summer jam "Psychic City (Voodoo City)." The pair's cryptic lyrics can get lost in the shuffle at times, but Bechtolt and Evans offer enough interesting musical ideas to keep the listener engaged. "See Mystery Lights" is a refreshing exploration of electronic music that allows its freak flag to fly.—JSL



JORDIN SPARKS

Battlefield

Producers: various

19 Recordings/Jive Records

Release Date: July 21

On her 2007 self-titled debut, former

"American Idol" winner Jordin Sparks compared love to permanent body art and her entire supply of oxygen. Lyrical themes get a bit murkier on her appropriately titled sophomore effort, "Battlefield." "You better go and get your armor," Sparks sings on the title track of the new 12-song set, where similarly dark sentiments prevail throughout. "No Parade" is a radio-friendly ballad written and produced by Scott Cutler, Anne Preven and Dapo Torimiro. On the track, Sparks doesn't lament an actual breakup, just that it's so uninteresting. She triumphantly purges those feelings on the rock-influenced "Let It Rain," which carries a religious subtext, as does "Faith," one of four tracks that Sparks co-wrote. "Battlefield" takes an uptempo turn on "S.O.S. (Let the Music Play)," with its dance-worthy chorus provided by '80s freestyle queen Shannon. Meanwhile, Dr. Luke and T-Pain lend their touch to "Watch You Go," on which Sparks proves she can straddle pop and R&B, while also evoking the synergy between joy and pain.—MH

THE BILLBOARD REVIEWS

SINGLES

act's vocal skills. With "The Real Thing," pureNRG delivers another polished pop album that should appeal to mainstream and Christian audiences.—DEP

WORLD BEYOND THE PALE Postcards

Producer: *Beyond the Pale Borealis*

Release Date: Aug. 11

Perhaps the most captivating aspect of Toronto-based Beyond the Pale's new album, "Postcards," is the group's ability to blend Jewish klezmer music with a variety of Eastern European folk music. For the 16-song set, Beyond the Pale co-founder/mandolin player Eric Stein teamed with clarinetist Martin van de Ven and Serbian musicians Aleksandar Gajic (violin), Milos Popovic (accordion) and Bogdan Djukic (percussion). Gajic's "Back to the Beginning," which was written during a bombing raid in Belgrade, Serbia, is progressive and Balkan. "Meditation" has a dark, bittersweet quality that's well-known to Serbian brass bands, but the song is an arrangement of a Hasidic nigun (wordless melody). Stein's original "Split Decision" may owe as much to David Grisman as Eastern Europe. And "Magura" features a loping bassline over a blend of mandolin and fiddle—a sound reminiscent of Texas swing, polka and klezmer.—PVV

LATIN SHAILA DÚRCAL Corazón Ranchero

Producer: *Manuel Cazares*
EMI Televisa Music

Release Date: July 14

Pop-mariachi artist Shaila Dúrcal will forever be associated with her late mother, the legendary singer Rocio Dúrcal. Rather than resist comparisons, the younger

Dúrcal has crafted "Corazón Ranchero," a beautifully produced album of cover songs made famous by such singer/songwriters as Marco Antonio Solís and Vicente Fernandez. On "Corazón Ranchero," Dúrcal selected tracks that weren't made famous by her mother, and if her goal was to forge her own artistic identity, then it's evidenced that she can do so. A bonus pop version of Solís' "Tu Cárcel" pairs Dúrcal's smooth vocals with a pop-country backline. It's a song that would surely impress Shania Twain.—ABY

VITAL REISSUES BEASTIE BOYS Ill Communication

Producers: *Beastie Boys,*
Mario Caldato Jr.

Grand Royal/Capitol Records

Release Date: July 14

Originally released in 1994, the Beastie Boys' fourth studio album, "Ill Communication," served up musical tastes ranging from hip-hop and punk to psychedelic jamming. All those elements coalesced perfectly on the album's hit single, "Sabotage." And in terms of the round robin rhyming, a signature style of the New York group, the Beastie Boys have yet to top the impossibly funky highlights of the disc, including "Sure Shot," "Root Down" and "Get It Together" (featuring rapper Q-Tip). Digitally remastered to provide a warmer and fresher sound, it's on these tracks where everything—lyrics, samples and production—locks seamlessly, giving rise to the group's most mature and satisfying album. A bonus disc contains mostly odds and sods, save a remix of "Root Down" and live versions of "Heart Attack Man" and "The Maestro," on which the listener can hear the Beasties' adrenaline pulsing through their veins.—WO

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Ginger Clements, Monica Herrera, Jessica Letkemann, Jason S. Lipshutz, Evan Lucy, Michael Menachem, Fred Mills, Wes Orshoski, Dan Ouellette, Deborah Evans Price, Ken Tucker, Philip Van Vleck

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.

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HIP-HOP KID CUDI FEATURING KANYE WEST AND COMMON

Make Her Say (3:58)

Producer: *Kanye West*

Writers: *various*

Publishers: *various*

Dream On/G.O.O.D./

Universal Motown

What started as a brazen remix of one of the biggest pop hits of the year is now Kid Cudi's official second single. The rising rapper riffs on Lady GaGa's acoustic piano version of "Poker Face"—his interpretation was originally titled "Poke Her Face"—along with featured artists Common and Kanye West, and sets a casual treatise on the three rappers' sexual conquests to a backdrop of beats that are raw and in the spirit of hip-hop's heyday. Cudi is never too aggressive in his delivery but his rhymes arrive in rapid succession, a refreshing change from the stop-start flow heard on his breakthrough song, "Day 'N' Nite." But it is West (who doubles as the song's producer) who owns the most memorable line: "Getting brain in the library cause I love knowledge/When you use your medulla oblongata."—MM

COUNTRY JASON MICHAEL CARROLL

Hurry Home (4:02)

Producer: *Don Gehman*

Writer: *Z. Williams*



JUSTIN BIEBER

One Time (3:34)

Producers: *JB & Corron, C. "Tricky"*

Stewart

Writers: *various*

Publishers: *various*

Island/IDJMG

With other R&B/pop sensations all grown up or laying low, now is the perfect time for 15-year-old Justin Bieber to step into the spotlight. The Canadian YouTube phenomenon makes his first move with "One Time," a hallmark pop song that also taps into a prevalent teen hip-hop aesthetic. Producers JB & Corron and Christopher "Tricky" Stewart give Bieber's vocals plenty of room to shine, especially when the young singer confidently breaks into the chorus, connecting overtly with his fans: "Your world is my world/And my fight is your fight." Bieber's tenor brings to mind Chris Brown's vocal debut on "Run It" in 2005, when he, too, was 15 and on the cusp of stardom. Already an online sensation, Bieber will most certainly only grow from here, as first-time listeners rush to discover the boy behind the voice.—MM

Publishers: *Year of the Dog Music, Words & Music (ASCAP)*

Arista Nashville

The second single from Jason Michael Carroll's second Arista album, "Growing Up Is Getting Old," is a poignant ballad written by Zane Williams about a divided family. The lyrics are sung from the perspective of a father who leaves an outgoing message on his answering machine, urging his runaway daughter to come home. It's a well-written tune, and although the subject matter is heartwrenching, Carroll's vocal performance isn't maudlin. Instead, he offers a subtle, thoughtful delivery that brings out each nuance of emotion in the lyric. At the risk of giving away the ending, it's a resolution likely to make the listener smile through tears. Carroll's voice has a worn, lived-in timbre that works especially well on this compelling ballad and should help draw further attention to his impressive new album.—DEP

R&B JAY SEAN FEATURING LIL WAYNE

Down (3:35)

Producers: *J Remy, Bobby*

Bass

Writers: *various*

Publishers: *various*

Cash Money/Universal

Republic

Jay Sean brings his interna-

PEARL JAM

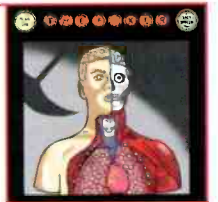
The Fixer (2:57)

Producer: *Brendan O'Brien*

Writer: *E. Vedder*

Publishers: *various*

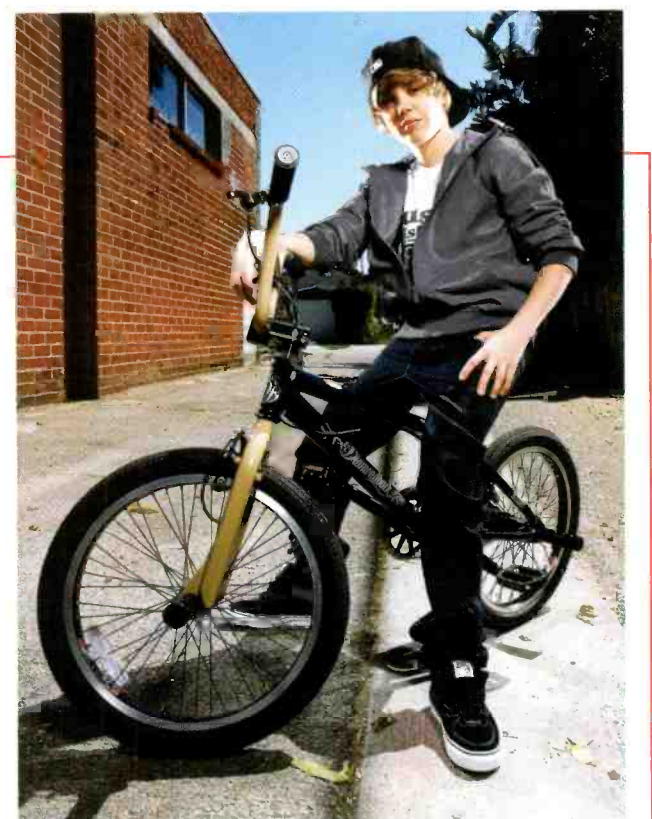
Monkeywrench



The last time Pearl Jam checked in with the lead single from a new album, Eddie Vedder was snarling that a "war has taken over" atop an assault of guitars on "Worldwide Suicide." Three years on, the veteran Seattle band returns with "The Fixer" (from its September album "Backspacer"), a song shot through with optimism at a level not seen since Pearl Jam's 1998 "Yield." A sonic heir to that album's midtempo road ode "MFC," the similarly sub-three-minute track is punctuated with bright "yeah yeah yeahs" and downright rosy lines like, "I want to try to love again." But with Vedder mixed down among Stone Gossard and Mike McCready's warm guitars and the throat-ripping moments of his delivery somewhat muted, there's a sense of reserve that makes "The Fixer" a tease for hearing PJ in its uninhibited natural setting: live.—JL

tionally successful blend of pop stateside with the debut single from "My Own Way," the singer's first U.S. album set for an Oct. 13 release. The Londonite's melodic vocals, which helped his 2004 album go five times platinum in India, resonate with impressive tonal clarity. "Baby, are you down, down, down, down?" he wonders on the chorus, the last word cascading into Auto-Tune bliss. Cash Money labelmate Lil

Wayne lends his crackling voice and metaphoric prowess to the song's closing verse, dishing up playful, timely lines like, "Don't you ever leave the side of me/ Definitely, not probably/And honestly, I'm down like the economy." Thanks to a triumphant, synth-laden beat and memorable hook, "Down" is gaining ground on the Billboard Hot 100, and Jay Sean likewise seems poised to break stateside.—GC



COUNTRY BY KEN TUCKER

Sounds Like A Hit

Darryl Worley Snares Chart Kudos With Stroudavarious Debut

Singer/songwriter Darryl Worley has placed 16 tunes on Billboard's Hot Country Songs chart. Now he's back with No. 17.

His latest, "Sounds Like Life to Me," is his highest-charting single since 2006's "I Just Came Back From a War." Holding court at No. 17 on the chart, "Sounds Like Life to Me" is the second single from Worley's new album, "Sounds Like Life" (Stroudavarious Records).

"I can't believe I took for granted that I had my songs playing on the radio," Worley says. "You can't do that. It's a big deal."

"Sounds Like Life" is the singer's first album for Stroudavarious, founded last year by award-winning Nashville producer James Stroud. The signing reunites Worley with Stroud, the former DreamWorks Nashville principal who discovered and co-produced the singer during Worley's DreamWorks tenure. Before signing with Stroudavarious, Worley recorded for the now-defunct 903 Music, an independent label established by fellow country star Neal McCoy.

Using his own money, Worley recorded "Sounds Like Life" with his road band—the Krew—rather than Nashville studio musicians. "It was challenging in some ways," he recalls. "But we got a lot of different grooves than if we'd just had Nashville's A studio players on it."

The "Sounds" single was written by Worley with frequent collaborator Wynn Varble and Phil O'Donnell. Perhaps the most interesting cut on the new album is "Don't Show Up (If You Can't

Get Down)." It's a swampy number that includes guest vocals by Jamey Johnson, John Anderson, John Cowan, Whisperin' Bill Anderson, Mel Tillis, Steve Harwell of Smash Mouth and Ira Dean.

Worley, who co-wrote eight of the album's 11 cuts, says he "didn't really want to go back into a major-label situation. I felt I'd be better-served at a privately owned company that would give me the opportunity to do what I do. We took the record to [Stroudavarious] and said, 'If you like it, you like it, and if you don't, you don't.' And they loved it."

"Sounds Like Life," Worley's sixth album, has sold 9,000 copies since its June 9 release, according to Nielsen SoundScan. His best-selling album is 2003's "Have You Forgotten?," which has sold 761,000. During his 10-year career, Worley has sold 1.5 million albums.

Country stations WPCV Lakeland, Fla., and WQDR Raleigh, N.C., are among the outlets playing the new single. "We like story songs and 'Sounds Like Life to Me' recounts real-life situations and everyday challenges that folks are facing," WPCV PD Mike James says. Describing Worley as "a good fit for the country life group with his unique and distinctive voice," James notes his station still plays the singer's three Billboard No. 1s: "I Miss My Friend," "Awful, Beautiful Life" and "Have You Forgotten?"

WQDR PD Lisa McKay says the current single carries "a nice tough-love message. [Worley] picks songs that resonate with the everyman."

In addition to expanding his radio success,



Story songs: DARRYL WORLEY

Worley is concentrating on further growing his brand. His plans include the Worley Bird Café: Featuring a live performance space, the eatery will be among the venues housed in the Country Crossing entertainment complex scheduled to open outside Dothan, Ala., later this year. Stroud is also involved in the project, as are several of Worley's Stroudavarious labelmates, including John Anderson and Lorrie Morgan.

Developer Ronnie Gilley and his partners "have some incredible aspirations and I think they're going to be able to pull it off," Worley says of the complex. "You don't have to sell 10 million records to be successful. But at the same time if we synergize and use the money that's being generated, we'll be able to brand me better and get my [visibility] up where we want to be. In a tough economy, that's a positive thing."

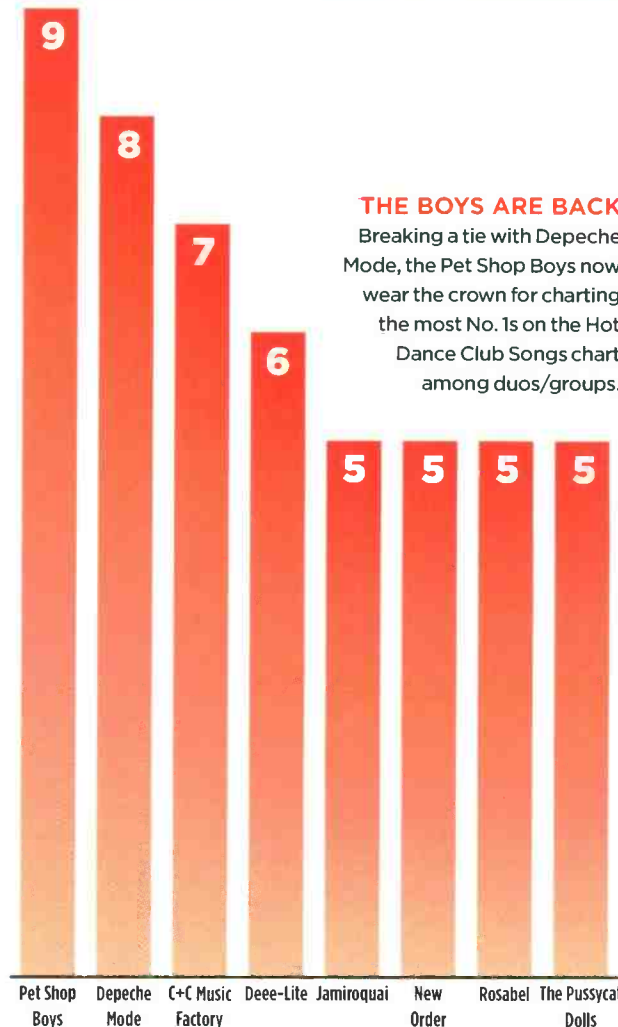


In the club: PET SHOP BOYS

SAYING YES TO LOVE

The Pet Shop Boys set a record for the most No. 1s on Billboard's Hot Dance Club Songs chart among duos and groups as "Love Etc." hits the top slot. It's the veteran act's ninth topper and first since "Break 4 Love" reached No. 1 on the Nov. 10, 2001, chart. The group had been tied with Depeche Mode for the most No. 1s among duos/groups. ¶ During the Pet Shop Boys' 20-plus years on the charts the act has notched 33 Hot Dance Club Songs hits. The duo's first, "West End Girls," debuted March 15, 1986, and hit No. 1 May 3, 1986. ¶ "Love Etc." is the first single from the Pet Shop Boys' 10th studio album, "Yes" (Astralwerks). The set debuted at No. 32 on the Billboard 200 upon its April release, becoming the act's highest-charting album since 1993's "Very" debuted and peaked at No. 20.

—Keith Caulfield



THE BOYS ARE BACK
Breaking a tie with Depeche Mode, the Pet Shop Boys now wear the crown for charting the most No. 1s on the Hot Dance Club Songs chart among duos/groups.

WORLEY: KRISTEN BARLOWE; THE PET SHOP BOYS: ALASDAIR McLELLAN; DINOSAUR JR.: BOB BAYNE; MULLAGE: SEAN COOKES

Natural Chemistry

'80s Alt-Rock Trio Dinosaur Jr. Claims Career Peak With Indie Album

The veteran alt-rock band Dinosaur Jr. made a splash on the Billboard 200 last month with its first release on Jagjaguwar, "Farm." At No. 29, the album's debut marks the peak position in the band's 25-year career and signals the beginning of a fruitful relationship with the indie label.

Instead of using tools like Twitter to market "Farm," Jagjaguwar focused on press. "We wanted to present the album as a classic," Jagjaguwar partner Chris Swanson says. "For us, the goal was to do smaller-market touring until the album came out, and then hit the larger markets while trying to get the album in stores."

To accomplish this, Jagjaguwar packaged a bonus disc of new material and covers with the first 20,000 copies of "Farm," which helped retail stores stock the album. Dinosaur Jr. also played a run of U.S. dates this spring and performed the album's scorching opener, "Pieces," on "Late Night With Jimmy Fallon" June 25, two days after the album's release. It

has since sold 27,000, according to Nielsen SoundScan.

With its fuzzed-out guitar riffs and melodic choruses, "Farm" has earned critical acclaim and strong word-of-mouth calling it a return to the trio's glory days. The group's comeback, however, didn't come easy. After releasing three guitar-heavy albums on SST Records and amassing a dedicated following in the late '80s, tension between guitarist J. Mascis and bassist Lou Barlow eventually led to the latter's 1989 departure.

Dinosaur Jr. soldiered on, signing to Sire Records in 1990. Mascis and drummer Murph, along with a revolving door of collaborators, released two albums on Sire before Murph also left the band. Mascis released two more albums before retiring the band in 1997.

After slowly reconnecting, and then having their first three albums reissued on Merge in 2005, Mascis, Barlow and Murph reunited for a handful of shows in 2006. Dinosaur Jr. released "Beyond"—the first album



'Farm' hands: DINOSAUR JR.

featuring the band's original lineup since 1988's "Bug"—in 2007 on Fat Possum Records.

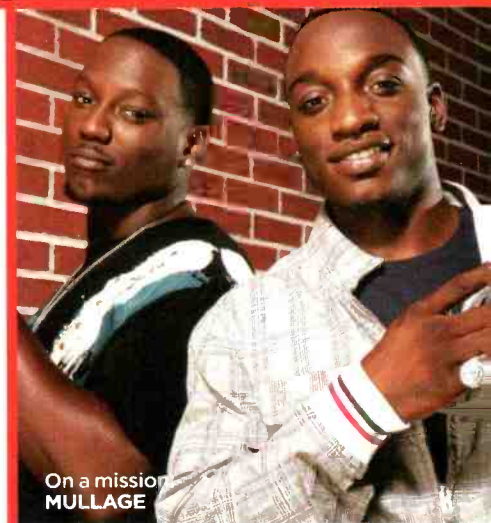
The album's rich textures surprised rock fans who had written off the band. But Mascis had never lost sight of the trio's natural chemistry. "It was easier writing songs with all of the members in mind," he says. "We could just stay with what we know and make the sound we've always made."

For "Farm," the band holed up in East Hampton, Mass., last winter and recorded for four months. During

that period, the trio was contacted by Jagjaguwar, whose roster (Bon Iver, Ladyhawk) compelled the band to sign a multi-album deal in February.

The act will begin a European tour Aug. 19 before returning stateside for a fall trek in October. While Dinosaur Jr. plans to keep recording with Jagjaguwar, the band is focused on making the most of its road stints.

"We'll have some other things in the works, but we're not looking too far ahead," Mascis says. "We're just gearing up to survive this tour." ●●●



On a mission: MULLAGE

ANCHORS AWAY

Mullage may not be a triple-threat act in the traditional sense. But the R&B/hip-hop duo's ability to sing, rap and write catchy songs is reaping benefits.

The Atlanta-based ex-Navy men signed an album deal with Jive in May on the strength of their songwriting skills and buzzworthy first single, "Trick'n," which is No. 52 on Billboard's Hot R&B/Hip-Hop Songs chart. Mullage is currently recording its debut album in association with the independent label From the Ground Up Records.

"It's a blessing but also a reality check," says B Town (born Braelon McMullen), one-half of Mullage. "We have a lot of work to put in now that things have taken off."

He and musical partner B Boi (Marquez Hutchinson) are both 24 years old and grew up in Atlanta. However, the two didn't meet until 2004 when they enlisted in the U.S. Navy and were stationed in Virginia.

Although they wrote material together while in the military, it wasn't until they returned to Atlanta in 2008 that they officially formed Mullage (the melding of "music" and "collage"). By last December, they were signed to From the Ground Up. By April, they were performing "Trick'n" in front of Jive executives.

According to Jive VP of A&R Jeff Fenster, Mullage's ability to write its own material was a big draw. "When we come across guys like these who make the musical process more self-contained, it's that much better," he says.

The act's album release date hasn't yet been set. However, B Boi and B Town have already hit the studio with hometown producers like Raw Smoove, DJ Toomp and Yung C.

Mullage says its biggest musical influences are OutKast and the-Dream. "They slow-roast their music and pay attention to every detail; that's what we do," B Boi says. And the duo insists it's ready to live up to the self-made comparison. "We come from a military background where you have a mission on a daily basis," B Town says. "We're prepared for this." —Monica Herrera

Working his magic: CARLOS BAUTE



THE YEAR OF BAUTE

With his blond, almost Scandinavian good looks, Venezuelan Carlos Baute doesn't fit the typical Latin American pop idol mold. But he has connected with Spanish fans who are setting download sales records for his latest single, "Colgado En Tus Manos" (Warner Music Spain).

Baute's sultry duet with Spanish star Marta Sánchez is certified eight times platinum (320,000 copies) in Spain—unprecedented sales for the download era, according to Warner. The tune, featured on Baute's album of string-drenched love songs, "De Mi Puño Y Letra," has spent 25 nonconsecutive weeks at No. 1 on the Promusicae/Media Control singles chart. In addition to his album being certified platinum (80,000 copies), Baute hosts the TV dating show "Eligeme" and is the face of department store El Corte Inglés' summer sales ad campaign.

"I guess it's been my year," says the singer, who relocated to Madrid from Caracas nine years ago. "But it's not just the TV show. The single had been No. 1 for 13 weeks when the show started, and the album had been on the charts for a while. It's just all come together. When one door

opens, others open—proposals have been flooding in."

Baute has improved the show's ratings, boosting the Cuatro TV channel's share for the 5 p.m.-6 p.m. time slot from 8% to 10% since the show started in March, according to the channel. But the singer says he was "scared" about hosting.

"As I'm a musician, why would I want to be No. 1 on TV if I'm No. 1 in the record charts?" he asks.

Warner international exploitation manager Adriana González says there was a concern about "image saturation." But she adds, "This really is 'the year of Baute.' Somehow it feels normal for him to appear everywhere."

Warner wants to expand Baute's international presence. The album has already gone gold (5,000 copies) in Venezuela and has also been released in Colombia and Chile. It will arrive in Mexico Aug. 25 and be out in the United States through Warner Music Latina in September. Baute is then slated to make a U.S. promo trip in October during breaks in his 50-plus-date Spanish tour, which began in June and ends in October. —Howell Llewellyn

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SWEET SIXTEEN

>>The Black Eyed Peas become the third act in Billboard Hot 100 history, following Mariah Carey (in 1995) and Boyz II Men (1994) to spend 16 straight weeks at No. 1. Like the Boyz, the Peas reach the mark with back-to-back chart-toppers: 12 weeks for "Boom Boom Pow" and four for "I Gotta Feeling."

'9 TO 5' AT NO. 4

>>The "9 to 5" cast recording, with music and lyrics by Dolly Parton, debuted at No. 4 on Top Cast Albums (see page 36). It's one of five titles on the 15-position chart to come from a stage show based on a movie.



STILL 'YOURS'

>>Jason Mraz's "I'm Yours" has logged the second-most weeks (66) on the Hot 100. At No. 29, it passes the 65 weeks tallied by Jewel's "You Were Meant for Me/Foolish Games." LeAnn Rimes' "How Do I Live" is the longevity champ, with 69 weeks.

CHART BEAT

>>As Daughtry makes it two-for-two atop the Billboard 200 with its second album, "Leave This Town," the follow-up to its self-titled No. 1 debut, the act becomes just the third group in the 2000s to see its first two albums go to No. 1. An apparent requirement is an act's name beginning with the letter "D": D12 and Danity Kane have also managed the feat this decade.

>>Coldplay heats up the Triple A radio airplay chart, where "Life in Technicolor II" takes over the top spot (see page 40). The song is the band's eighth No. 1 on the chart, putting the group in a tie with Dave Matthews Band for the second-most chart-toppers in the survey's history. Only U2 has more No. 1s (10) since the chart's 1996 launch.

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

Billboard CHARTS

Jackson's Still Bad; Daughtry Rocks With 'Town'

In the four weeks that ended July 19, **Michael Jackson** claimed 11% of all albums sold in the United States.

His solo catalog sold 3 million copies in that period, while the overall total was 27.2 million.

Even more astounding is that Jackson sold more albums in the last four weeks than he had in any single year since Nielsen SoundScan began tracking data in 1991. (So far in 2009, his total album sales are 3.3 million.)

His previous best sales year was 1991, when his catalog sold 3 million copies. Jackson's then-new "Dangerous" album accounted for nearly 1.8 million of that total.

Jackson's yearly album sales passed the 2 million mark again in 1992, 1993,

1995 and 2001. "Dangerous" continued to sell strongly in 1992 and 1993, moving 3.6 million out of his 4.8 million total.

"HIStory: Past, Present and Future—Book I" was released in 1995 and sold 1.9 million copies out of his 2.5 million yearly total. In 2001 he released his final studio album, "Invincible." It sold 1.6 million that year—more than half of his total album sales for the year (2.4 million).

MILLION 'ONES': Michael Jackson's best-of collection "Number Ones" joins an elite club. Its 2009 sales surpass 1 million copies this week (1.1 million), making it only the sixth album to sell 1 million copies this year. (A year ago, only five albums had hit the million mark.)

"Ones" is now the fourth-best-selling album of 2009, behind Taylor Swift's "Fearless" (1.4 million), the "Hannah Montana: The Movie" soundtrack (1.273 million) and Eminem's "Relapse" (1.27 million).

But it gets better. Jackson has three out of the top 20 best-selling albums of the year. In addition to "Ones,"

there's "Thriller" (No. 13 with 722,000) and "The Essential Michael Jackson" (No. 20 with 569,000).

All told, Jackson's solo catalog accounts for 1.7% of all albums sold in the United States so far this year (195.5 million).

As expected, Jackson's album sales took a tumble in the week that ended July 19. He sold 674,000 copies—down from 1.1 million the previous week.

Over The Counter

KEITH CAULFIELD



ROCK THIS 'TOWN':

The reign of Michael Jackson's "Number Ones" as the top-selling album in the United States is over—at least for the moment.

For the past three weeks, "Ones" had been No. 1 on the Top Comprehensive Albums chart, which combines catalog and current titles. This week, Daughtry reigns atop that list and the current-based Billboard 200 as its "Leave This Town" debuts with 269,000 sold. "Ones" drops to No. 2 on the Comprehensive chart (viewable at billboard.biz/charts) with 192,000 (down 45%).

"Town" is Daughtry's second No. 1 on the Billboard 200. Its self-titled debut arrived at No. 2 with 304,000 upon its release in November 2006. It went to No. 1 in its ninth week on the list, an incredible feat considering the vast ma-

majority of No. 1 albums get to the top by debuting there.

That just goes to show how well "Daughtry" was able to sustain its sales momentum after its release. And, after it hit No. 1, it stepped aside for five weeks and then returned to the top for its second and final week at No. 1.

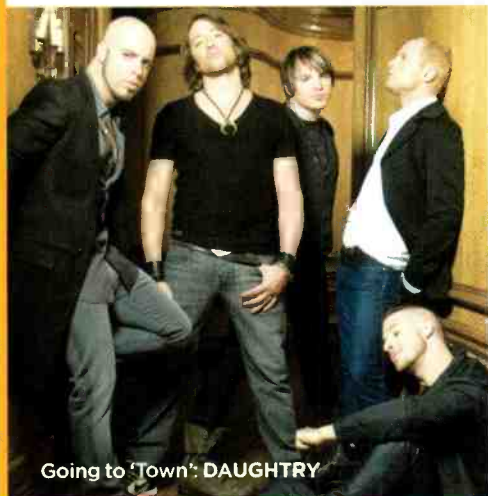
Lead singer **Chris Daughtry** was the fourth-place finisher on the 2006 edition of "American Idol." "Town" marks the seventh Billboard 200 No. 1 from an "Idol" contestant.

Kelly Clarkson has had two No. 1s, while **Ruben Studdard**, **Clay Aiken** and **Carrie Underwood** have one each.

AND COMING UP: Hollywood Records artist **Demi Lovato** looks likely to start in the top slot on next week's Billboard 200 with her second album, "Here We Go Again." Industry prognosticators think the set may shift 100,000-120,000 in its first week. The singer/actress' debut effort, "Don't Forget," bowed at No. 2 less than a year ago with 89,000 sold.

If Daughtry's "Leave This Town" drops a conservative 60%-65% in its second week, it could sell between 95,000 and 110,000 copies.

On the Top Comprehensive Albums chart, there's a chance Michael Jackson's "Number Ones" may trump Lovato and Daughtry and return to No. 1, despite a decline in sales.



Going to 'Town': DAUGHTRY

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,784,000	1,403,000	21,280,000
Last Week	7,276,000	1,412,000	22,339,000
Change	-6.8%	-0.6%	-4.7%
This Week Last Year	7,482,000	1,209,000	19,851,000
Change	-9.3%	16.0%	7.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	227,014,000	195,499,000	-13.9%
Digital Tracks	601,796,000	679,815,000	13.0%
Store Singles	931,000	961,000	3.2%
Total	829,741,000	876,275,000	5.6%
Albums w/TEA*	287,193,600	263,480,500	-8.3%

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

DIGITAL TRACKS SALES

'08	601.8 million
'09	679.8 million

SALES BY ALBUM FORMAT

CD	190,802,000	152,226,000	-20.2%
Digital	35,221,000	41,867,000	18.9%
Cassette	55,000	22,000	-60.0%
Other	936,000	1,384,000	47.9%

For week ending July 19, 2009. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2008	2009	CHANGE
Current	128,112,000	105,912,000	-17.3%
Catalog	98,902,000	89,587,000	-9.4%
Deep Catalog	70,505,000	66,061,000	-6.3%

CURRENT ALBUM SALES

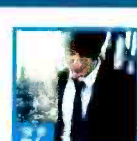
'08	128.1 million
'09	105.9 million

CATALOG ALBUM SALES

'08	98.9 million
'09	89.6 million

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

Main Billboard 200 chart table with columns for rank, artist, title, and peak position. Includes entries like Daughtry's 'Leave This Town' at #1, Maxwell's 'BLACKsummers'night' at #2, and Kings of Leon's 'Only By The Night' at #5.



The major-label bow of the one-man act—a MySpace phenomenon Adam Young—makes a grand entrance. An early digital release July 21 prompts a start of nearly 18,000 copies.



The sixth go-round in the "Harry Potter" series (starring Daniel Radcliffe, pictured) is the franchise's highest-charting soundtrack; 2007's "The Order of the Phoenix" peaked at No. 43.



The iTunes store had a one-week exclusive on the album and promoted it on its front page, resulting in its 10,000-copy debut. The physical version of the set hit retail July 21.

It's the 17th charting effort for the veteran band and its third live title to reach the list. "Unleashed in the East" (No. 70 in 1979) and "Priest!... Live!" (No. 38 in 1987) previously hit the tally.



Not only does the quirky soundtrack boast Regina Spektor (pictured), the Smiths and French first lady Carla Bruni, it also has Hall & Oates' 1981 top five Billboard Hot 100 hit "You Make My Dreams."

Continuation of the Billboard 200 chart table, listing artists like Keith Urban, Varios Artists, The Fray, and others, with their respective album titles and chart positions.

THE BILLBOARD 200 ARTIST INDEX: A grid listing artists and their current chart positions, such as Jason Aldean at 19 and Adele at 36.

Continuation of THE BILLBOARD 200 ARTIST INDEX, listing artists like Busta Rhymes, Clutch, and David Cook with their chart positions.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	81	88	5	MICHAEL BUBLE MICHAEL BUBLE MEETS MADISON SQUARE GARDEN 143/REPRISE 517750/WARNER BROS. (24.98 CD/DVD) ⊕	Michael Buble Meets Madison Square Garden		14
102	77	46	4	DREAM THEATER ROADRUNNER 617883* (18.98)	Black Clouds & Silver Linings		10
103	60	23	3	ACE HOOD WE THE BEST/DEF JAM 013066*/DJMG (10.98)	Ruthless		23
104	97	84	68	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	■	1
105	136	127	41	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		1
106	104	106	72	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
107	106	107	38	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
108	105	80	31	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	●	2
109	96	81	9	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	ISolated INcident		9
110	192	178	9	PAGE SETTER TORI AMOS UNIVERSAL REPUBLIC 012673*/UMRG (13.98)	Abnormally Attracted To Sin		9
111	103	89	19	THE DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money		7
112	94	67	6	PLEASURE P ATLANTIC 516393/AG (18.98) ⊕	The Introduction Of Marcus Cooper		10
113	44	-	2	SON VOLT ROUNDER 613274* (15.98)	American Central Dust		44
114	109	101	42	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	■	1
115	107	187	3	KIDZ BOP KIDS RAZOR & TIE 89201 (13.98)	Kidz Bop Greatest Hits		107
116	91	82	31	SOULJA BOY TEL'EM COLLAPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem		43
117	88	66	5	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison		24
118	101	91	16	DIANA KRALL VERVE 012433/AG (13.98)	Quiet Nights		3
119	119	100	8	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest		8
120	65	37	3	VARIOUS ARTISTS EMI/UNIVERSAL/ZOMBA 45347/SONY MUSIC (18.98)	NOW That's What I Call The 80s Vol. 2		37
121	108	111	23	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
122	126	159	20	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		122
123	116	147	23	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		15
124	122	102	17	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		17
125	129	113	9	MAT KEARNEY AWARE/COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White		13
126	111	114	22	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		2
127	138	139	54	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!	■	1
128	70	22	3	MOBY LITTLE IDIOT 9416* MUTE (15.98)	Wait For Me		22
129	139	145	41	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		1
130	113	110	9	METHOD MAN & REDMAN WU-TANG/DEF SQUAD/DEF JAM 012400*/DJMG (13.98)	Blackout! 2		2
131	124	119	22	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/DJMG (12.98)	The Airborne Toxic Event		108
132	130	130	41	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORLDCURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	●	31
133	82	99	5	LAURA IZIBOR ATLANTIC 512240/AG (13.98)	Let The Truth Be Told		27
134	141	142	60	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		1
135	NEW	1	1	SUFFOCATION NUCLEAR BLAST 2302 (16.98)	Blood Oath		135
136	135	126	59	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible	■	1
137	NEW	1	1	PROJECT 86 TOOTH & NAIL 64928 (11.98)	Picket Fence Cartel		137
138	140	76	3	VARIOUS ARTISTS Kerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III GOSPEL TRUTH/BLACKSMOKE 3068/WORLDWIDE (14.98 CD/DVD) ⊕	Gospel Truth Magazine: Gospel Mix Volume III		76
139	RE-ENTRY	2	2	MICHAEL JACKSON MIDTOWN 011431/UME (21.98)	Gold		139
140	125	116	34	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak	■	1
141	83	32	3	SUICIDE SILENCE CENTURY MEDIA 8603* (16.98) ⊕	No Time To Bleed		32
142	143	125	49	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
143	117	109	9	BUSTA RHYMES UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.		1
144	149	131	9	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		101
145	146	124	31	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		17
146	154	141	65	SAVING ABEL SKIDDCCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel	●	49
147	110	79	5	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		19
148	131	75	12	BOB DYLAN COLUMBIA 43893*/SONY MUSIC (18.98) ⊕	Together Through Life		1
149	123	96	3	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 012438 EX/STARBUCKS (12.98)	World Is Africa		96
150	148	134	15	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG (13.98)	The Last Kiss		3



The singer's album rebounds with a 66% increase due to an Amazon MP3 store \$2.99 offering on July 17. In terms of downloads, it's up by 569%.



On the Top R&B/Hip-Hop Albums chart, this set zooms 83-22, becoming his 14th top 40 solo album and first since 2003's "Number Ones" peaked at No. 6.

The all-star set—featuring Natalie Grant, Sara Evans and Third Day's Mac Powell—starts with 3,000 copies and a No. 9 entry on Top Compilation Albums.



The Josh Groban-enhanced recording takes its first sales increase (up 152%) after a direct-to-consumer piece was fulfilled last week. The special edition includes a DVD and sheet music.



Venue sales from the band's tour in the Mid-Atlantic and Northeast push the album up with a 62% overall gain. The act's trek with Nickelback continues through September.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	145	112	24	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		33
152	92	103	5	WILL DOWNING PEAK 31278/CONCORD (18.98)	Classique		22
153	178	164	46	CHRIS TOMLIN SIXS TEPS 12359/SPARROW (17.98)	Hello Love		1
154	99	58	4	THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS. (13.98)	Octahedron		12
155	161	165	17	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		1
156	132	121	33	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		1
157	NEW	1	1	SOUNDTRACK REUNION 10143/SONY MUSIC (13.98)	Fireproof		157
158	134	169	52	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	1
159	153	136	33	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus	■	1
160	181	-	35	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
161	112	85	4	DINOSAUR JR. JAGJAGUWAR 150* (14.98)	Farm		29
162	147	135	45	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic	■	1
163	NEW	1	1	VARIOUS ARTISTS REUNION 10137/SONY MUSIC (13.98)	Glory Revealed II: The Word Of God In Worship		163
164	120	98	9	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT/DUCK REPRISE 517584/WARNER BROS. (24.98)	Live From Madison Square Garden		14
165	127	90	7	MITCHEL MUSSO WALT DISNEY 003103 (13.98)	Mitchel Musso		19
166	73	-	2	BORN OF OSIRIS SUMERIAN 202 (13.98)	A Higher Place		73
167	160	148	8	HILLSONG HILLSONG/INTEGRITY/COLUMBIA /SONY MUSIC (13.98)	United: a CROSS/the_EARTH: Tear Down The Walls		21
168	176	155	10	THE DEVIL WEARS PRADA FERRRET 123 (14.98) ⊕	With Roots Above And Branches Below		1
169	144	120	6	MARILYN MANSON INTERSCOPE 012796/IGA (13.98)	The High End Of Low		1
170	RE-ENTRY	2	2	MATT & KIM FAOER LABEL 0908* (11.98)	Grand		170
171	RE-ENTRY	16	16	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron	○	138
172	174	171	60	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	●	1
173	159	162	29	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
174	115	122	6	TEENA MARIE STAX 31320/CONCORD (18.98)	Congo Square		20
175	170	188	4	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		170
176	196	-	19	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		91
177	155	123	7	RANCID HELLCAT 86843*/EPITAPH (16.98) ⊕	Let The Dominoes Fall		11
178	167	146	63	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	■	1
179	151	129	44	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman	■	1
180	63	-	2	THE ALCHEMIST ALC 4220.E1 (17.98)	Chemical Warfare		63
181	193	192	9	PARACHUTE MERCURY 012917/DJMG (10.98)	Losing Sleep		40
182	163	168	47	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	●	1
183	152	115	7	TAKING BACK SUNDAY WARNER BROS. 516894* (13.98) ⊕	New Again		1
184	150	137	4	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 012564/UME (13.98)	B Is For Bob		77
185	156	93	5	PETE YORN COLUMBIA 32162*/SONY MUSIC (15.98)	Back & Forth		32
186	137	133	6	SONIC YOUTH MATADOR 829* (14.98)	The Eternal		18
187	164	151	34	THE KILLERS ISLAND 012197*/DJMG (13.98)	Day & Age	●	6
188	142	97	7	311 VOLCANO 48091*/JLG (17.98) ⊕	Uplifter		3
189	177	138	16	FLO RIDA POF BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		1
190	NEW	1	1	RX BANDITS SARGENT HOUSE 025 (14.98)	Mandala		190
191	143	36	36	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
192	RE-ENTRY	3	3	CAST RECORDING REPRISE 517635/WARNER BROS. (24.98)	Chess: In Concert		100
193	NEW	1	1	JIMMY NEEDHAM INPOP 71405 (9.98)	Not Without Love		193
194	179	166	19	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22
195	198	-	48	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		1
196	RE-ENTRY	31	31	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit	●	1
197	183	140	8	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		1
198	195	167	9	SOUNDTRACK HBO/ELEKTRA 519381/AG (18.98)	True Blood: Music From The HBO Original Series		105
199	165	-	2	VARIOUS ARTISTS RED 9471 EX (6.98)	Alternative Press: Summer Of Rock: Your Ultimate Guide		165
200	RE-ENTRY	8	8	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett		116

METALLICA	162	PAPA ROACH	155	RASCAL FLATTS	40, 107	SILVERSUN PICKUPS	100	SUGARLAND	48	HARRY POTTER AND THE HALF-BLOOD PRINCE	29	TWILIGHT	37	TWISTA	8	PLAYLIST	97	THE 80s VOL. 2	120	BROOKE WHITE	50
METHOD MAN & REDMAN	162	PARACHUTE	181	RISE AGAINST	129	PAUL SIMON	79	SUICIDE SILENCE	141	MAMMA MIA!	127	U2	76	VANS WARPED TOUR: 2009 TOUR COMPILATION	53	GLORY REVEALED II: THE WORD OF GOD IN WORSHIP	163	2009 TOUR COMPILATION	53	WILCO	23
MGMT	130	KATY PERRY	66	RICK ROSS	92	FRANK SINATRA	158	TAYLOR SWIFT	9, 44	SpongeBob's Greatest Hits	62	CARRIE UNDERWOOD	82	KERRY DOUGLAS PRESENTS: GOSPEL TRUTH MAGAZINE: GOSPEL MIX VOLUME III	138	WORLD IS AFRICA	149	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	132	CHARLIE WILSON	126
CHRISTIAN MICHELE	58	PHOENIX	71	DARIUS RUCKER	28	SLIPKNOT	182	AMERICAN IDOL: SEASON 8	8	REVENGE OF THE FALLEN: THE ALBUM	36	KEITH URBAN	51	THE TING TINGS	114	ALTERNATIVE PRESS: SUMMER OF ROCK: YOUR ULTIMATE GUIDE	199	YEAH YEAH YEAHS	194	WISIN & YANDEL	73
MOBY	128	KELLIE PICKLER	81	RX BANDITS	190	MICHAEL W. SMITH	160	TRANSFORMERS: REVENGE OF THE FALLEN: THE ALBUM	36	THE TING TINGS	114	ALTERNATIVE PRESS: SUMMER OF ROCK: YOUR ULTIMATE GUIDE	199								

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	119	#1 MICHAEL JACKSON 4 WKS MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	■
2	3	17	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC (25.98)	The Essential Michael Jackson	■
3	2	265	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC (19.98)	Thriller	◆
4	4	195	MICHAEL JACKSON EPIC/LEGACY 66070*/SONY MUSIC (12.98)	Off The Wall	7
5	5	115	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC (12.98)	Bad	8
6	6	122	MICHAEL JACKSON EPIC/LEGACY 66071*/SONY MUSIC (12.98)	Dangerous	7
7	7	4	GREATEST GAINER JACKSON 5 MOTOWN 530558/UME (13.98)	The Ultimate Collection	■
8	8	6	JACKSON 5 MOTOWN 007718/UME (9.98)	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	●
9	9	36	MICHAEL JACKSON EPIC 85250/SONY MUSIC (13.98)	Greatest Hits: HIStory - Volume 1	●
10	11	32	MICHAEL JACKSON EPIC 69400*/SONY MUSIC (12.98)	Invincible	2
11	28	—	MICHAEL JACKSON MJJ/EPIC 68000*/SONY MUSIC (13.98)	Blood On The Dance Floor: HIStory In The Mix	■
12	10	40	MICHAEL JACKSON EPIC 59000*/SONY MUSIC (32.98)	HIStory: Past, Present And Future Book 1	7
13	14	1003	BOB MARLEY AND THE WAILERS TUFF GONG/SI.ANO 548904*/UME (13.98/8.98) ◆	Legend: The Best Of Bob Marley And The Wailers	◆
14	13	42	TOBYMAC FOREFRONT 70379 (17.98) ◆	(portable sounds)	●
15	RE-ENTRY	—	CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	Casting Crowns	■
16	15	819	JOURNEY COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) ◆	Journey's Greatest Hits	◆
17	16	644	CREEDENCE CLEARWATER REVIVAL FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	8
18	21	495	ABBA POLAR POLYDOR 517007/UME (18.98/12.98)	Gold - Greatest Hits	6
19	19	278	GUNS N' ROSES Geffen 001714/IGA (16.98)	Greatest Hits	4
20	22	198	NICKELBACK ROADRUNNER 618300 (18.98) ◆	All The Right Reasons	7
21	18	114	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ◆	Minutes To Midnight	2
22	20	122	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	●
23	23	110	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	■
24	24	23	KINGS OF LEON RCA 03776*/RMG (13.98)	Because Of The Times	■
25	17	87	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ◆	Mothership	2
26	25	45	TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UME (13.98)	Greatest Hits	■
27	27	430	THE BEATLES APPLE 29325/CAPITOL (18.98/12.98)	1	◆
28	37	888	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (17.98) ◆	Back In Black	◆
29	29	220	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	■
30	26	192	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	7
31	35	166	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	◆
32	33	192	JACK JOHNSON JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	2
33	39	16	KINGS OF LEON RCA 64544/RMG (11.98)	Aha Shake Heartbreak	■
34	34	140	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	2
35	30	40	AEROSMITH Geffen/COLUMBIA 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	■
36	41	139	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	7
37	38	762	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (16.98)	Greatest Hits	8
38	31	233	ELVIS PRESLEY RCA 68079*/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	4
39	44	69	KORN IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ◆	Greatest Hits Vol. 1	■
40	32	88	GARTH BROOKS PEARL 213 (25.98 CD/DVD) ◆	The Ultimate Hits	5
41	45	896	METALLICA ELEKTRA 61113*/AG (18.98)	Metallica	◆
42	48	363	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	◆
43	49	230	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ◆	It's Time	3
44	40	130	BRAD PAISLEY ARISTA NASHVILLE 69642/SMN (18.98)	Time Well Wasted	2
45	RE-ENTRY	—	BILLY JOEL COLUMBIA/LEGACY 86005/SONY MUSIC (24.98)	The Essential Billy Joel	2
46	HOT SHOT DEBUT	—	MICHAEL JACKSON MOTOWN 159917/UME (9.98)	The Best Of Michael Jackson: 20th Century Masters The Millennium Collection	■
47	RE-ENTRY	—	THE BEATLES APPLE 79808*/CAPITOL (18.98) ◆	Love	■
48	47	475	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	8
49	RE-ENTRY	—	KENNY CHESNEY BNA 67976/SMN (18.98/12.98)	Greatest Hits	4
50	46	495	DEF LEPPARD MERCURY 528718/UME (18.98/11.98)	Vault - Greatest Hits 1980-1995	4

Celtic Thunder debuts at No. 10 on Top Internet Albums and No. 1 on Top World Albums with "Take Me Home," joining two of the group's other albums in the tally's top six (Nos. 4 and 6; see chart on page 45). It's only the third act to manage the feat in the list's 19-year history. Daniel O'Donnell was the last to do it on the Jan. 29, 2005, chart. The only other artist to achieve a top-six triple play is Andrea Bocelli.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB RANKING	CERT.
1	NEW	1 WK	#1 DAUGHTRY 19/RCA/RMG ◆	Leave This Town	1	■
2	NEW	1 WK	THE DEAD WEATHER THIRD MAN/WARNER BROS.	Horehound	6	■
3	NEW	1 WK	OWL CITY UNIVERSAL REPUBLIC/UMRG	Ocean Eyes	27	■
4	1	5	MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	The Essential Michael Jackson	—	■
5	7	6	THE BLACK EYED PEAS INTERSCOPE/IGA	The E.N.D.	5	■
6	2	—	MAXWELL COLUMBIA/SONY MUSIC ◆	BLACKsummers'night	2	■
7	NEW	1 WK	BROOKE WHITE JUNE BABY	High Hopes & Heartbreak	50	■
8	9	40	KINGS OF LEON RCA/RMG	Only By The Night	10	■
9	NEW	1 WK	SOUNDTRACK NEW LINE	Harry Potter And The Half-Blood Prince	29	■
10	NEW	1 WK	TWISTA GMG	Category F5	8	■
11	NEW	1 WK	JOE 563/KEOAR	Signature	7	■
12	NEW	1 WK	AUGUST BURNS RED SOLID STATE	Constellations	24	■
13	14	34	LADY GAGA STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE/IGA	The Fame	11	■
14	15	7	DAVE MATTHEWS BAND BAMA RAGS/RCA/RMG ◆	Big Whiskey And The GrooGrux King	25	■
15	17	36	TAYLOR SWIFT BIG MACHINE ◆	Fearless	9	■
16	5	2	SOUNDTRACK WALT DISNEY	Hannah Montana 3	3	■
17	6	10	MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC	Thriller	—	◆
18	4	4	MICHAEL JACKSON MJJ/EPIC/SONY MUSIC	Number Ones	—	■
19	8	3	WILCO NONESUCH/WARNER BROS.	Wilco (The Album)	23	■
20	3	2	ALL TIME LOW HOPELESS	Nothing Personal	26	■
21	10	3	BRAD PAISLEY ARISTA NASHVILLE/SMN	American Saturday Night	12	■
22	19	10	GREEN DAY REPRISE/WARNER BROS.	21st Century Breakdown	21	■
23	21	37	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG ◆	Twilight	37	2
24	NEW	1 WK	SICK PUPPIES RMR/VIRGIN/CAPITOL	Tri-Polar	31	■
25	11	3	ROB THOMAS EMBLEM/ATLANTIC/AG ◆	Cradlesong	17	■

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1 WK	#1 JACKSON 5 MOTOWN 530558/UME	The Ultimate Collection	—	■
2	1	9	MICHAEL JACKSON EPIC/LEGACY 17986*/SONY MUSIC	Thriller	—	◆
3	2	3	MICHAEL JACKSON EPIC/LEGACY 66070*/SONY MUSIC	Off The Wall	—	7
4	16	3	MICHAEL JACKSON EPIC 85250/SONY MUSIC	Greatest Hits: HIStory - Volume 1	—	●
5	3	—	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC	Bad	—	8
6	NEW	1 WK	DAUGHTRY 19/RCA 53744/RMG ◆	Leave This Town	1	■
7	5	—	MICHAEL JACKSON EPIC/LEGACY 94287/SONY MUSIC	The Essential Michael Jackson	—	■
8	4	4	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC	Number Ones	—	■
9	6	3	MICHAEL JACKSON EPIC/LEGACY 66071*/SONY MUSIC	Dangerous	—	7
10	NEW	1 WK	CELTIC THUNDER CELTIC THUNDER 013087/DECCA	Take Me Home	55	■
11	10	—	MICHAEL JACKSON EPIC 69400*	Invincible	—	2
12	7	3	MAXWELL COLUMBIA 89142/SONY MUSIC ◆	BLACKsummers'night	2	■
13	NEW	1 WK	THE DEAD WEATHER THIRD MAN 519785*/WARNER BROS.	Horehound	6	■
14	8	—	MICHAEL JACKSON EPIC 59000*/SONY MUSIC	HIStory: Past, Present And Future Book 1	—	7
15	NEW	1 WK	MICHAEL JACKSON MJJ/EPIC 68000*/SONY MUSIC	Blood On The Dance Floor: HIStory In The Mix	—	■
16	11	3	WILCO NONESUCH 516608*/WARNER BROS.	Wilco (The Album)	23	■
17	RE-ENTRY	—	CAST RECORDING REPRISE 517635/WARNER BROS.	Chess: In Concert	192	■
18	NEW	1 WK	CLUTCH WEATHERMAKER 009	Strange Cousins From The West	38	■
19	13	3	ROB THOMAS EMBLEM/ATLANTIC 517814/AG ◆	Cradlesong	17	■
20	NEW	1 WK	ELVIN BISHOP BLIND PIG 5118	Booty Bumpin'	—	■
21	NEW	1 WK	LA COKA NOSTRA UNCLE HOWIE 125/SUBURBAN NOIZE	Brand You Can Trust	84	■
22	24	2	JACKSON 5 MOTOWN 007718/UME	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	—	●
23	23	10	GREEN DAY REPRISE 517153*/WARNER BROS.	21st Century Breakdown	21	■
24	20	3	LEVON HELM DIRT FARMER/VANGUARD 79861*/WELK	Electric Dirt	88	■
25	21	7	DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG ◆	Big Whiskey And The GrooGrux King	25	■

LALA.COM SONGS

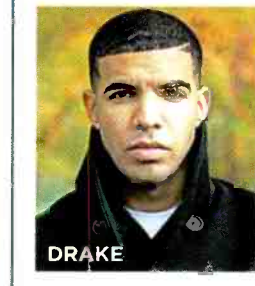
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	THE WEEK'S MOST PURCHASED SONGS VIA LALA - THE DIGITAL MUSIC WEBSITE WITH AN EXTENSIVE CATALOG OF SONGS AVAILABLE TO PLAY, BUY, AND SHARE ONLINE
1	6	2	#1 I GOTTA FEELING 1 WK THE BLACK EYED PEAS (INTERSCOPE)	THE BLACK EYED PEAS (INTERSCOPE)	1
2	23	2	BEST I EVER HAD DRAKE (ASPIRE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	DRAKE (ASPIRE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	2
3	1	2	THRILLER MICHAEL JACKSON (EPIC/LEGACY)	MICHAEL JACKSON (EPIC/LEGACY)	3
4	5	2	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	4
5	—	—	HE COULD BE THE ONE HANNAH MONTANA (WALT DISNEY)	HANNAH MONTANA (WALT DISNEY)	5
6	3	2	BEAT IT MICHAEL JACKSON (EPIC/LEGACY)	MICHAEL JACKSON (EPIC/LEGACY)	6
7	8	2	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	TAYLOR SWIFT (BIG MACHINE)	7
8	2	2	MAN IN THE MIRROR MICHAEL JACKSON (EPIC/LEGACY)	MICHAEL JACKSON (EPIC/LEGACY)	8
9	7	2	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON FEATURING KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	9
10	10	2	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)	NEW BOYZ (ASYLUM/WARNER BROS.)	10
11	4	2	BILLIE JEAN MICHAEL JACKSON (EPIC/LEGACY)	MICHAEL JACKSON (EPIC/LEGACY)	11
12	11	2	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	12
13	—	—	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	13
14	14	2	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	14
15	16	2	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	15

TOP CAST ALBUMS™ FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	184	#1 JERSEY BOYS 46 WKS ORIGINAL BROADWAY CAST RECORDING (RHINO)	ORIGINAL BROADWAY CAST RECORDING (RHINO)
2	3	186	WICKED ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
3	7	—	CHESS: IN CONCERT CAST RECORDING (REPRISE/WARNER BROS.)	CAST RECORDING (REPRISE/WARNER BROS.)
4	—	—	9 TO 5: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (DOLBY)	ORIGINAL BROADWAY CAST RECORDING (DOLBY)
5	4	8	HAIR THE NEW BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)	THE NEW BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
6	2	4	ROCK OF AGES ORIGINAL BROADWAY CAST RECORDING (NEW LINE)	ORIGINAL BROADWAY CAST RECORDING (NEW LINE)
7	8	186	MAMMA MIA! ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)	ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)
8	5	14	NEXT TO NORMAL ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
9	7	—	WEST SIDE STORY THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY CLASSICAL)	THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY CLASSICAL)
10	9	17	SHREK: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
11	—	134	SPRING AWAKENING ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)
12	10	38	BILLY ELLIOT: THE MUSICAL ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)	ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
13	15	70	DISNEY'S THE LITTLE MERMAID ORIGINAL BROADWAY CAST RECORDING (DISNEY BROADWAY/WALT DISNEY)	ORIGINAL BROADWAY CAST RECORDING (DISNEY BROADWAY/WALT DISNEY)
14	12	59	IN THE HEIGHTS ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)	ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)
15	—	172	THE LION KING ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)

.biz For more charts and chart details, go to billboard.biz and billboard.com, refreshed every Thursday.

BETWEEN THE BULLETS LALA CHART DEBUTS



Billboard welcomes the Lala sales chart to its pages, as the list joins the growing ranks of rotating Web-based charts we spotlight, which includes tallies from iLike, AOL and Yahoo. Lala, which has partnered with Billboard to provide music streaming capabilities on the new billboard.com, has a catalog of more than 7 million songs to play, buy and share online. The chart that graces this page ranks the most-purchased songs for the week on Lala; it's led by current Billboard Hot 100 champ "I Gotta Feeling" by the Black Eyed Peas, which rises 6-1. The chart's biggest mover is Drake's "Best I Ever Had," which spikes 23-2.

—Silvio Pietrolungo

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 KNOCK YOU DOWN	KE\$HA HILSON FEAT. KANYE WEST & NE-YO (JOSLEY/ZONE 4/INTERSCOPE)
2	2	11	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	7	6	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
4	4	10	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	8	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	3	20	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
7	5	15	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
8	11	10	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
9	6	20	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
10	9	11	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
11	10	12	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
12	14	13	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
13	12	20	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
14	13	15	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
15	15	20	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
16	16	31	SECOND CHANCE	SHINEDOWN (ATLANTIC)
17	32	9	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
18	20	46	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
19	22	11	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
20	19	33	YOU FOUND ME	THE FRAY (EPIC)
21	17	24	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
22	27	11	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
23	18	26	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
24	23	13	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
25	21	16	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	44	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
27	31	8	WETTER (CALLING YOU DADDY)	THE TWING TINGS (COLUMBIA)
28	33	11	PRETTY WINGS	MAXWELL (COLUMBIA)
29	29	7	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
30	24	15	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
31	40	4	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
32	50	4	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
33	26	18	SIDEWAYS	DIERS BENTLEY (CAPITOL NASHVILLE)
34	39	6	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
35	36	8	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
36	30	28	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
37	34	8	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
38	38	9	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
39	41	7	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
40	49	3	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
41	35	25	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
42	44	9	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
43	28	14	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
44	45	7	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
45	37	26	RIGHT ROUND	FLO RIDA (P.O.E. BOY/ATLANTIC)
46	46	6	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
47	55	4	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
48	47	5	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
49	53	3	TRUST	KEYSCHA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
50	42	16	THEN	BRAD PAISLEY (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	63	2	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
52	58	3	THAT'S NOT MY NAME	THE TWING TINGS (COLUMBIA)
53	60	4	SO FINE	SEAN PAUL (VP/ATLANTIC)
54	52	7	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
55	56	12	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
56	-	1	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
57	57	4	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)
58	64	2	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)
59	54	12	STRANGE	REBA (STARSTRUCK/VALORY)
60	51	10	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
61	43	16	OUT LAST NIGHT	KENNY CHESNEY (BNA)
62	67	3	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
63	61	7	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE)/WRN)
64	71	4	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
65	66	6	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
66	68	6	SMALL TOWN USA	JUSTIN MODRE (VALORY)
67	59	17	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
68	-	1	NEVER SAY NEVER	THE FRAY (EPIC)
69	75	8	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
70	74	3	INDIAN SUMMER	BROOKS & DUNN (ARISTA NASHVILLE)
71	70	5	WILD AT HEART	GLORIANA (EMBLEM REPRISE/WARNER BROS./WRN)
72	73	6	ON THE OCEAN	K'JOON (JUP&UP/DEH TYME/UNIVERSAL REPUBLIC)
73	-	1	21 GUNS	GREEN DAY (REPRISE)
74	-	1	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
75	-	1	IT'S A BUSINESS DOING PLEASURE WITH YOU	TIM MCGRAW (CURB)

1,295 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	6	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
2	4	6	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
3	7	11	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
4	12	12	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
5	5	16	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
6	2	2	HE COULD BE THE ONE	HANNAH MONTANA (WALT DISNEY)	
7	26	7	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECA/DANCE FUELED BY RAMEN/ATLANTIC/RRP)	
8	49	4	HERE WE GO AGAIN	LOMI DEVATO (HOLLYWOOD)	
9	15	14	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	28	23	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
11	11	9	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
12	23	17	KNOCK YOU DOWN	KE\$HA HILSON FEAT. KANYE WEST & NE-YO (JOSLEY/ZONE 4/INTERSCOPE)	
13	27	4	21 GUNS	GREEN DAY (REPRISE)	
14	22	21	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
15	19	13	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
16	14	3	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
17	6	2	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)	
18	29	12	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
19	37	9	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
20	33	30	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
21	3	4	MAN IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)	
22	32	38	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
23	8	4	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)	
24	59	11	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
25	9	16	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	44	16	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
27	36	25	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
28	-	1	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
29	47	5	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
30	43	6	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
31	41	27	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
32	40	20	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
33	16	4	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)	
34	54	5	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
35	70	3	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
36	53	13	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
37	61	6	NEVER SAY NEVER	THE FRAY (EPIC)	
38	60	8	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
39	62	27	THAT'S NOT MY NAME	THE TWING TINGS (COLUMBIA)	
40	13	4	WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)	
41	46	12	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)	
42	66	5	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
43	48	9	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	
44	57	23	RIGHT ROUND	FLO RIDA (P.O.E. BOY/ATLANTIC)	3
45	-	64	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	4
46	-	2	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
47	20	4	SMOOTH CRIMINAL	MICHAEL JACKSON (EPIC/LEGACY)	
48	-	1	COME HOME	ONEREPUBLIC WITH SARA BAREILLES (MOSLEY/INTERSCOPE)	
49	30	3	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
50	18	4	CLBIE OR WHITE	MICHAEL JACKSON (EPIC/LEGACY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	3	I'M IN MIAMI TRICK	LMFAO (PARTY ROCK/INTERSCOPE)	
52	75	15	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
53	72	15	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
54	65	25	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
55	68	16	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
56	71	53	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
57	24	4	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON (EPIC/LEGACY)	
58	25	4	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON (EPIC/LEGACY)	
59	-	3	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)	
60	-	22	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
61	69	7	OUT LAST NIGHT	KENNY CHESNEY (BNA)	
62	-	1	ICE CREAM PAINT JOB	DORROUGH (GENIUS/E1)	
63	-	3	WANTED	JESSIE JAMES (MERCURY/IDJMG)	
64	74	19	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
65	-	20	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
66	73	4	D.O.A. (DEATH OF AUTO-TUNE)	JAY-Z (RDC NATION)	
67	-	10	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
68	-	1	IF IT KILLS ME	JASON MRAZ (ATLANTIC/RRP)	
69	-	42	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
70	-	17	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
71	-	1	YOU DON'T BELONG	DAUGHTRY (19/RCA/RMG)	
72	10	4	WILL YOU BE THERE	MICHAEL JACKSON (M.J./EPIC SOUNDTRAX/EPIC/LEGACY)	
73	-	9	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	
74	35	4	BAD	MICHAEL JACKSON (EPIC/LEGACY)	
75	17	4	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC/LEGACY)	

ALBUM CHARTS

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

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

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

SONG CHARTS

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

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

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

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

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

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

AWARD CERT

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

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 GREATEST GAINER THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	2	39	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
3	3	50	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
4	5	44	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
5	6	26	YOU FOUND ME THE FRAY (EPIC)
6	4	40	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
7	8	39	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
8	9	23	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
9	17	10	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
10	11	28	LIGHT ON DAVID COOK (19/RCA/RMG)
11	14	29	HOT N COLD KATY PERRY (CAPITOL)
12	12	15	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
13	15	13	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
14	10	24	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
15	13	24	JUST GO LIDNEL RICHIE (DEF JAM/IDJMG)
16	16	15	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	18	20	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
18	19	11	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
19	22	6	NO SURPRISE DAUGHTRY (19/RCA/RMG)
20	25	4	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
21	21	7	SECOND CHANCE SHINEDOWN (ATLANTIC)
22	24	9	COME BACK TO ME DAVID COOK (19/RCA/RMG)
23	23	5	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
24	20	9	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)
25	26	18	FINALLY HOME MERCYME (INO/COLUMBIA)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SECOND CHANCE SHINEDOWN (ATLANTIC)
2	2	17	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
3	3	13	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	4	14	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
5	5	11	NO SURPRISE DAUGHTRY (19/RCA/RMG)
6	7	15	COME BACK TO ME DAVID COOK (19/RCA/RMG)
7	6	18	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	8	10	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
9	11	12	GREATEST GAINER USE SOMEBODY KINGS OF LEON (RCA/RMG)
10	10	34	YOU FOUND ME THE FRAY (EPIC)
11	15	6	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
12	16	11	NEVER SAY NEVER THE FRAY (EPIC)
13	12	13	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
14	13	19	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)
15	18	17	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
16	20	5	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
17	19	15	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
18	23	7	21 GUNS GREEN DAY (REPRISE)
19	17	19	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
20	21	20	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)
21	24	10	LIFE IN TECHNICOLOR II COLDOPLAY (CAPITOL)
22	22	12	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
23	27	3	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
24	25	16	STAY SAFELY SUIT (UNIVERSAL MOTOWN)
25	26	12	BOOM BOOM POW THE BLACK EYED PEAS (WILL I.A.M./INTERSCOPE)

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

ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	19	PANIC SWITCH SILVERSN PICKUPS (DANGERBIRD)
3	3	18	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
4	4	9	21 GUNS GREEN DAY (REPRISE)
5	7	15	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
6	5	27	USE SOMEBODY KINGS OF LEON (RCA/RMG)
7	6	42	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
8	8	17	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
9	10	8	NOTION KINGS OF LEON (RCA/RMG)
10	9	20	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
11	11	12	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
12	12	9	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
13	13	4	JARS CHEVELLE (EPIC)
14	17	5	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
15	26	2	GREATEST GAINER IGNORANCE PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
16	14	14	KNOW YOUR ENEMY GREEN DAY (REPRISE)
17	19	44	SECOND CHANCE SHINEDOWN (ATLANTIC)
18	15	48	SEX ON FIRE KINGS OF LEON (RCA/RMG)
19	18	36	KIDS MGMT (COLUMBIA)
20	23	5	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
21	22	5	IT'S ALRIGHT 311 (VOLCANO/JLG)
22	21	11	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
23	24	10	HALF-TRUISM THE OFFSPRING (COLUMBIA)
24	28	8	WISHING WELL THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
25	29	10	CHAMPAGNE CAVO (REPRISE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	13	#1 LIFE IN TECHNICOLOR II COLDOPLAY (CAPITOL)
2	1	14	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
3	2	24	USE SOMEBODY KINGS OF LEON (RCA/RMG)
4	4	9	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
5	5	9	21 GUNS GREEN DAY (REPRISE)
6	6	19	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
7	7	11	OK, IT'S ALRIGHT WITH ME ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
8	8	6	LITTLE BRIBES DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
9	9	13	THE GREAT DEFECTOR BELL X1 (YEP-RO)
10	11	13	DON'T WANNA CRY PETE YORN (COLUMBIA)
11	10	21	AIRSTREAM DRIVER GOMEZ (ATO/RED)
12	12	35	CRACK THE SHUTTERS SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
13	15	4	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT U2 (ISLAND/INTERSCOPE)
14	13	41	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
15	14	7	BE THERE HOWIE DAY (EPIC)
16	16	15	COMPLICATED SHADOWS (2009) ELVIS COSTELLO (HEAR/CMG)
17	20	2	MAYBE INGRID MICHAELSON (CABIN 24/ORIGINAL SIGNAL/UNIVERSAL MOTOWN)
18	19	5	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	17	12	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
20	22	13	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
21	21	5	NEVER SAY NEVER THE FRAY (EPIC)
22	25	9	FLY ONE TIME BEN HARPER AND RELENTLESS (VIRGIN/CAPITOL)
23	23	17	MORE TYRONE WELLS (UNIVERSAL REPUBLIC)
24	28	9	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
25	24	9	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)

Kings of Leon's odyssey of a crossover from rock radio reaches a new milestone. "Use Somebody" reaches the top 10 (11-9) on Adult Top 40 with Greatest Gainer honors and ascends to the top 20 on Mainstream Top 40 (23-19). The song marks the first entry on each chart for the quartet. "Use Somebody" spent three weeks atop Alternative beginning in April. It bounds 21-11 on the Billboard Hot 100 in its 25th week. The band's fourth studio album, "Only by the Night," rises 14-10 as the Greatest Gainer on the Billboard 200 in its 43rd week. It has sold 959,000 copies, according to Nielsen SoundScan. Kings of Leon first drew chart ink on the Sept. 6, 2003, Heat-seekers Albums chart when their debut set, "Youth & Young Manhood," launched atop the tally.



Ingrid Michaelson previews her second album, "Everyone," due Aug. 25, with "Maybe," which climbs 20-17 on Triple A in its second week. The New York-based singer/songwriter arrived last year with the No. 2 Triple A and No. 37 Billboard Hot 100 hit "The Way I Am."



MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ROCK SONGS, and TRIPLE A are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS, 2005-2009, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	4	20	#1 PEOPLE ARE CRAZY <small>C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)</small>	Billy Currington Mercury		1
2	5	6		ALRIGHT <small>FROGERS (D. RUCKER, F. RODGERS)</small>	Darius Rucker Capitol Nashville		2
3	1	3		I RUN TO YOU <small>V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, L. DOUGLAS)</small>	Lady Antebellum Capitol Nashville		1
4	6	7		YOU BELONG WITH ME <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)</small>	Taylor Swift Big Machine		4
5	3	2		WHATEVER IT IS <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band Home Grown/Atlantic Big Picture		2
6	4	1		SIDEWAYS <small>B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)</small>	Dierks Bentley Capitol Nashville		1
7	7	10		SUMMER NIGHTS <small>D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)</small>	Rascal Flatts Lyric Street		7
8	9	12		BOOTS ON <small>M. WRIGHT, C. AUDREY, III (R. HOUSER, B. KINNEY)</small>	Randy Houser Universal South		8
9	10	15		LIVING FOR THE NIGHT <small>T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)</small>	George Strait MCA Nashville		9
10	13	17		BIG GREEN TRACTOR <small>M. KNOX (J. COLLINS, D. L. MURPHY)</small>	Jason Aldean Broken Bow		10
11	12	14		BEST DAYS OF YOUR LIFE <small>C. LINDSEY (K. PICKLER, T. SWIFT)</small>	Kellie Pickler 19 BNA		11
12	11	13		STRANGE <small>M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)</small>	Reba Starstruck Valory		11
13	14	16		I'LL JUST HOLD ON <small>S. HENDRICKS (B. HAYSLIP, D. LSEN, B. SIMPSON)</small>	Blake Shelton Warner Bros./WRN		13
14	15	19		BAREFOOT AND CRAZY <small>J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)</small>	Jack Ingram Big Machine		14
15	18	20		SMALL TOWN USA <small>J. STOVER (H. D. MAHER, J. S. STOVER, J. MOORE)</small>	Justin Moore Valory		15
16	19	21		INDIAN SUMMER <small>K. BROOKS, R. OUNN (K. BROOKS, R. DUNN, B. DIPIERO)</small>	Brooks & Dunn Arista Nashville		16
17	21	23	25	AIR POWER SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. O'DONNELL)</small>	Darryl Worley Stroudavarious		17
18	20	22		LOVE YOUR LOVE THE MOST <small>J. JOYCE (E. CHURCH, M. PHEENEY)</small>	Eric Church Capitol Nashville		18
19	23	35	3	AIR POWER IT'S A BUSINESS DOING PLEASURE WITH YOU <small>B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KROEGER)</small>	Tim McGraw Curb		19
20	27	38	3	GREATEST GAINER AMERICAN RIDE <small>T. KEITH (J. WEST, D. PAHANISH)</small>	Toby Keith Show Dog Nashville		20
21	28	41		WELCOME TO THE FUTURE <small>F. ROGERS (B. PAISLEY, C. DUBOIS)</small>	Brad Paisley Arista Nashville		21
22	22	24		RUNAWAY <small>J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)</small>	Love And Theft Cardwood		22
23	24	25		GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young RCA		23
24	25	27		15 MINUTES <small>T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)</small>	Rodney Atkins Curb		24
25	30	52		ONLY YOU CAN LOVE ME THIS WAY <small>D. HUFF, K. URBAN (S. MCEWAN, J. REID)</small>	Keith Urban Capitol Nashville		25



Darryl Worley leaps the Airpower hurdle to achieve his best rank in four years (21-17) and his highest perch since "If Something Should Happen" peaked at No. 9 in June 2005 (see *Happening Now*, page 30).



Up 3.5 million impressions in its third chart week, Toby Keith's "American Ride" claims the Greatest Gainer honor. Spins were detected at 106 of the 121 stations monitored for the chart, a net gain of 28 stations.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	26	21	THE CLIMB <small>J. SHANKS (J. ALEXANDER, J. MABE)</small>	Miley Cyrus Walt Disney/Hollywood Lyric Street		25
27	33	43		JOEY <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)</small>	Sugarland Mercury		27
28	32	30		RED LIGHT <small>F. LIDDELL, V. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)</small>	David Nail MCA Nashville		28
29	29	28		BELIEVERS <small>B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)</small>	Joe Nichols Universal South		28
30	31	29		WHAT I M FOR <small>D. HUFF (M. BEESON, A. SHAMBLIN)</small>	Pat Green BNA		28
31	34	32		BONFIRE <small>P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. RODGERS)</small>	Craig Morgan BNA		31
32	35	31		ALL I ASK FOR ANYMORE <small>F. RODGERS (J. BEATHARD, T. JAMES)</small>	Trace Adkins Capitol Nashville		30
33	36	36		FIGHT LIKE A GIRL <small>C. HOWARD (K. SHEPARD, O. KOSMINSON, B. REGAN)</small>	Bomshel Curb		30
34	37	33		DO I <small>J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)</small>	Luke Bryan Capitol Nashville		33
35	39	37		I WANT MY LIFE BACK <small>M. A. MILLEF, D. OLIVER (F. J. MYERS, A. SMITH)</small>	Bucky Covington Lyric Street		32
36	41	39		I JUST CALL YOU MINE <small>D. HUFF, M. MCGRIDE (J. CATES, T. LACY, D. MATKOSKY)</small>	Martina McBride RCA		36
37	38	34		BOY LIKE ME <small>J. FLOWERS (J. FLOWERS)</small>	Jessica Harp Warner Bros./WRN		30
38	40	44		ROCKIN' THE BEER GUT <small>T. KEITH (BLTTER)</small>	Trailer Choir Show Dog Nashville		38
39	42	40		SINCE YOU BROUGHT IT UP <small>J. OTTO, P. W. JRLEY (J. OTTO, D. BERG, R. RUTHERFORD)</small>	James Otto Warner Bros./WRN		37
40	47	49		TOES <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)</small>	Zac Brown Band Home Grown/Atlantic Big Picture		40
41	44	42		DEAD FLOWERS <small>F. LIDDELL, M. WRUCKE (M. LAMBERT)</small>	Miranda Lambert Columbia		37
42	43	45		LONG LINE OF LOSERS <small>B. CHANCEY (K. FOWLER, K. TRIBBLE)</small>	Montgomery Gentry Columbia		41
43	45	46		EIGHT SECOND RIDE <small>J. RITCHIE, J. OWEN, E. DURRANCE)</small>	Jake Owen RCA		43
44	48	50		TODAY <small>M. WRIGHT, E. ALLAN (B. LONG, T. L. JAMES)</small>	Gary Allan MCA Nashville		44
45	49	48		HENRY CARTWRIGHT'S PRODUCE STAND <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)</small>	Trent Tomlinson Cardwood		45
46	46	47		ADDRESS IN THE STARS <small>C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)</small>	Caitlin & Will Columbia		42
47	50	56		HURRY HOME <small>D. GEMMAN (Z. WILLIAMS)</small>	Jason Michael Carroll Arista Nashville		47
48	56	-		RADIO WAVES <small>M. WRUCKE (B. SANDERS, M. ELI)</small>	Eli Young Band Republic/Universal South		48
49	55	58		MOO LA MOO <small>S. AZAR, J. NEBANK (S. AZAR, A. J. MASTERS, J. FEMIND)</small>	Steve Azar Ride		49
50	58	57		OUTSIDE MY WINDOW <small>S. BUXTON, S. BUXTON, V. SHAW, M. J. HUOSON, G. BURR)</small>	Sarah Buxton Lyric Street		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	36	#1 TAYLOR SWIFT <small>19 WKS. BIG MACHINE 0200 (18.98)</small>	Fearless		1
2	1	1		BRAD PAISLEY <small>ARISTA NASHVILLE 47352/SMN (18.98)</small>	American Saturday Night		1
3	3	3	13	SOUNDTRACK <small>WALT DISNEY 003101 (18.98)</small>	Hannah Montana: The Movie		1
4	4	4	35	GREATEST GAINER ZAC BROWN BAND <small>104 WKS. PICTURE HOME/CPM/KOLANTIC/S/88316 (13.98)</small>	The Foundation		2
5	5	5	15	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open		2
6	6	7	41	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live		1
7	7	6	8	KENNY CHESNEY <small>BNA 49530/SMN (18.98)</small>	Greatest Hits II		1
8	9	9	16	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum		1
9	8	8	16	RASCAL FLATTS <small>LYRIC STREET 002604 (18.98)</small>	Unstoppable		1
10	10	10	48	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything		2
11	11	12	143	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98)</small>	Taylor Swift		3
12	12	11	13	SUGARLAND <small>MERCURY 011273*/UMGN (13.98)</small>	Love On The Inside		1
13	13	13	16	KEITH URBAN <small>CAPITOL NASHVILLE 35751* (18.98)</small>	Defying Gravity		1
14	15	15	10	JAMEY JOHNSON <small>MERCURY 011237*/UMGN (13.98)</small>	That Lonesome Song		6
15	14	14	72	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (18.98)</small>	Good Time		1
16	17	17	40	KELLIE PICKLER <small>19 BNA 22811/SMN (18.98)</small>	Kellie Pickler		1
17	16	16	11	CARRIE UNDERWOOD <small>19 ARISTA NASHVILLE 11221/SMN (18.98)</small>	Carnival Ride		2
18	18	19	10	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour		1
19	19	21	38	RASCAL FLATTS <small>LYRIC STREET 002764 (13.98)</small>	Greatest Hits Volume 1		2
20	21	20	11	ERIC CHURCH <small>CAPITOL NASHVILLE 20810* (12.98)</small>	Carolina		4
21	23	23	25	RANDY HOUSER <small>UNIVERSAL SOUTH 011999 (10.98)</small>	Anything Goes		21
22	20	18	1	HANK WILLIAMS JR. <small>CURB 79149 (18.98)</small>	127 Rose Avenue		7
23	22	22	24	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire		1
24	25	28	14	COLT FORD <small>AVERAGE JONES 1001 (16.98)</small>	Ride Through The Country		24
25	24	25	63	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	24	11	MONTGOMERY GENTRY <small>CRACKER BARREL 49446/SMN (11.98)</small>	For Our Heroes		5
27	34	33	11	MARTINA MCBRIDE <small>RCA 34190/SMN (17.98)</small>	Shine		1
28	32	27	3	TANYA TUCKER <small>SAGUARO ROAD 24553 (17.98)</small>	My Turn		27
29	30	31	16	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun		1
30	27	29	14	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition		1
31	28	30	24	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy		1
32	29	26	11	RODNEY CARRINGTON <small>CAPITOL NASHVILLE 06288 (18.98)</small>	El Nino Loco		19
33	35	37	11	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/UMGN/MCA/SMN (18.98)</small>	NOW That's What I Call Country		1
34	31	34	16	BLAKE SHELTON <small>WARNER BROS. 51291/WRN (18.98)</small>	Startin' Fires		7
35	33	32	11	RANDY TRAVIS <small>WARNER BROS. 518189/WRN (18.98)</small>	I Told You So: The Ultimate Hits Of Randy Travis		3
36	36	35	11	RODNEY ATKINS <small>CURB 79132 (18.98)</small>	It's America		3
37	39	39	11	ELI YOUNG BAND <small>REPUBLIC 011794/UNIVERSAL SOUTH (10.98)</small>	Jet Black & Jealous		5
38	38	36	10	JOEY + RORY <small>VANGUARD SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song		10
39	40	40	10	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits/Every Mile A Memory 2003-2008		2
40	37	38	11	STEVE EARLE <small>NEW WEST 6164* (17.98)</small>	Townes		6
41	42	42	10	MONTGOMERY GENTRY <small>COLUMBIA 22817/SMN (18.98)</small>	Back When I Knew It All		3
42	41	41	11	JASON MICHAEL CARROLL <small>ARISTA NASHVILLE 26910/SMN (12.98)</small>	Growing Up Is Getting Old		7
43	46	55	11	TRAILER CHOIR <small>SHOW DOG NASHVILLE 025 (7.98)</small>	Off The Hillbilly Hook (EP)		43
44	44	48	11	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It		2
45	45	46	11	TIM MCGRAW <small>CURB 79118 (11.98)</small>	Greatest Hits 3		1
46	43	43	10	TRACY LAWRENCE <small>ROCKY COMFORT 10194 (14.98)</small>	The Rock		20
47	48	47	11	RON WHITE <small>CAPITOL NASHVILLE 98425 (18.98)</small>	Behavioral Problems		13
48	49	50	11	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten		7
49	47	45	11	DARRYL WORLEY <small>STROUDAVARIOUS 01002 (13.98)</small>	Sounds Like Life		26
50	50	53	11	CRAIG MORGAN <small>BROKEN BOW 7737 (12.98)</small>	Greatest Hits		16

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	22	10	#1 STEVE MARTIN <small>10 WKS. 40 SHARE 610647/ROUNDER</small>	The Crow: New Songs For The Five-String Banjo		1
2	2	5	10	RHONDA VINCENT <small>ROUNDER 610623</small>	Destination Life		1
3	4	38	10	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53859/MADACY</small>	Ultimate Bluegrass		1
4	5	43	10	OLD CROW MEDICINE SHOW <small>NETTWERK 30812*</small>	Tennessee Pusher		1
5	3	5	10	SARAH JAROSZ <small>SUGAR HILL 4048/WELK</small>	Song Up In Her Head		1
6	6	8	10	MICHAEL MARTIN MURPHEY <small>RURAL RHYTHM 1044</small>	Buckaroo Blue Grass		1
7	15	15	10	DAILEY & VINCENT <small>ROUNDER 610617</small>	Brothers From Different Mothers		1
8	13	34	10	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 54103/MADACY</small>	Best Of Bluegrass		1
9	NEW	11	10	BRYAN SUTTON <small>SUGAR HILL 4040/WELK</small>	Bryan Sutton And Friends: Almost Live		1
10	8	11	10	THE DEVIL MAKES THREE <small>MILAN 36426*</small>	Do Wrong Right		1

BETWEEN THE BULLETS

HEAVY ROTATION



The No. 1 chum continues on Hot Country Songs, as Billy Currington lands his third No. 1 with "People Are Crazy" (2-1), the 20th chart-topper of 2009. That's seven more than the same period last year and the most at this point in any year since

the chart converted to Nielsen BDS data in 1990. Currington's first No. 1, "Must Be Doin' Somethin' Right," reigned for two weeks in December 2005; "Good Directions" spent three weeks at No. 1 in May/June 2007. That gap is the longest for any artist since Jason Aldean went three years between "Why" in May 2006 and "She's Country," which led the May 16 chart. —Wade Jessen

HOT COUNTRY SONGS: 121 country stations are electronically monitored

TOP R&B/HIP-HOP ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 MAXWELL BLACKSUMMERS/NIGHT COLUMBIA 89142/SONY MUSIC
2	NEW	1	HOT SHOT DEBUT JOE SIGNATURE 563 00005/KEDAR
3	NEW	1	TWISTA CATEGORY F5 GMG 96412
4	3	1	JEREMIH JEREMIH MICK SCHULTZ/DEF JAM 013095*/IDJMG
5	3	1	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887*/IGA
6	3	1	VARIOUS ARTISTS NOW 31 EM/UNIVERSAL/ZOMBA 28617/SONY MUSIC
7	5	9	EMINEM RELAPSE WEB'SHADOW/AFTERMATH/INTERSCOPE 012863*/IGA
8	6	1	GINUWINE A MANS THOUGHTS NOTIFI/ASYLUM 519147/WARNER BROS.
9	6	1	CHRISSETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG
10	16	36	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
11	NEW	1	CHICO DEBARGE ADDICTION REALITY 00004/KEDAR
12	14	31	ANTHONY HAMILTON THE POINT OF IT ALL MISTERS MUSIC/SO SO DEF 23387/JLG
13	4	18	KERI HILSON IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/IGA
14	NEW	1	KRIZZ KALIKO GENIUS STRANGE 57/RBC
15	11	31	JAMIE FOXX INTUITION J 41294/RMG
16	4	39	MARY MARY THE SOUND MY BLOCK COLUMBIA 28087*/SONY MUSIC
17	18	22	CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
18	10	5	LAURA IZIBOR LET THE TRUTH BE TOLD ATLANTIC 512240/AG
19	12	3	ACE HOOD RUTHLESS WE THE BEST/DEF JAM 013066*/IDJMG
20	19	14	RICK ROSS DEEPER THAN RAP MAYBACH/SUPAN-SLIDE/DEF JAM 012772*/IDJMG
21	6	6	PLEASURE P THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG
22	5	3	GREATEST GAINER MICHAEL JACKSON GOLD MOTOWN 011431/UME
23	9	3	MAINO IF TOMORROW COMES... HUSTLE HARD/ATLANTIC 512968/AG
24	31	1	KEYSHIA COLE A DIFFERENT ME IMANI/GEFFEN 012395/IGA
25	34	46	PAGE SETTER SOLANGE SOLANGE A THE WALKER ST DREAMS MUSIC WORLD/DEF JAM 017850/IGA
26	22	9	BUSTA RHYMES BACK ON MY B.S. UNIVERSAL MOTOWN 012387*/UMRG
27	13	13	THE-DREAM LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG
28	15	1	WILL DOWNING CLASSIQUE PEAK 31278/CONCORD
29	4	1	MOS DEF THE ECSTATIC DOWNTOWN 70055*
30	20	1	TEENA MARIE CONGO SQUARE STAX 31320/CONCORD
31	27	15	JADAKISS THE LAST KISS RUFF RIDERS/D-BLOCK/ROCA-A-FELLA/DEF JAM 012391*/IDJMG
32	9	1	METHOD MAN & REDMAN BLACKOUT 2 WU-TANG/DEF JAM 012400*/IDJMG
33	59	1	LIL WAYNE THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
34	44	1	RAPHAEL SAADIO THE WAY I SEE IT COLUMBIA 08585*/SONY MUSIC
35	31	31	SOULJA BOY TELL'EM ISOUJLA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/AGA
36	2	1	THE ALCHEMIST CHEMICAL WARFARE ALC 4220/E1
37	1	1	GUCCI MANE MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY
38	43	1	T.I. PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG
39	44	1	CAM'RON CRIME PAYS DIPLOMATIC MAN 518073/ASYLUM
40	7	1	YOUNG JEEZY THE RECEPTION CTE/DEF JAM 011536*/IDJMG
41	4	1	AL B. SURE! HONEY I'M HOME HIDDEN BEACH 00092
42	29	23	INDIA.ARIE TESTIMONY VOL. 2 LOVE & POLITICS SOULBRIA/UNIVERSAL REPUBLIC 012570/UMRG
43	NEW	1	LA COKA NOSTRA BRAND YOU CAN TRUST UNCLE HOWE 125/SUBURBAN NOIZE
44	NEW	1	YUKMOUTH THE WEST COAST DON SMOKE-A-LOT 51/RBC
45	36	33	MUSIQ SOULCHILD ONMYRADIO ATLANTIC 512335/AG
46	37	1	JENNIFER HUDSON JENNIFER HUDSON ARISTA 06303/RMG
47	43	13	JAZMINE SULLIVAN FEARLESS J 32713/RMG
48	35	5	BEYONCE ANDY AND BEYONCE VIDEO COLLECTION & SONGS MIXES EP MUSIC WORLD/COLUMBIA 5349/SONY MUSIC
49	47	16	SEAL SOUL 143 515868/WARNER BROS.
50	32	3	WU-TANG CHAMBER MUSIC WU-TANG 4215/E1

Charlie Wilson claims back-to-back top 10s, and his fifth overall, on Adult R&B as "Can't Live Without You" cruises 11-9. The singer's previous listing, "There Goes My Baby," currently No. 7, darted to No. 1 in March and spent nine nonconsecutive weeks atop the chart.



MAINSTREAM R&B/HIP-HOP			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	12	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	1	1	EGO BEYONCE (MUSIC WORLD/COLUMBIA)
4	4	12	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)
5	5	14	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)
6	6	1	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)
7	9	1	TRUST KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
8	4	17	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
9	10	6	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
10	10	6	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
11	15	8	PRETTY WINGS MAXWELL (COLUMBIA)
12	13	7	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
13	11	18	ALWAYS STRAPPED BIDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
14	18	1	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)
15	1	1	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
16	25	3	G6 SUCCESSFUL DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
17	22	4	OBSESSED MARIAH CAREY (ISLAND/IDJMG)
18	12	1	DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)
19	17	1	SWAG SURFIN' F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)
20	14	1	NOT ANYMORE LETOYA (CAPITOL)
21	1	1	GOD IN ME MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
22	10	1	PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
23	15	1	IMMA PUT IT ON HER DAY26 FEAT. P. DIDDY & YUNG J.C. (BAD BOY/ATLANTIC)
24	28	2	UNDER PLEASURE P (ATLANTIC)
25	27	4	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
26	6	1	WHO'S REAL JADAKISS FEAT. SWIZZ BEATZ & Q.U. DA JUICEMAN (RUFF RIDERS/D-BLOCK/DEF JAM/IDJMG)
27	24	19	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAR (FOLD GROUNDS/JRMG)
28	29	4	5 STAR YO GOTTI (POLD GROUNDS/JRMG)
29	11	6	DANCIN ON ME WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
30	32	3	D.O.A. (DEATH OF AUTO-TUNE) JAY-Z (ROC NATION)
31	1	1	TRICK'N MULLAGE (FROM THE GROUND UP/JIVE/JLG)
32	34	2	JUST A KISS MISHON (DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)
33	3	1	WHY R U AMERIE (DEF JAM/IDJMG)
34	37	2	MAKE HER SAY KID CUDI FEAT. KANYE WEST & COMMON (DREAM ONV.G.O.O.D./UNIVERSAL MOTOWN)
35	33	1	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
36	31	18	DAY 'N' NITE KID CUDI (DREAM ONV.G.O.O.D./UNIVERSAL MOTOWN)
37	40	3	CHAMPION ACE HOOD FEAT. JAZMINE SULLIVAN & RICK ROSS (WE THE BEST/DEF JAM/IDJMG)
38	38	1	BOOTY DEW GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
39	RE-ENTRY	1	EPIPHANY (I'M LEAVING) CHRISSETTE MICHELE (DEF JAM/IDJMG)
40	NEW	1	SUNSHINE PHYLLISIA FEAT. NE-YO & FLO RIDA (SOBE)

BETWEEN THE BULLETS

KUDOS FOR KEDAR



Joe collects his seventh consecutive top five debut on Top R&B/Hip-Hop Albums and second straight No. 1 on Top Independent Albums with his eighth studio release, "Signature." With Maxwell holding steady at No. 1 on the former chart, Joe snags the Hot Shot Debut at No. 2 less than a year after his last album, "Joe Thomas, New Man," launched at No. 3 in October. That set reigned for one week on Top Independent Albums. "Signature" enters at No. 8 for his fourth top 10 on the Billboard 200 with 45,000 copies sold.

Chico Debarge, Joe's Kedar labelmate, has his first entry in six years as "Addiction" bows at No. 11 on Top R&B/Hip-Hop Albums. He last charted in 2003 with "Free," spending five weeks on the list after bowing at No. 83. "Oh No," the new album's first single, lifts 76-61 on Top R&B/Hip-Hop Songs and re-enters the Adult R&B chart at No. 24.

—Raphael George

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

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 PRETTY WINGS MAXWELL (COLUMBIA)
2	2	22	ON THE OCEAN K'JON (UPS&UP/DEH TYME/UNIVERSAL REPUBLIC)
3	17	1	THE POINT OF IT ALL ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)
4	5	22	NEVER GIVE YOU UP RAPHAEL SAADIO FEAT. STEVIE WONDER & CJ (COLUMBIA)
5	11	1	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
6	28	1	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)
7	10	1	THERE GOES MY BABY CHARLIE WILSON (P MUSIC/JIVE/JLG)
8	40	1	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)
9	11	1	CAN'T LIVE WITHOUT YOU CHARLIE WILSON (P MUSIC/JIVE/JLG)
10	23	1	EPIPHANY (I'M LEAVING) CHRISSETTE MICHELE (DEF JAM/IDJMG)
11	9	34	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)
12	16	5	GREATEST GAINER BAD HABITS MAXWELL (COLUMBIA)
13	14	15	CAN'T LAST A DAY TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)
14	13	9	IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN (J/RMG)
15	25	1	SAILING AVANT (CAPITOL)
16	9	9	BLAME IT ON ME CHRISSETTE MICHELE (DEF JAM/IDJMG)
17	15	19	TOGETHER RUBEN STUDDARD (19/HICKORY/RED)
18	19	9	GIVE IT TO ME RIGHT MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
19	20	14	MAJIC JOE (563/KEDAR)
20	17	19	THE BEST PART OF THE DAY URBAN MYSTIC (SOBE)
21	15	1	I DON'T NEED IT JAMIE FOXX FEAT. TIMBALAND (J/RMG)
22	7	7	GIVING MYSELF JENNIFER HUDSON (ARISTA/RMG)
23	10	10	I LOVE IT (PAPI AYE AYE AYE) AL B. SURE! (HIDDEN BEACH)
24	RE-ENTRY	1	OH NO CHICO DEBARGE (563/KEDAR)
25	26	1	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)

HOT RAP SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	2	14	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	1	1	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)
4	4	11	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)
5	16	1	ALWAYS STRAPPED BIDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
6	11	4	G6 SUCCESSFUL DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	7	14	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)
8	10	6	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
9	5	20	BOOM BOOM POW THE BLACK EYED PEAS (WILL I.AM/INTERSCOPE)
10	8	20	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
11	1	1	HOTEL ROOM SERVICE PITBULL (MR. 305/POLLO GROUNDS/JRMG)
12	9	15	SWAG SURFIN' F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)
13	1	1	SO FINE SEAN PAUL (VP/ATLANTIC)
14	1	1	ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
15	1	1	D.O.A. (DEATH OF AUTO-TUNE) JAY-Z (ROC NATION)
16	14	1	PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
17	1	1	MAKE HER SAY KID CUDI FEAT. KANYE WEST & COMMON (DREAM ONV.G.O.O.D./UNIVERSAL MOTOWN)
18	18	32	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
19	1	1	WHO'S REAL JADAKISS FEAT. SWIZZ BEATZ & Q.U. DA JUICEMAN (RUFF RIDERS/D-BLOCK/DEF JAM/IDJMG)
20	15	8	DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)
21	17	19	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
22	21	26	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
23	25	2	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
24	12	1	DANCIN ON ME WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
25	23	16	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. B2 MAINSTREAM R&B

HOT DANCE CLUB SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: LOVE ETC. by PET SHOP BOYS.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: ARMAGEDDON by JESSICA JARRELL.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: LADY GAGA.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: LET THE FEELINGS GO by ANNAGRACE ROBBINS.

TOP TRADITIONAL JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: MICHAEL BUBLE.

TOP TRADITIONAL CLASSICAL ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: STILE ANTICO.

TOP CONTEMPORARY JAZZ ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: CHRIS BOTTI.

TOP CLASSICAL CROSSOVER ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: DAVID GARRETT.

SMOOTH JAZZ SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: MOVE ON UP by RICHARD ELLIOT.

TOP WORLD ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL. Top entry: CELTIC THUNDER.

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

HOT LATIN SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	5	11	#1 GREATEST GAINER ABUSADORA WISIN & YANDEL (WY/MACHETE)
2	3	20	YA ES MUY TARDE LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	2	13	LO INTENTAMOS ESPINOZA PAZ (ASL)
4	1	15	CAUSA Y EFECTO PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
5	3	3	EL AMOR TITO "EL BAMBINO" (SIENTE)
6	1	2	LOBA SHAKIRA (EPIC/SONY MUSIC LATIN)
7	2	2	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
8	11	11	QUIEN ES USTED? SERGIO VEGA (DISA)
9	26	26	AQUI ESTOY YO LUIS FONSI (UNIVERSAL MUSIC LATINO)
10	8	12	COMPRENDEME GERMAN MONTERO (FONOVISA/MUSIVISA)
11	13	7	SUFRE LOS DAREYES DE LA SIERRA (DISA)
12	22	10	CAMINARE INTOCABLE (EMI TELEVISION)
13	12	13	COMO UN TATUAJE K-PAZ DE LA SIERRA (DISA/EDIMONSA)
14	14	37	TE PRESUMO BANDA EL RECODO (FONOVISA)
15	10	13	EL CULPABLE SOY YO CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
16	18	12	YO NO SE MANANA LUIS ENRIQUE (TOP STOP)
17	11	19	EL KATCH EL COMPA CHUY (SONY MUSIC LATIN)
18	15	18	FUE SU AMOR ALACRANES MUSICAL (AGUILA/FONOVISA)
19	1	1	LOCO POR TI LOS TEMERARIOS (FONOVISA)
20	20	37	POR UN SEGUNDO AVENTURA (PREMIUM LATIN)
21	19	13	ALL UP 2 YOU AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
22	21	18	QUE TENGO QUE HACER DADDY YANKEE (EL CARTEL)
23	25	12	NO ME DEJES DE AMAR LA APUESTA (SERCA)
24	23	11	SEXY ROBOTICA DON OMAR (MACHETE)
25	5	5	ME GUSTA ME GUSTA LOS BUTHIES DE CULACAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATINO)
26	NOT SHOT DEBUT		TE IRA MEJOR SIN MI JOAN SEBASTIAN (MUSART/BALBOA)
27	26	10	SE NOS MURIO EL AMOR EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
28	14	9	TU CAMISA PUESTA JENNI RIVERA (FONOVISA)
29	30	6	TE AMO TANTO FLEX (EMI TELEVISION)
30	31	5	NECESITO DE TI VICENTE FERNANDEZ (SONY MUSIC LATIN)
31	29	16	OJOS QUE NO VEN ALEXIS & FIDO (SONY MUSIC LATIN)
32	NEW		Y AHORA QUE? LOS RIELEROS DEL NORTE (FONOVISA)
33	27	8	EL BALEADO LARRY HERNANDEZ (FONOVISA/MUSIVISA)
34	38	4	TU NO VALES LA PENA CUISILLOS (MUSART/BALBOA)
35	41	6	EL LATIDO DE MI CORAZON TATI (786/ROYAL)
36	42	2	RECUERDAME LA QUINTA ESTACION (SONY MUSIC LATIN)
37	32	6	ERES CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
38	33	10	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
39	35	18	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
40	37	3	MAR ADENTRO TOMMY TORRES (WARNER LATINA)
41	50	5	TOCANDO FONDO RICARDO ARJONA (WARNER LATINA)
42	36	6	NADA QUE ME RECUERDE A TI MARCO ANTONIO SOLIS (FONOVISA)
43	NEW		MANOS AL AIRE NELLY FURTADO (UNIVERSAL MUSIC LATINO)
44	NEW		TE LAVASTE LA CARA, EL MONO NO BANDA MACHOS (SONY MUSIC LATIN)
45	45	2	TE VES FATAL EL TRONO DE MEXICO (FONOVISA)
46	44	6	ME HACES FALTA LOS CUATES DE SINALOA (SONY MUSIC LATIN)
47	NEW		I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
48	40	5	PROPIEDAD PRIVADA LOS TUCANES DE TIJUANA (FONOVISA)
49	49	9	UNA VEZ MAS OLIVER OCHOA (SONY MUSIC LATIN)
50	46	1	SI TE LLAME EL CHAPO DE SINALOA (DISA)

Conjunto Primavera's "La Historia De Los Exitos" bows at No. 8 on Regional Mexican Albums. It's the band's 16th top 10 debut on the chart. The only acts with more top 10 entries are Los Tigres Del Norte (30), Vicente Fernández (26), Los Temerarios (22) and Los Tucanes De Tijuana (21).



TOP LATIN ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	6	#1 AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	2	2	VICENTE FERNANDEZ NECESITO DE TI SONY MUSIC LATIN 53282
3	3	8	WISIN & YANDEL LA REVOLUCION WY/MACHETE 012967/UMLE +
4	6	19	GREATEST GAINER TITO "EL BAMBINO" EL PATRON SIENTE 653883/UMLE
5	4	4	TIERRA CALI SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE
6	5	4	PAULINA RUBIO GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE +
7	9	9	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
8	8	36	EL TRONO DE MEXICO ALMAS GEMELAS FONOVISA 353804/UMLE
9	7	4	ALICIA VILLARREAL LA JEFA FONOVISA 354073/UMLE +
10	NOT SHOT DEBUT		VARIOUS ARTISTS SUPER 1'S MEGA HITS MACHETE 013149/UMLE
11	23	47	LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE +
12	11	5	EL TRONO DE MEXICO DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE +
13	16	16	LARRY HERNANDEZ 16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE
14	13	12	DON OMAR IDON MACHETE 012867/UMLE
15	NEW		CONJUNTO PRIMAVERA LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
16	12	4	LOS TIGRES DEL NORTE LEYENDA Y TRADICION LAS GRANDES MORTIDAS DE LOS BOLES DEL PUEBLO FONOVISA 354109/UMLE
17	16	1	ESPINOZA PAZ EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
18	14	17	MARISELA 20 EXITOS INMORTALES IM 6614
19	15	1	EL COMPA CHUY EL NIÑO DE ORO GYPSY 37208/SONY MUSIC LATIN
20	18	49	DADDY YANKEE TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE
21	9	9	LUIS ENRIQUE CICLOS TOP STOP 8910 +
22	24	2	BANDA EL RECODO LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE
23	22	4	HUICHOL MUSICAL QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE
24	54	18	PACE SETTER LA QUINTA ESTACION SIN FRENDOS SONY MUSIC LATIN 44947
25	21	2	VARIOUS ARTISTS LA HISTORIA DE LOS EXITOS CORRIDOS PESADOS FONOVISA 354066/UMLE
26	20	6	VARIOUS ARTISTS SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE
27	42	42	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
28	NEW		BEBE Y.EMI TELEVISION 65811
29	64	35	RICARDO ARJONA 5TO PISO WARNER LATINA 516669
30	28	17	LA ARROLLADORA BANDA EL LIMON MAS ADELANTE DISA 724160/UMLE
31	30	41	MARCO ANTONIO SOLIS NO MOLESTAR FONOVISA 353748/UMLE +
32	19	3	TEMPO FREE TEMPO FREE TEMPO 80100/SONY MUSIC LATIN +
33	NEW		SIGGNO EN LA RADIO FREDDIE 3040
34	31	8	HECTOR ACOSTA SIMPLEMENTE EL TORITO D.A.M. VENEMUSIC/UNIVERSAL MUSIC LATINO 653881/UMLE
35	27	8	LOS DAREYES DE LA SIERRA UNA COPA MAS DISA 724175/UMLE
36	37	64	MANA ARDE EL CIELO WARNER LATINA 481788 +
37	34	12	EL GUERO Y SU BANDA CENTENARIO SE NOS MURIO EL AMOR A.R.C. 3397
38	26	3	CRUZ MARTINEZ PRESENTA LOS SUPER REYES CUMBIA CON SOUL WARNER LATINA 519949
39	29	10	VARIOUS ARTISTS DURANGUENSE HITS: SINGLES DISA 724172/UMLE
40	32	69	ENRIQUE IGLESIAS 95/08 UNIVERSAL MUSIC LATINO 010974/UMLE +
41	NEW		BRONCO LA HISTORIA DEL GIGANTE DE AMERICA SONY MUSIC LATIN 53170
42	NEW		VARIOUS ARTISTS CUMBIA HITS: LAS MAS BAILABLES... DISA 724176/UMLE
43	41	25	FLEX LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
44	51	36	DJ NESTY WISIN & YANDEL PRESENTAN LA MENTE MAESTRA WY/MACHETE 012278/UMLE
45	42	3	BANDA MACHOS ESTAS SELECCIONADA SONY MUSIC LATIN 52781
46	33	7	K-PAZ DE LA SIERRA COMO UN TATUAJE DISA 724171/UMLE
47	43	4	PATRULLA 81 QUIEREME MAS DISA 724152/UMLE
48	36	4	LOS RIELEROS DEL NORTE PESE A QUIEN LE PESE FONOVISA 354069/UMLE
49	38	17	MARISELA 20 EXITOS INMORTALES VOL. 2 IM 6615
50	46	2	DUELO LA HISTORIA DE LOS EXITOS FONOVISA 354127/UMLE

Joan Sebastian returns to the charts with "Te Ira Mejor Sin Mi" debuting at No. 21 on Regional Mexican Airplay (4 million in audience, up 286%) and at No. 26 on Hot Latin Songs (4.9 million, up 323%). The single previews his new album "Portadas," due Aug. 26.



REGIONAL MEXICAN ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	#1 VICENTE FERNANDEZ NECESITO DE TI SONY MUSIC LATIN 53282
2	2	2	TIERRA CALI SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE
3	5	9	ESPINOZA PAZ YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE
4	4	36	EL TRONO DE MEXICO ALMAS GEMELAS FONOVISA 353804/UMLE
5	3	4	ALICIA VILLARREAL LA JEFA FONOVISA 354073/UMLE +
6	6	5	EL TRONO DE MEXICO DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE +
7	10	13	LARRY HERNANDEZ 16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE
8	NEW		CONJUNTO PRIMAVERA LA HISTORIA DE LOS EXITOS FONOVISA 354118/UMLE
9	7	4	LOS TIGRES DEL NORTE LEYENDA Y TRADICION LAS GRANDES MORTIDAS DE LOS BOLES DEL PUEBLO FONOVISA 354109/UMLE
10	9	27	ESPINOZA PAZ EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
11	8	9	EL COMPA CHUY EL NIÑO DE ORO GYPSY 37208/SONY MUSIC LATIN
12	14	2	BANDA EL RECODO LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE
13	13	4	HUICHOL MUSICAL QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE
14	12	2	VARIOUS ARTISTS LA HISTORIA DE LOS EXITOS CORRIDOS PESADOS FONOVISA 354066/UMLE
15	11	6	VARIOUS ARTISTS SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE
16	15	37	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
17	18	17	LA ARROLLADORA BANDA EL LIMON MAS ADELANTE DISA 724160/UMLE
18	20	34	MARCO ANTONIO SOLIS NO MOLESTAR FONOVISA 353748/UMLE +
19	NEW		SIGGNO EN LA RADIO FREDDIE 3040
20	17	8	LOS DAREYES DE LA SIERRA UNA COPA MAS DISA 724175/UMLE

TROPICAL ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	6	#1 AVENTURA THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN
2	NEW		VARIOUS ARTISTS SUPER 1'S MEGA HITS MACHETE 013149/UMLE
3	2	10	LUIS ENRIQUE CICLOS TOP STOP 8910 +
4	3	8	HECTOR ACOSTA SIMPLEMENTE EL TORITO D.A.M. VENEMUSIC/UNIVERSAL MUSIC LATINO 653881/UMLE
5	4	23	GILBERTO SANTA ROSA EL CABALLERO DE LA SALSA MACHETE 012278/UMLE
6	6	35	VARIOUS ARTISTS 40 BACHATAS PODEROSAS MOCK & ROLL 60348/SONY MUSIC LATIN
7	5	6	VARIOUS ARTISTS 30 BACHATAS PRESENTAN EL NUEVO 10 MEJOR VOL. 1 & 2 60308/SONY MUSIC LATIN
8	7	16	VARIOUS ARTISTS FIESTA LATINA DISCOS 605 37203/SONY MUSIC LATIN
9	9	15	VARIOUS ARTISTS 30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
10	8	23	VARIOUS ARTISTS BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
11	10	25	VARIOUS ARTISTS BACHATA ROMANTICA: 1'S MACHETE 012586/UMLE
12	12	9	VARIOUS ARTISTS BACHATA # 1'S VOL. 2 MACHETE 011705/UMLE
13	15	4	VARIOUS ARTISTS ARJONA TROPICO DISCOS 605 10520/SONY MUSIC LATIN
14	11	33	VARIOUS ARTISTS BACHATAS 2008 THE #1 HITS SERIES J & N 50309/SONY MUSIC LATIN
15	14	34	XTREME CHAPTER 005 MACHETE /UMLE
16	17	2	VARIOUS ARTISTS PANAMA 2: LATA UNIBEL CUMBIA TROPICAL & HIPPOPARA ON THE BEHINDS '98 SOUNDWAY 011
17	15	57	VARIOUS ARTISTS 30 BACHATAS PRESENTAN EL NUEVO 10 MEJOR VOL. 1 & 2 60308/SONY MUSIC LATIN +
18	18	18	ELVIS CRESPO ELVIS CRESPO LIVE FROM LAS VEGAS MACHETE 012664/UMLE
19	RE-ENTRY		VARIOUS ARTISTS SUPER BACHATA 2009 PLANET RECORDS 90106/SONY MUSIC LATIN
20	NEW		CHICO CASTILLO THE GIPSY VUELVO LOUCES88 UNIVERSAL MUSIC LATINO 760276/UMLE

BETWEEN THE BULLETS

WISIN & YANDEL: AT THE TOP



As "Abusadora" jumps 5-1 on Hot Latin Songs (13.4 million in audience, up 23%) and 3-1 on Tropical Airplay (3.7 million, up 81%), Wisin & Yandel find themselves at the pinnacle of top charting artists. They are now tied with Mana for the most No. 1s on Hot Latin Songs for a group or duo, with five, and are tied with Juan Luis Guerra Y 440 for the most No. 1s on Tropical Airplay for a group or duo, with six. They've also spent 14 of the year's 32 weeks atop Latin Rhythm Airplay. —Raul Ramirez

HOT LATIN SONGS: 114 stations (58 regional Mexican, 30 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN BILLBOARD JAPAN HOT 100 table with columns for rank, week, and song title.

UNITED KINGDOM SINGLES table with columns for rank, week, and song title.

GERMANY SINGLES table with columns for rank, week, and song title.

EUROPEAN HOT 100 table with columns for rank, week, and song title.

EURO DIGITAL SONGS table with columns for rank, week, and song title.

FRANCE SINGLES table with columns for rank, week, and song title.

CANADA BILLBOARD CANADIAN HOT 100 table with columns for rank, week, and song title.

AUSTRALIA SINGLES table with columns for rank, week, and song title.

EURO DIGITAL SONGS SPOTLIGHT table with columns for rank, week, and song title.

EUROPEAN ALBUMS table with columns for rank, week, and album title.

ITALY DIGITAL SONGS table with columns for rank, week, and song title.

SPAIN SINGLES table with columns for rank, week, and song title.

PORTUGAL ALBUMS table with columns for rank, week, and album title.

EURO DIGITAL SONGS SPOTLIGHT table with columns for rank, week, and song title.

EUROPEAN AIRPLAY table with columns for rank, week, and song title.

NETHERLANDS SINGLES table with columns for rank, week, and song title.

AUSTRIA SINGLES table with columns for rank, week, and song title.

NORWAY SINGLES table with columns for rank, week, and song title.

DENMARK SINGLES table with columns for rank, week, and song title.

EUROPEAN AIRPLAY table with columns for rank, week, and song title.

Vertical text on the left side of the page containing chart details and copyright information.



JLS (aka Jack the Lad Swing), the United Kingdom's "X Factor" runner-up in 2008, takes its debut single, "Beat Again," straight to No. 1 on the U.K. Singles chart.

15 **MINUTES** (Almo Music Corp., ASCAP/Multitone Music, ASCAP/EMI Blackwood Music, Inc. (BMI), HL, CS 24)
16 **MINUTES** (Almo Music Corp., ASCAP/Multitone Music, ASCAP/EMI Blackwood Music, Inc. (BMI), HL, CS 24)
17 **NAME** (Last Name) (Buzzy Boy Publishing, BMI) RBH 96
21 **GUNS** (WB Music Corp., ASCAP/Green Daze Music, ASCAP/Universal Music Publishing, Inc. ASCAP) HL/WBM, H100 28
5 **STAR** (Gwe Me Me, ASCAP/Copyright Control) RBH 42

A

4 **ABUSADOMI** (Not Listed) LT 1
11 **ACCESS IN THE STARS** (Flour De Lis, BMI/Moonscar Music, BMI/Royale Music, ASCAP/Little Blue Typewriter Music, BMI) CS, 28
1 **AINT IT!** (Austin Design, ASCAP/Grand Hustle Publishing, ASCAP/Warner Music Corp., ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/Taylor, My Hart Publishing, ASCAP/Trenell Clemons, ASCAP/Dega Figgas Publishing, ASCAP, WBM, RBH 44)
1 **AINT NO REST FOR THE WICKED** (4U2ASKY Entertainment, SESAC) LT 1
1 **ALL I ASK FOR ANYMORE** (Sony/ATV Acuff-Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Bird's Music, BMI) HL/WBM, CS 32
1 **ALL UP 2 YOU** (Premium Latin Publishing, ASCAP/Bye-All Productions, Inc. ASCAP/Sony/ATV Harmony, ASCAP/Universal Music Publishing, Inc. ASCAP/EMI Blackwood Music, Inc. (BMI), HL/WBM, LT 21)
1 **ALRIGHT** (Cadapa Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc. (ASCAP), HL/WBM, CS 1100 30
1 **ALWAYS STRAPPED** (Money Mack, BMI/Young Music Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp. BMI/Dark Keys Publishing, BMI) WBM, H100 66, RBH 13
1 **AMERICAN RIDE** (Sony/ATV Tree Publishing, BMI/Songs For My Good Girl Music, BMI/Totality Writings Music, BMI/Big Loud Bucks, BMI), HL/WBM, CS 20
1 **EMILIO** (Tim & Paton Publishing, ASCAP) LT 5
1 **AQUI ESTOY YO** (Fonsi Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Nana Maluza Music, SESAC) LT 9

B

1 **BAD HABITS** (Sony/ATV Tunes LLC, ASCAP/Muszewell ASCAP/Benji Music, ASCAP/EMI April Music, Inc. (ASCAP), HL, RBH 25
1 **BALAEADO** (Not Listed) LT 33
1 **BARFOOT AND CRAZY** (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc. (BMI/Rhettneck Music, BMI/Strong Stretch Music, BMI), WBM, CS 14, H100 65
1 **BATTLEFIELD** (Writings 2 Live, ASCAP/Kobalt Music Publishing, ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc. (ASCAP/Sony/ATV Tunes LLC, ASCAP/Bow The Speakers, ASCAP), HL, H100 25
1 **BEAUTIFUL** (Songs Of Universal, Inc., BMI/Shroom Studio Music, BMI/Resto World Music, ASCAP/Eight Mile Style, BMI/Universal-Polygram International, ASCAP/Sony/ATV Music UK, PRS/Chrystals Songs, BMI), HL/WBM, H100 98
1 **BECKY** (First 'N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI), HL/WBM, RBH 68
1 **BELIEVERS** (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steel Wheels Music, BMI/Krionbe Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing, BMI/This Town Music, BMI), HL, WBM, CS 38
1 **BEST DAYS OF YOUR LIFE** (Pocket Bug, ASCAP/Tier 3 Music, ASCAP/Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 11, H100 52
1 **BEST I'VE EVER HAD** (Copyright Control/Irving Music, Inc., BMI/Spheria Music, BMI/Songs Of Universal, Inc., BMI/Raphustza Music Publishing, BMI), HL/WBM, H100 2 RBH 4
1 **THE BEST PART OF THE DAY** (Mack Gordon, Jr., BMI/Robert Publishing, ASCAP) RBH 83
1 **BIG GREEN TRACTOR** (Sexy Factor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/CAL IV Entertainment, LLC, BMI/WDG Desperados, BMI/CANZO Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC, ASCAP), WBM, CS 10, H100 32
1 **BIRTHDAY SEX** (Jeremy Felton Publishing, BMI/ASCAP/Kenji James Publishing, BMI/Mick Branitz Publishing, BMI/Songs Of Universal, Inc. (BMI), HL/WBM, H100 93, RBH 11
1 **BLAME IT** (Gly As A Fox Music, Inc., BMI/Big Music, Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music, Inc. (ASCAP)'s N8 Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/John Corrie, Jr., ASCAP/NappyPub Music, BMI/Universal Music - 2 Songs, BMI/Cameroon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royne! Music, ASCAP/Tenry Music, BMI), HL/WBM, H100 45, RBH 20
1 **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 Hamann, Inc. Music Publishing, ASCAP/Studio Beat Music, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WBM, RBH 49
1 **BOI!** (Who Is Mike Jones? Music, BMI/2 Plays Publishing, BMI/Warner-Tamerlane Publishing Corp. BMI/MI's Only About Music, ASCAP/Radric Davis Music Group, ASCAP), WBM, RBH 77
1 **BONFIRE** (Key Brothers Music, BMI/Boikn Music, BMI/Nashville Songs, BMI/KRD Music, BMI/Magic Music, BMI/Tripleshoes Music, BMI/Morgan Rosing Music, ASCAP), CS 31
1 **BOOM BOOM BOB** (will.i.am Music, Inc., BMI/Nawasha Networks, BMI/Jeepney Music, BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc. (ASCAP), BMI/CLM-H, H100 66, LT 39, RBH 96
1 **BOOTS ON** (Songs Of Windswept Pacific, BMI/How Bout That Sine Music, BMI/Winnery Empire Music, BMI/VC, BMI), CS 8, H100 65
1 **BOOTY DEW** (Devonrick Jefferson Publishing, BMI/GMS Entertainment, BMI/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 62
1 **BOYFRIEND #2** (Rico Love Is Still A Rapper, SESAC/Foray Music, Inc. SESAC/Grandma's Boy Publishing, SESAC/Empire 66 Music, SESAC/Lamar Music Company, BMI), H100 94, RBH 31
1 **BOY LIKE ME** (EMI Blackwood Music, Inc. (BMI)/JFLO Music, BMI), HL, CS 37
1 **BREAK UP** (Team 5 Dot Publishing, BMI/Levegas Publishing Company, Inc., ASCAP/EMI April Music, Inc. (ASCAP)/Street Certified Publishing, BMI), HL, H100 51, RBH 5

C

1 **CANIHAWE** (SERCA, BMI) LT 12
1 **CAN'T LAST A DAY** (Alia Rose Music, BMI/American League Music, BMI) RBH 51
1 **CAN'T LIVE WITHOUT YOU** (T And Me Music Publishing, ASCAP/MSB Music, ASCAP/EMI April Music, Inc. (ASCAP)/Demis Hot Songs, ASCAP/EMI April Music, Inc. (ASCAP)/Furniture Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP), HL/WBM, RBH 38
1 **CAUSA Y EFECTO** (Not Listed) LT 4
1 **CHAMPION** (Guta Publications, BMI/Trac-N-Field Entertainment, LLC, ASCAP/Noting Date Songs Inc., ASCAP/Telegammann Music, ASCAP/Universal Music Publishing, Inc. ASCAP/Nitrac Music, ASCAP/Universal Music, Inc. 2 Tunes LLC, ASCAP/First 'N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Ben-Ghazi Music, Inc., BMI/Wanderluc Music, BMI/Sugar Hill Music Publishing, BMI), HL/WBM, RBH 72
1 **CHEMICAL REACTION** (Char Records, BMI) RBH 100

1 **THE CLIMB** (Vstavlile Music, ASCAP/Hopless Rose Music, ASCAP/Music Of Stage Three, BMI/Mabe It Big Music, BMI), WBM, CS 26, H100 18
1 **CLOSE TO YOU** (Evergreen Copyrights, BMI) RBH 90
1 **COME BACK TO ME** (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc. (BMI), H100 78
1 **COME HOME** (Midnight Miracle Music, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, H100 80
1 **COMO UN TATUAJE** (Arpa Music, LLC, BMI), LT 13
1 **COMPREMENDI** (SERCA, BMI) LT 10
1 **COOL** (Tappy Whyte's Music, BMI/Songs Of Universal, Inc. (BMI)/Misty Altic, BMI/EMI Blackwood Music, Inc. (BMI)/Ramon Monticomey, ASCAP), HL/WBM, RBH 40
1 **COUNTRY FOLKS (LIVIN' LOUD)** (EMI Blackwood Music, Inc., BMI/Geoffrey Stokes Nielson Publishing, BMI/One Eye Publishing, LLC, BMI), LT 15
1 **EL CULPABLE SOY YO** (Blue Deep, BMI) CS 52

D

1 **DANCIN ON ME** (Praise Ambassador Publishing, SESAC/Scrilla Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 47
1 **DAY 'N' NITE** (Elsie's Baby Boy Publishing, ASCAP/Owo Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Bird's Music, BMI), HL/WBM, H100 43
1 **DEAD FLOWERS** (Sony/ATV Tree Publishing, BMI/Pink Dot Publishing, BMI), HL, CS 41
1 **D.O.A. (DEATH OF AUTO-TUNE)** (EMI April Music, Inc., ASCAP/Carter Boys Publishing, ASCAP/No 1 D Music, BMI/Chrystals Songs, BMI/Unichappell Music, Inc., BMI/WB Music, H100 68, RBH 43
1 **DO I** (Warner-Tamerlane Publishing Corp., BMI/RADIODIOLITE Music Publishing, BMI/DHawwood Music, BMI), WBM, CS 34
1 **DON'T TRUST ME** (Master Falcon Music, BMI/EMI Blackwood Music, Inc. BMI/Matza Ball Music, BMI/Dick Jams, LLC, BMI), HL/WBM, H100 14
1 **DOWN** (Bucks Music Group Ltd., ASCAP/David Platz Music, ASCAP/Change Factory Music, ASCAP/Cotter An Publishing, ASCAP), H100 63
1 **DOWNLOAD** (Not Listed) RBH 32
1 **DREAMING LOVE** (EMI Blackwood Music, Inc. BMI/Two Is Better Than One Music, BMI/Rod 49 Music, BMI/Danny Myrick Music, BMI) CS 57

E

1 **EGO** (Eliis Lee Music, BMI/EMI Blackwood Music, Inc. (BMI)/Uncle Bobby Music, BMI/EMI April Music, Inc. (ASCAP)/Day Publishing, ASCAP), HL, H100 46, RBH 4
1 **EIGHT SECOND RIDE** (Universal Music - Careers, BMI/Shitake Mak Publishing, BMI/Drive It Home Music Publishing, Inc., IMRO/FSM/IMRO/State One Music, America, BMI), HL/WBM, CS 43
1 **EPIPHANY (I'M LEAVING)** (Universal Music - 2 Songs, BMI/Pein In The Ground Publishing, ASCAP/Chuck Hartwood Publishing, ASCAP/Chrystals Co., LLC, ASCAP/EMI April Music, Inc. (ASCAP), HL/WBM, RBH 24
1 **ERES (I)** (K. Jointz, BMI/Ensign Music Corporation, BMI) LT 37
1 **EVERY GIRL** (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/West Coast Livin Publishing, ASCAP/Hendricks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc. (ASCAP), BMI/H100 13, RBH 3

F

1 **FALLING FOR YOU** (Cocamide Music, BMI/EMI April Music, Inc. (ASCAP)/Rated Music, ASCAP), HL, H100 64, RBH 3
1 **FIGHT LIKE A GIRL** (Gettin' Grown Music, BMI/KupKak Music, BMI/Osornun Publishing, BMI/Green Hills Music, BMI/Caribbean Green Hills Music Group, LLC, BMI/Big Loud Bucks, BMI/Hegan Music Publishing, ASCAP), WBM, CS 33
1 **FIRE BURNING** (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, LLC), HL, H100 5
1 **FRANKY** (Don Publishing, BMI/SKO N GO Music Group, ASCAP) RBH 89
1 **FROM MY HEART TO YOURS** (Imagem Music Limited, BMI) RBH 33
1 **FUE SU AMOR** (956 Music, BMI/Aguiara Rad, SESAC) LT 18
1 **FUTURISTIC LOVE (ELROY)** (Leland Austin Publishing, BMI/Rico Barrio Music, ASCAP/Trenchwick Music, BMI/Thomson Trust Publishing, BMI/Wegh-Whorhood Pustha Publishing, BMI), HL, RBH 99
1 **I'M IN MIAMI TRICK** (No. 80's Publishing, ASCAP) H100 60
1 **IMMA PUT IT ON HER** (The Crawford Legacy Music Publishing, ASCAP/Janice Combs Publishing, BMI/EMI April Music, Inc. (ASCAP)/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Basement Funk South, BMI/Noviak South, SESAC/Delisa Curry Publishing, SESAC/Owatt Publishing, SESAC/Owatt Publishing, SESAC/Bulaworld Publishing, SESAC/Dada Music Publishing, ASCAP), HL/WBM, RBH 29
1 **IMMA STAR (EVERYWHERE WE ARE)** (Jeremy Felton Publishing, BMI/ASCAP/Keith James Publishing, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc. (BMI), HL/WBM, RBH 36
1 **INDIAN SUMMER** (Sony/ATV Tree Publishing, BMI/Buffalo Prairie Songs, BMI/Showbiz Music, BMI/Love Monkey Music, BMI), HL, CS 16
1 **I NEED A GIRL** (Naked Under My Clothes, ASCAP/Chrystals Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc. (ASCAP), HL, H100 64, RBH 9
1 **IN LOVE WITH ANOTHER MAN** (Nappy Puddy Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Alotack Music Publishing, BMI), HL/WBM, RBH 48
1 **IRUN TO YOU** (Warner-Tamerlane Publishing Corp., BMI/DHawwood Music, BMI/RADIODIOLITE Publishing, BMI/Sean Enuff Songs, Inc., SESAC/Sony/ATV Tunes LLC, BMI/Show Music Publishing, BMI/Tomdouglass Music, BMI), HL/WBM, CS 3, H100 36
1 **IT HAPPENS** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc. (BMI)/Dirkott Music, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI), CS 23
1 **I THINK I LOVE HER** (Not Listed) RBH 84
1 **IT'S A BUSINESS DOING PLEASURE WITH YOU** (Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/Stage Three Music, Inc. BMI/Mo Music Productions, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Aesthetic Publishing, SOCAN), WBM, CS 19

G

1 **GETTIN' YOU HOME (THE BLACK DRESS SONG)** (Runin' Behind Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Want To Hold Your Songs, BMI), HL, CS 23
1 **GIVE IT TO ME RIGHT** (God's Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Marques Music, BMI), HL, RBH 67
1 **GIVES YOU HELL** (Smells Like Phys Ed, ASCAP/Universal Music - MGB Songs, ASCAP), H100 50
1 **GIVING MYSELF** (I Like Em Thicke Music, ASCAP) RBH 96
1 **GO IN ME** (EMI April Music, Inc. (ASCAP)/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/P's Life Tyrn, ASCAP), H100 89, RBH 16
1 **GOIN' THRU CHANGES** (Blue Tees Music Publishing, Designee, ASCAP/Unicode Buddie's Music, ASCAP) RBH 93
1 **GOODYBYE** (Antonio Dixon's Muzik, ASCAP/EMI April Music, Inc. (ASCAP)/Ivory Music, Inc. (BMI)/D. Duz-It Music, BMI/Underdog East Songs, BMI/Damen Duke Music Publishing, ASCAP/Jaylen Adonis Music Publishing, SESAC/Chrystals Combs Publishing, SESAC/Foray Music, Inc. (ASCAP)/Unichappell Music, Inc. (BMI), HL/WBM, H100 58
1 **GOOD GIRLS GO BAD** (Blas Beat Music, ASCAP/EMI April Music, Inc. (ASCAP)/Lon Ave Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Big Music, Incorporated, BMI/J. Kasher Publishing, ASCAP), HL/WBM, H100 12

H

1 **HALLE BERRY (SHE'S FINE)** (Christopher Dooley Publishing, BMI/An What Music, BMI/Cromcuster Music, BMI/Vanderweaver Music, BMI/Building 2 Music, BMI/Cookies And Milk LLC, ASCAP/Polo Ground Music Publishing, ASCAP/Play For Play N Skitz, ASCAP/Skiz For Skiz And Play Musik, ASCAP/EMI April Music, Inc. (ASCAP), HL, RBH 37
1 **HALO** (B-Day Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Write 2 Live, ASCAP/Kobalt Music Publishing, America, Inc. (ASCAP)/Here's Lookin' At You Kidd Music, BMI/Belega Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 16, RBH 53
1 **HATERS** (Lyfe In Publishing, ASCAP/Chris "CHIRZZO" Fabriz, GEIMA/Thomas T. CHUIRICH/Cross Entertainment, Inc. BMI/High Entertainment, GDR/Mospinz Music, BMI), RBH 73
1 **HE COULD BE THE ONE** (Wonderland Music Company, Inc., BMI/Walt Disney Music Company, ASCAP), H100 23
1 **HENRY CARTWRIGHT'S PRODUCE STANO** (Hopi-N-Cal Music, BMI/Trent Tomlinson Songs, BMI/Songs Of Springhill, BMI/Songs Of Dazahl, BMI/Gimme Thre Gimme Thre Songs, BMI/Evan Katz Music, BMI/CAL IV Entertainment, C, BMI) CS 45
1 **HER DIAMONDS** (I Rule Music, ASCAP/EMI April Music, Inc. (ASCAP), HL, H100 38
1 **HERE WE GO AGAIN** (IRH Publishing, ASCAP/Hey Kiddo Music, ASCAP/Kobalt Music Publishing, America, Inc. (ASCAP)/Part Time Buddha Productions, ASCAP), H100

24 **HOTEL ROOM SERVICE** (Ptblull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jumpub, BMI/EMI Blackwood Music, Inc. (BMI)/Soy/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernard's Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrystals Music Ltd., PRS), HL/WBM, H100 31
1 **HURRY HOME** (Year Of The Dog Music, ASCAP/Words & Music), CS 47
1 **HUSH HUSH** (Pop-Notch Music, AB/Songs Of Universal, Inc. (BMI)/Josef Svredtuch, AB/Songs Of Universal, Inc. (BMI)/Misty Altic, BMI/P & P Songs, LLC, BMI/She Rights Music, BMI/Universal-Polygram International, ASCAP/Perren-Vibes Music, Inc. (ASCAP), HL/WBM, H100 83

I

1 **ICE CREAM PAINT JOB** (Dorough Music Publishing Company, ASCAP/Minder Music Publishing, ASCAP), H100 54, RBH 14
1 **I DO NOT HOOP UP** (When I'm Rich You'll Be My Brch, ASCAP/WB Music Corp., ASCAP/Bug Music, Incorporated, BMI/Song Of Reverend Bill Music, BMI/EMI Blackwood Music, Inc. (BMI), HL/WBM, H100 53
1 **IF IT KILLS ME** (Goo Eyed, ASCAP/Sony/ATV Songs LLC, BMI/Songs Of Universal, Inc. (BMI), HL/WBM, H100 93
1 **IF THIS ISN'T LOVE** (B-Urkeel, Songs, ASCAP/Universal Music Publishing, Inc. (ASCAP)/GiveMeAMusic Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Tnt Explosive Publishing, ASCAP) RBH 30
1 **IF TODAY WAS YOUR LAST DAY** (Warner-Tamerlane Publishing Corp., BMI/Arm Your Dillo Publishing, Inc., SOCAN/Zero-G Music, Inc. (SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 22
1 **I GOTTA FEELING** (will.i.am Music, Inc., BMI/Jeepney Music, Inc., BMI/Tad Magnetic Publishing, BMI/Cherry River Music Co., BMI/Wednesday Junkie Publishing, BMI/ASCAP/EMI April Music, Inc. (ASCAP)/Square Bwoil Publishing, ASCAP/Square Bwoil Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Rister Editions, SACEM, CLM/HL, H100 1, LT 47
1 **I JUST CALL YOU MINE** (Right Bank Music, Inc. (ASCAP)/Lily Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc. (ASCAP)/Me A River Music, ASCAP/Carles Music, ASCAP/Kobalt Music Publishing, America, Inc. (ASCAP), HL, CS 36
1 **I KNOW YOU WANT ME (CALLE OCHO)** (Don Williams Music Corp., BMI/Big Eek Music Publishing, BMI/Goodhead Music Publishing, ASCAP/Ultra Tunes, ASCAP/Do It Yourself Music Group S r l, SAE/Universal Music - Careers, BMI/Ptblull's Legacy Publishing, BMI/Marimbongo Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WBM, H100 8, LT 7, RBH 95
1 **I'LL BE THAT** (Grandma Dynamite, ASCAP/Regan Music Publishing, ASCAP/Dyars Music - 2 Songs, BMI), HL/WBM, CS 53
1 **I'LL JUST HOLD ON** (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Encore Entertainment, LLC, BMI/M. Noss, BMI/M. Huddleby Peety, BMI/Ric Nove Entertainment, BMI), WBM, CS 13, H100 91
1 **I LOVE IT (PAPI AYE AYE AYE)** (Songs 4 My Seeds Music, ASCAP/Wiliane Music, Inc. (ASCAP)/North Port Music, ASCAP/EMI April Music, Inc. (ASCAP), HL, RBH 74

1 **I'M GOOD** (More Water from Nazareth Publishing, ASCAP/EMI April Music, Inc. (ASCAP/EMI Blackwood Music, Inc. (BMI)/Thomson Trust Publishing, BMI/Wegh-Whorhood Pustha Publishing, BMI), HL, RBH 99
1 **I'M IN MIAMI TRICK** (No. 80's Publishing, ASCAP) H100 60
1 **IMMA PUT IT ON HER** (The Crawford Legacy Music Publishing, ASCAP/Janice Combs Publishing, BMI/EMI April Music, Inc. (ASCAP)/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Basement Funk South, BMI/Noviak South, SESAC/Delisa Curry Publishing, SESAC/Owatt Publishing, SESAC/Owatt Publishing, SESAC/Bulaworld Publishing, SESAC/Dada Music Publishing, ASCAP), HL/WBM, RBH 29
1 **IMMA STAR (EVERYWHERE WE ARE)** (Jeremy Felton Publishing, BMI/ASCAP/Keith James Publishing, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc. (BMI), HL/WBM, RBH 36
1 **INDIAN SUMMER** (Sony/ATV Tree Publishing, BMI/Buffalo Prairie Songs, BMI/Showbiz Music, BMI/Love Monkey Music, BMI), HL, CS 16
1 **I NEED A GIRL** (Naked Under My Clothes, ASCAP/Chrystals Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc. (ASCAP), HL, H100 64, RBH 9
1 **IN LOVE WITH ANOTHER MAN** (Nappy Puddy Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/Alotack Music Publishing, BMI), HL/WBM, RBH 48
1 **IRUN TO YOU** (Warner-Tamerlane Publishing Corp., BMI/DHawwood Music, BMI/RADIODIOLITE Publishing, BMI/Sean Enuff Songs, Inc., SESAC/Sony/ATV Tunes LLC, BMI/Show Music Publishing, BMI/Tomdouglass Music, BMI), HL/WBM, CS 3, H100 36
1 **IT HAPPENS** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc. (BMI)/Dirkott Music, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI), CS 23
1 **I THINK I LOVE HER** (Not Listed) RBH 84
1 **IT'S A BUSINESS DOING PLEASURE WITH YOU** (Stage Three Songs, ASCAP/Bret James Cornelius Music, ASCAP/Stage Three Music, Inc. BMI/Mo Music Productions, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Aesthetic Publishing, SOCAN), WBM, CS 19

1 **JESUS IS LOVE** (Jobete Music, Inc., ASCAP/EMI, ASCAP) RBH 76
1 **JOEY** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc. (BMI)/Dirkott Music, BMI/Sony/ATV Tree Publishing, BMI/Mr. Bubba Music, BMI) CS 27
1 **JUST A KISS** (Viva Parana, ASCAP/JoJoMusic Publishing, ASCAP/Play For Play N Skitz, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc. (ASCAP)/Roc Car Publishing & Music, Fannaman LLC, ASCAP/Marc Forz Music, Inc. (ASCAP)/Northside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WBM, RBH 56
1 **EL KATCH** (Twins House Of Music, ASCAP/Peemusic, ASCAP) LT 17
1 **KISS A GIRL** (Universal Tunes, SESAC/Songs Of Universal, Inc. (BMI)/Evan Valley Music, SESAC/Mary Rose Music, BMI/Third Tier Music, LLC, BMI), HL/WBM, H100 77
1 **KNOCK YOU DOWN** (Danjanduz Muzik, SESAC/W B M Music, SESAC/Renkey Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/YIP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Super Savvy Publishing, BMI/Asia Music Publishing, Inc. (ASCAP)/David M. Ehrlich Esq., PC, ASCAP/Please, Gimmie My Music, Inc. (BMI), BMI/Blackwood Music, Inc. (BMI), HL/WBM, H100 4, RBH 7
1 **KNOW YOUR ENEMY** (WB Music Corp. ASCAP/Green Daze Music, ASCAP), WBM, H100 84

J

1 **LAST CHANCE** (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc. (SESAC)/Noottime South, SESAC/EMI Combine Music, Inc. (ASCAP)/Foray Music, Inc. (ASCAP)/Jaylen Adonis Music Publishing, SESAC/Chrystals Combs Publishing, SESAC/Aztec Tracks, ASCAP), HL/WBM, H100 67, RBH 6
1 **EL LATIDO DE MI CORAZON** (Not Listed) LT 35
1 **LIVING FOR THE NIGHT** (George Straight Publishing, Designee/Bibba Strat Publishing Designee/Sony/ATV Adult Rose Music, BMI/Unwound Music, BMI), HL, CS 9, H100 73
1 **LOBA** (The Caramel Home Music, BMI/Ensign Music Corporation, BMI/Rogdoman Music, ASCAP/EMI April Music, Inc. (ASCAP)/Ediciones Musicales Copeles S.L., Warner Chappell Music Spain S.A., SGAE/Armal Coast Music, BMI/Chrystals Songs, BMI), HL/WBM, LT 6
1 **LOCO POR TI** (Not Listed) LT 19
1 **LO INTENTAMOS** (Not Listed) LT 3
1 **LOL :-)** (April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinceidemo Music Publishing, BMI/Cher Huxtable Publishing, BMI/Soula Boy Tell'em Music, BMI/Element 9 Hip Hop, BMI/Tam' Care Of Business, BMI/Radric Davis Music Group, ASCAP/EMI Blackwood Music, Inc. (BMI), HL/WBM, RBH 50
1 **LONG LINE OF LOSERS** (Kewin Fowler Music, BMI/Music Of FRM, ASCAP/Category 5 Music, ASCAP), CS 42
1 **LONG PAST GONE** (Megan Mullins Music, BMI/Cal IV Songs, ASCAP/Cal IV Entertainment, LLC, BMI) CS 51
1 **LOVE DRUNK** (Martin Johnson Music, ASCAP/EMI April Music, Inc. (ASCAP)/Mayday Malone Music, ASCAP/State One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc. (BMI)/Replian Music, BMI), HL/WBM, H100 35
1 **LOVEGAME** (Stelan Germanotta p/va Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/RedOne Productions, Inc. (ASCAP)/Gloje Music, BMI/RedOne Productions, LLC, BMI), HL, H100 7, RBH 98
1 **LOVE STORY** (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 40
1 **LOVE YOUR LOVE THE MOST** (Sony/ATV Tree Publishing, BMI/Sony/ATV Adult Rose Music, BMI), HL, CS 28, H100 86

K

1 **MAJIC** (50% Music Publishing, ASCAP/Universal Music - 2 Tunes LLC, ASCAP), HL/WBM, RBH 63
1 **MAKE HER SAY** (Elsie's Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music, Inc. (BMI)/Songs Of Universal, Inc. (BMI)/Soy/ATV Songs LLC, BMI/RedOne Productions, LLC, Warner Chappell Music Publishing, Inc. (BMI)/NappyPub Music, BMI/Universal Music - 2 Songs, BMI/EMI April Music, Inc. (ASCAP)/Gilded Source Music, ASCAP/Sy As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/NV8 Publishing, ASCAP/2 The Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/EMI Blackwood Music, Inc. (BMI)/Please Gimmie My Music Publishing, Inc. (BMI), HL/WBM, H100 75, RBH 46
1 **MANOS AL AIRE** (Not Listed) LT 43
1 **MAR ADEPTO** (Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) LT 40
1 **MAYBACK MUSIC 2** (First 'N' Gold Publishing, BMI/Soy/ATV Songs LLC, BMI/Colonne And Rock Publishing, ASCAP/WB Music Corp., ASCAP/NappyPub Music, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Please Gimmie My Music Publishing, Inc. (BMI/EMI Blackwood Music, Inc. (BMI), HL/WBM, RBH 51
1 **ME GUSTA ME GUSTA** (Not Listed) LT 25
1 **ME HACE FALTA** (Fononamic, Inc. (BMI), LT 46
1 **MILLION BUCKS** (Five 2 Fifteen Publishing, BMI/Swizz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc. (SESAC), HL/WBM, RBH 82
1 **MOO LA MOO** (Cotton City Music Publishing, BMI/Riverz Music Publishing, BMI/Weebie Whin' Music Publishing, BMI/Nra Sbrl Music Publishing, BMI/Luna Tunes, BMI/Tm-Jay Fermojo Songs, SESAC) CS 49
1 **MR. HIT DAT HOE** (Rickey Tremaine Harris, BMI/Montreal LaKeith Lee, BMI/D. Ree, BMI) RBH 69
1 **MUST BE LOVE** (Majic Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood Music, Inc. (BMI)/Jushn Combs Publishing, ASCAP/EMI April Music, Inc. (ASCAP)/Arya Nicole Publishing, ASCAP/Aion Clarke Publishing, LLC, HL, RBH 87
1 **MY PARTNIA OEM** (Not Listed) RBH 88

L

1 **NAO QUE ME RECUPEROE A TI** (Cisma, Inc. (ASCAP) LT 42
1 **NECESITO DE TI** (Sony/ATV Mexico, ASCAP/SACM Publishing, Inc. (ASCAP)) LT 30
1 **NEVER GIVE YOU UP** (Ujmoce Music, ASCAP/Universal Music Publishing, Inc. (ASCAP)/Universal Tunes, SESAC/Sony/ATV Tree Publishing, BMI/Tomdouglass Music, BMI), HL/WBM, RBH 26
1 **NEVER SAY NEVER** (Little Bike Music, ASCAP/Conlin & Oline Music, ASCAP/EMI April Music, Inc. (ASCAP)/Mokos Music, BMI/Arton Edwards Publishing, ASCAP), H100 49
1 **NEW DIVIDE** (Universal Music - 2 Songs, BMI/Michael Publishing, BMI/Bug Bad Mr. Hairn Music, BMI/NonDisclosure Agreement Music, BMI/Kenji Kobayashi Music, BMI/Pancakey Cakes Music, BMI), HL/WBM, H100 15
1 **NO ME OJES DE AMAR** (Jam Entertainment, Inc., BMI) LT 23
1 **NO SURPRISE** (Surface Pretty Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anaesthetic Publishing, SOCAN/Warner-Tamerlane Publishing Corp., BMI/Bud And Jo's Music, BMI), HL/WBM, H100 27
1 **NOT ANYMORE** (Universal Music - 2 Songs, BMI/Pein In The Ground Publishing, ASCAP/Bei Major Music, BMI), HL/WBM, RBH 27
1 **NOT MEANT TO BE** (Warner-Tamerlane Publishing Corp., BMI/tobor Songs, BMI/Team Toque Publishing, SOCAN/Winly Publishing, SOCAN/An April Fool Publishing, SOCAN/Sunshine Terrace Music, BMI/ArHouse Entertainment, LLC, ASCAP/Ber Music, Incorporated, BMI), WBM, H100 61
1 **NUMBER ONE** (R Kelly Publishing, Inc. (BMI)/Universal Music - 2 Songs, BMI/Nazdra Music, BMI/Hi District II, BMI/Songs Of Universal, Inc. (BMI), HL/WBM, RBH 81

O

1 **OBSESSED** (I've Songs, BMI/Songs Of Universal, Inc. (BMI)/Songs Of Peer Ltd., ASCAP/Universal Music Publishing, Inc. (ASCAP)/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP), HL/WBM, H100 20, RBH 23
1 **OH NO** (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/Sigil Diggins Music, ASCAP/Universal Music - 2 Songs, ASCAP), HL/WBM, RBH 61
1 **OJOS QUE NO VEN** (Aloks Y Fedu Music Publishing, ASCAP/Sony Tunes LLC, ASCAP/EMI Blackwood Music, Inc. (BMI)/Blue Kraft Music Publishing, BMI) LT 31
1 **THE ONE** (EMI Blackwood Music, Inc. (BMI)/Rodney Jerkins Productions, BMI), HL, RBH 57
1 **ONLY YOU CAN LOVE ME THIS WAY** (Sony/ATV Songs LLC, BMI/Sony/ATV Music UK, PRS/EMI Blackwood Music, Inc. (BMI)/Birds With Ears Music, BMI), HL, CS 25
1 **ON THE OCEAN** (John Riff Music, BMI) RBH 17
1 **OUT LAST NIGHT** (Sony/ATV Whene, ASCAP/Islandsoul Music, ASCAP/Sony Tunes LLC, ASCAP/EMI Blackwood Music, Inc. (BMI)/Bret James Cornelius Music, BMI), HL, H100 56
1 **OUTSIDE MY WINDOW** (We're Going To Maui Music, BMI/Multi Music, Inc. (SESAC)/AvaRu Music, Inc. (SESAC/EMI April Music, Inc. (ASCAP)/Salerno Songs, ASCAP/Mr. Coco Music, ASCAP), HL, CS 50

1 **PEOPLE ARE CRAZY** (Sony/ATV Tree Publishing, BMI/Thawthill Music, BMI), HL, CS 1, H100 28
1 **PLEASE DON'T LEAVE ME** (Pink Inside Publishing, BMI/EMI Blackwood Music, Inc. (BMI)/Maratone AB, STIM/Kobalt Music Publishing, America, Inc. (ASCAP), HL, H100 17
1 **PLENTY MONEY** (First 'N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP), WBM, RBH 28
1 **THE POINT OF IT ALL** (EMI April Music, Inc. (ASCAP)/Songs Of Universal, Inc. (BMI)/Tappy Whyte's Music, BMI), HL/WBM, RBH 21
1 **POKER FACE** (Stelan Germanotta p/va Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc. (BMI), HL, H100 19, 39
1 **POR UN SEGUNDO** (Premium Latin Publishing, ASCAP) LT 20
1 **PRETTY WINGS** (BenAmi Music, ASCAP/EMI April Music, Inc. (ASCAP)/No Quinceidemo Music Publishing, BMI/ASCAP/Muszewell, ASCAP), HL, H100 48, RBH 2
1 **PROPIEDAD PRIVADA** (Not Listed) LT 48

1 **RADIO WAVES** (Not Listed) CS 48
1 **REMEMBER SHEP** (Not Listed) RBH 80
1 **RECURDAME** (Em Music, S.A. (C.V.) LT 36
1 **RED LIGHT** (Crosslow Uptown Music, ASCAP/Kobalt Music Publishing, America, Inc. (ASCAP)/Crosstown Downtown Songs, BMI/Songs Of Kobalt Music Publishing, America, Inc. (BMI)/Karies Music, ASCAP), CS 28
1 **RIGHT ROUND** (E-Class, BMI/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Kojaktrix Kasz Money Publishing, ASCAP/J. Franks Publishing, ASCAP/Arts Publishing Group West, ASCAP/WB Music Corp., ASCAP/EMI April Music, Inc. (ASCAP)/Roc Publishing & Music, ASCAP/Fannaman LLC, ASCAP/Bruton Music, ASCAP/Northeast Independent Music, ASCAP/Music Of Windswept, ASCAP/Burning Music Ltd, PRS/Mat Music, PRS/Westley Music, PRS/Royne! Music, ASCAP), HL/WBM, H100 42
1 **ROCKIN' THAT THING** (Songs Of Peer Ltd, ASCAP/March 9th

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: EMI Music appoints **Syd Schwartz** senior VP for digital marketing, **David Boyle** VP of consumer insight and validation and **Eric Case** VP of marketing platforms. Schwartz was senior VP of digital strategy for EMI Music in North America, Boyle was VP of commercial development for EMI Music's catalog division, and Case was co-founder of Web product development consultancy nb.io.

Golden Music Nashville names **Lauren Thomas** associate director of promotion. She was promotions manager at KMLE-FM Phoenix.

Kidz Bop, a division of Razor & Tie Entertainment, appoints **Sasha Junk** VP of public relations. She was senior VP/managing director at the Morris + King Co.

Universal Music Group Nashville promotes **Regina Stuve** to senior director of artist and media relations and **Amanda Gavron** to coordinator of promotion. Stuve was director, and Gavron was an assistant.



THOMAS

INGWERSEN

YACUB

DAVIS

PUBLISHING: Peermusic in Germany names **Lars Ingwersen** managing director, effective Sept. 1. He was managing director at Warner Music Entertainment Central Europe in Hamburg.

DISTRIBUTION: 101 Distribution names **Rick Williams** GM. He was owner/president of Perseverance Music.

RELATED FIELDS: MTV Networks Latin America appoints **Pablo Yacub** general counsel. He was VP of business and legal affairs.

CD/vinyl manufacturer Sound Performance USA names **Charlie Davis** director of sales. He was administrative coordinator for publishing at Downtown Records.

—Edited by Mitchell Peters

GOODWORKS

ELTON JOHN HIV/AIDS BENEFIT SET FOR NOV. 16

The organizers of Elton John's annual An Enduring Vision benefit hope to raise at least \$2 million for AIDS/HIV prevention and awareness, according to Elton John AIDS Foundation executive director Scott Campbell.

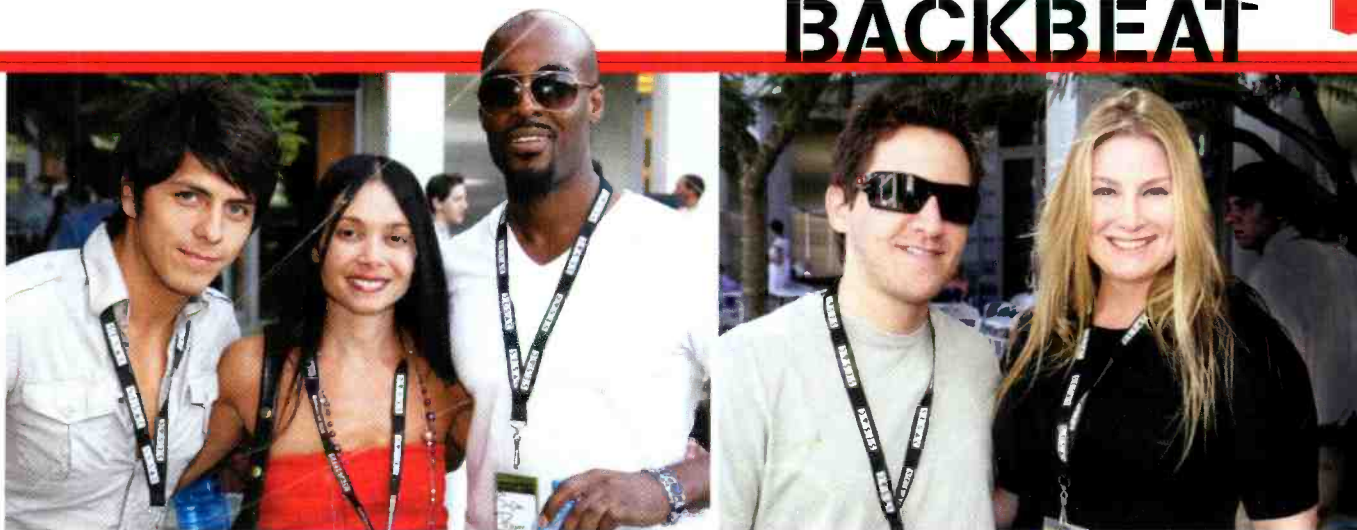
The eighth annual event will be held Nov. 16 at Cipriani Wall Street in New York. CNN anchor Anderson Cooper will host the benefit, which will honor former President Bill Clinton; philanthropists Evelyn Lauder, Leonard Lauder and Lily Safra; and actress Sharon Stone. The presenting sponsor is American Airlines. Organizers haven't yet announced this year's musical guest, but Campbell says John will briefly perform.

Campbell, who expects up to 800 attendees, says the benefit typically raises between \$2 million and \$3 million. "Last year we raised about \$2.1 million," he says. "We anticipate the same range this year. Things are going well right now, so we hope to get to that point."

The money raised will go toward the Elton John AIDS Foundation's grant-making initiatives for HIV prevention programs in the United States, the Caribbean and Latin America. Last year the organization distributed nearly \$6.6 million in grants, according to Campbell. "We really want to reach out and get everyone's support that we can, because it's a challenging year," he says. "We're doing well but we need everyone's help to make sure we can continue to support our programs on a level that we have in the past."

Individual tickets to the benefit cost \$2,500, and tables are \$25,000. Tickets are on sale through EJAF.org. —Mitchell Peters

BACKBEAT



Singer/songwriter **Moi** (left) with composer **Michèle Vice-Maslin** and hit songwriter **Darrin "SuperPower" Baker**.

Writer/composer **Jason Miller** with SESAC VP of West Coast operations **Ashley Miller**.

SESAC SECOND ANNUAL SONGWRITER'S BOOTCAMP



From left: SESAC associate director of writer/publisher relations **Josh Feingold**, artist development coach **Nick Cooper** and SESAC VP of writer/publisher relations **Trevor Gale**.

SESAC hosted the second annual Songwriter's Bootcamp July 17 at the Skirball Cultural Center in Los Angeles. The event, for which Billboard was a media sponsor, is a free symposium for artists and songwriters to learn about the music business through panel lectures and discussions. The Bootcamp featured such industry professionals as Gail Perry from Three AM Management, Michelle Belcher from Primary Wave Music, entertainment attorney Allison Schwartz and Michael Rajna from Konami Digital Entertainment, among others. The event also featured "Speed Dating: Could This Be the Magic at Last?"—a special rotating panel of music executives who answered questions on creating, publishing, managing and marketing music.

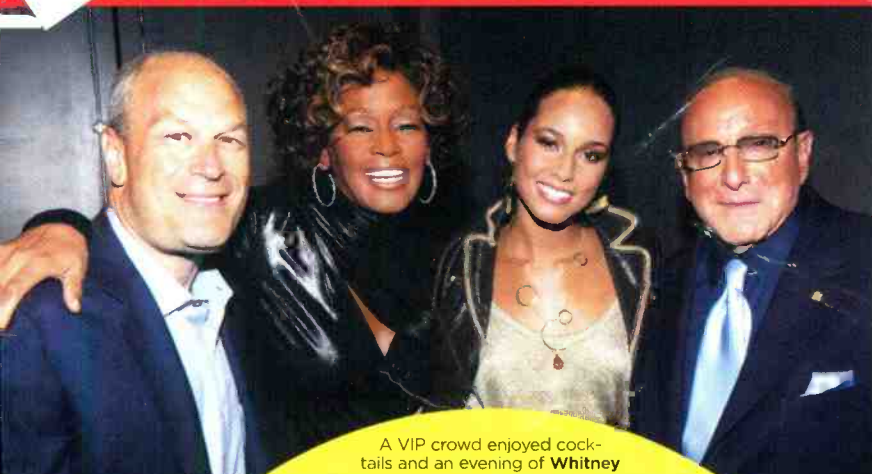
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From left: Konami Digital Entertainment associate director of music licensing **Michael Rajna**, Blazed Out Music CEO **Christian Salyer**, executive consultant **Danny Gardner**, SESAC associate VP of writer/publisher relations and new technologies **James Leach** and WebSight Design chief technology officer **Lawrence Leach**.



SESAC staff gather for a celebratory photo after the Bootcamp. From left: SESAC associate VP of writer/publisher relations **Ellen Truley**, associate VP of writer/publisher relations **Josh Feingold**, SESAC Latina senior director **J.J. Cheng** and...



A VIP crowd enjoyed cocktails and an evening of Whitney Houston's new album, "I Look to You," at a reception hosted by Sony Music Entertainment chief creative officer **Clive Davis** in New York's Columbus Circle. RCA/Jive Label Group chairman/CEO **Barry Weiss** kicked off the evening by introducing Davis, who presented nine songs from the 11-track album. Attendees included **Alicia Keys** and Swizz Beats (who wrote/produced and co-produced, respectively, the track "Million Dollar Bill"); Diane Sawyer; Gayle King; Martha Stewart; Vivica A. Fox; Steve Harvey; and Houston's mother, Cissy Houston; her cousin, Dionne Warwick; and her daughter, Bobbi Kristina. From left: Weiss, Houston, Keys and Davis. PHOTO: COURTESY OF KEVIN MAZUR/WIREIMAGE.COM



There were stars on the field and in the stands for Major League Baseball's 80th All-Star Game, which included musical performances by **Sara Evans** (right) and **Sheryl Crow**. Evans lit up the seventh inning stretch with a performance of "God Bless America," and her new single, "Feels Just Like a Love Song," will impact country radio July 27. PHOTO: COURTESY OF STEPHEN NAVYAC



Niederlander executives welcome **Andrew Bird** to Los Angeles' Greek Theatre before his July 10 performance in support of his latest CD, "Noble Beast." From left: Niederlander Concerts senior director of talent **Paola Palazzo**, Bird and venue **GM Rena Wässerman**. PHOTO: COURTESY OF MITCHELL HADDAD

INSIDE TRACK

FLEET FOXES BEGIN ANEW

There's a bit of déjà vu surrounding Fleet Foxes' next album.

As with its lauded 2008 debut, Robin Pecknold and company have come up with a dozen new songs—"A whole record in demo form, the basic outline of an album," Pecknold says—that the Seattle group has decided to ditch. Now, he says, Fleet Foxes are back to the drawing board, "but in a good way," with "two songs we're thinking of for the next album."

"The other ones were like a more subtle evolution," Pecknold says. "The new ones are a more marked difference from the last one—not, like, a big stylistic change but more of a songwriting perspective change, a bit more directed and more fleshed out."

Fleet Foxes are performing three new songs live these days—"Bedouin Dress," "Blue-Spotted Tail" and "Silver City"—and Pecknold hopes to be back in the studio before the end of the year for a 2010 release.

"What I want to do is spend a long time writing and doing fleshed-out demos and then record in a shorter period of time, so it has a unified sound," he says. "Once we get the whole record planned out, then we'll book the studio time and pick a producer and everything and hopefully make something very quickly."



Two-time Academy Award-winning "Slumdog Millionaire" composer **A.R. Rahman** stopped by Universal Music Publishing Group's headquarters to celebrate the signing of an exclusive worldwide publishing deal. Rahman is finishing the score to "Couples Retreat"—a new Universal Pictures film starring Vince Vaughn—and will head into the studio to begin work on his first Interscope album after being signed by Jimmy Iovine. From left: Collins Long Solicitors partner and Rahman's lawyer **Simon Long**, UMPG chairman/CEO **David Renzer**, Rahman and his managers **Amos Newman** and **Sam Schwartz**, and UMPG VP of business affairs **Michael Rexford**.



Global independent music publisher EverGreen Copyrights announced an agreement July 20 to be the exclusive, worldwide administration company of the songs of **Joey Ramone** (real name Jeffrey Hyman). The announcement was made by EverGreen Copyrights co-CEOs **David Schulhof** and **Richard Perna**, along with **Mickey Leigh** and **Dave Frey** of the Estate of Joey Ramone. EverGreen will handle the administration and synch licensing to all of Ramone's copyrights and his writer and co-publisher interests in more than 175 songs he wrote or co-wrote for the Ramones. From left: EverGreen Copyrights senior VP **John Melillo**, Leigh (as Mickey Ramone) and Schulhof. PHOTO: COURTESY OF EVERGREEN COPYRIGHTS



Reggaeton stars **Wisin & Yandel** were honored for sales of more than 10 million digital downloads worldwide. Wisin & Yandel also received a double-platinum certification for sales in the United States and a gold certification for sales in Mexico, Venezuela and the Andean region for their album "La Revolución." During their Miami press conference, the duo donated \$25,000 to Habitat for Humanity and announced they will give \$1 of each ticket sold on their upcoming tour to the organization. From left: Universal Music Latino president **Walter Kolm**, **Wisin & Yandel** and Universal Music Latin America/Iberian Peninsula chairman/CEO **Jesus Lopez**.



Kid Rock receives a trio of plaques commemorating the three-times-platinum sales of his album "Rock N Roll Jesus." The plaques were presented at his sold-out show at the PNC Bank Arts Center in Holmdel, N.J. From left: 7-10 Music founder **Nick Stern**, Atlantic Records senior director of marketing and A&R **Anthony Della** and chairman/COO **Julie Greenwald**, Rock, Atlantic Records GM/executive VP of marketing **Livia Tortella**, Vector Management manager **Ross Schilling** and Atlantic Records executive VP of international marketing **Torsten Luth**.



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