

B...oard

INDIE 'ROCK BAND'

MTV'S GAME LETS ANY ACT PLAY

HOW ROC ROLLS

JUST BEAT IT?
CAN 'THRILLER' SOAR
WITH THE EAGLES'
GREATEST HITS?

SPARKLE MOTION
LADY GAGA
SCORES HAT TRICK
WITH THIRD NO. 1

CREED IS BACK:
**WILL ITS NEW
TOUR SELL?**

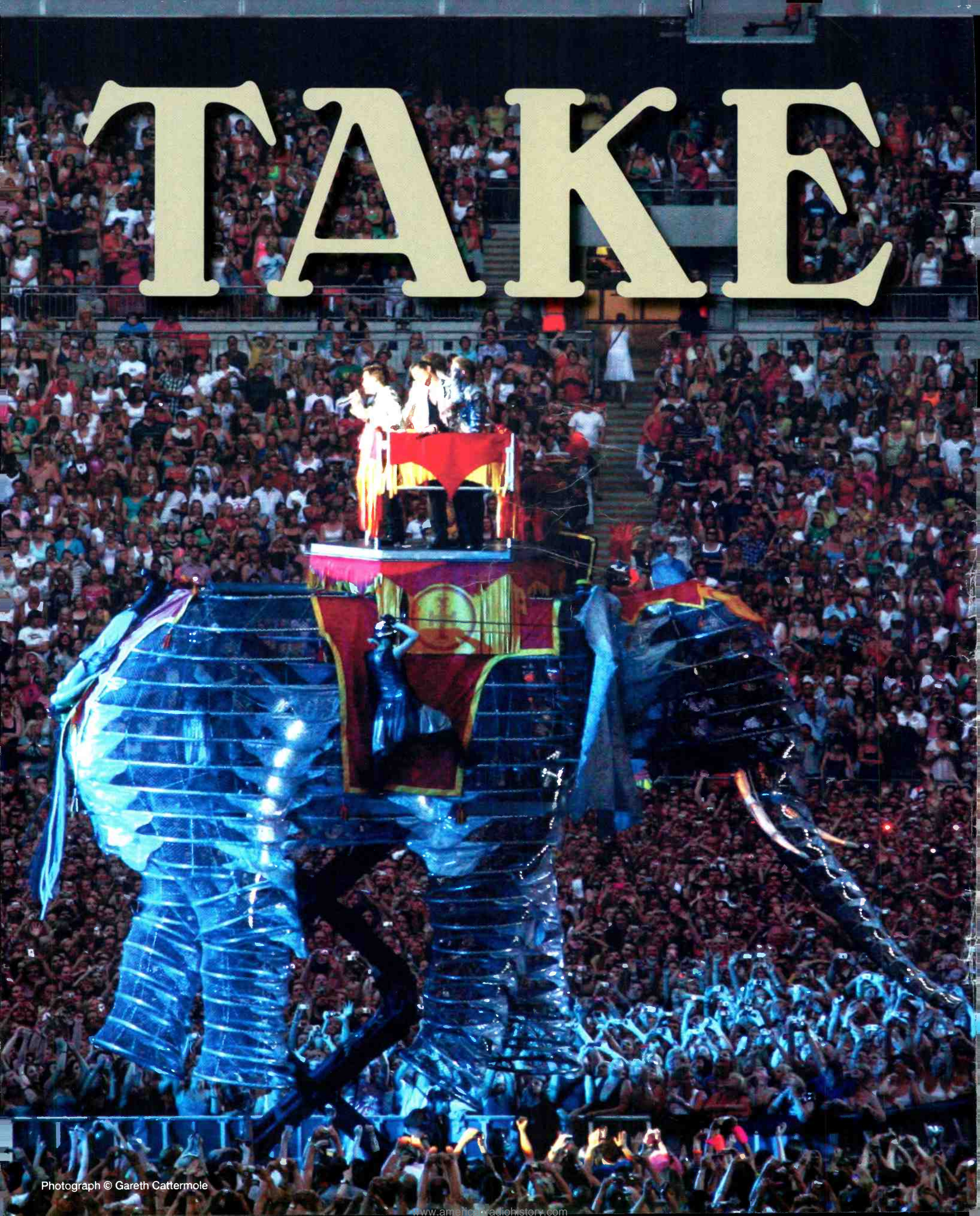
PANDORA'S BOX
THE WEBCASTER
SETTLEMENT THAT COULD
SAVE ONLINE RADIO

'PRS'-ED OFF
U.K. AGENCY'S TARIFF
REVIEW SCARES
LIVE PROMOTERS

Jay-Z Raps About Leaving
Def Jam, Killing Auto-Tune
And Creating A New
'Blueprint' For Success

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THAT

20 SOLD OUT STADIUM SHOWS

JUNE 2009

Fri 05	SUNDERLAND STADIUM OF LIGHT	Tue 23	MANCHESTER CRICKET GROUND
Sat 06	SUNDERLAND STADIUM OF LIGHT	Wed 24	MANCHESTER CRICKET GROUND
Mon 08	COVENTRY RICOH ARENA	Fri 26	MANCHESTER CRICKET GROUND
Tue 09	COVENTRY RICOH ARENA	Sat 27	MANCHESTER CRICKET GROUND
Wed 10	COVENTRY RICOH ARENA	Sun 28	MANCHESTER CRICKET GROUND
Sat 13	DUBLIN CROK		
Tue 16	CARDIFF MILLERS		
Wed 17	CARDIFF MILLERS	Wed 01	LONDON WEMBLEY STADIUM
Fri 19	GLASGOW HAMPDEN PARK	Fri 03	LONDON WEMBLEY STADIUM
Sat 20	GLASGOW HAMPDEN PARK	Sat 04	LONDON WEMBLEY STADIUM
Sun 21	GLASGOW HAMPDEN PARK	Sun 05	LONDON WEMBLEY STADIUM

1,109,160 TOTAL TICKETS SOLD

A NEW ALL TIME RECORD ATTENDANCE FOR A UK & IRELAND TOUR

CONGRATULATIONS
GARY, HOWARD, JASON, MARK & JONATHAN

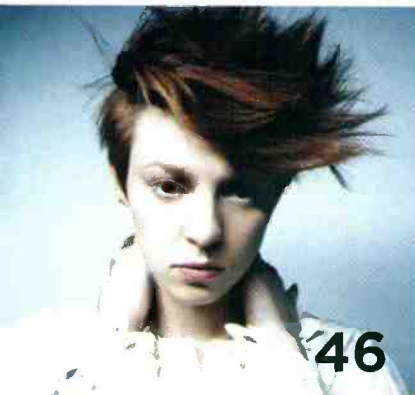
AND TO KIM GAVIN & CHRIS VAUGHAN
FOR PRODUCING AN AMAZING SHOW

FROM SIMON MORAN AND ALL AT

S.J.M.
CONCERTS

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ON THE COVER: Jay-Z photograph by Chris Baldwin

HOME FRONT

360 DEGREES OF BILLBOARD

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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.

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

No. 1

ON THE CHARTS

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HOT VIDEOCLIPS	#1 TAYLOR SWIFT / YOU BELONG WITH ME
TOP DVD SALES	#1 12 ROUNDS: EXTREME CUT

Muchas gracias



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Pay Fair

Ringtones, Like Downloads, Represent A Public Performance

BY JOHN LoFRUMENTO

As our nation embraces digital communications, we have reached a "now or never" moment. Our society cannot allow businesses to take a dismissive view of copyright protections in the digital space when the rights of those who create books, music, movies and other kinds of art are at stake.

The risk is particularly acute for music creators, who by law are entitled to compensation for public performances of their work. ASCAP, which represents 360,000 U.S. music creators and publishers, is clarifying the online value of music with multiple filings in Federal Rate Court, where an impartial determination can achieve a fair resolution.

Downloads and ringtones are among the matters ASCAP has brought to Rate Court, with the firm belief that these transmissions of music—whether in a sound recording or audiovisual work—clearly meet the definition of public performance: "... to transmit or otherwise communicate a performance to the public by means of any device or process... in the same place or in separate places and at the same time or at different times..."

This performance right often occurs in addition to a "mechanical right," which arises when a musical work is copied. There is nothing unfair or unusual about multiple rights existing in one work.

Under the Copyright Act there isn't a compulsory mechanical license associated with the reproduction of music embodied in audiovisual works. So ASCAP is fighting vigorously to protect the performance right that occurs when audiovisual programs are downloaded. There isn't a meaningful distinction between downloading and streaming, since both protocols enable a transmission to the public, the basis for the performance right.

Recently critics have implied that ASCAP may hold consumers responsible for the public performance of a ringtone, falsely suggesting that it would be like charging them for playing a car radio with the window open. But the comparison makes no sense: Radio broadcasters have been paying license fees for music performances since the early 20th century without a direct impact on consumers.

Wireless carriers and content providers—not consumers—are responsible for obtaining music performance licenses. Music generates billions of dollars for them—easily enough to cover a reasonable payment to ASCAP members and provide an ample profit without increasing fees to consumers. In fact, ASCAP has been licensing carriers since 2001 without impact on prices to wireless customers.

The bottom line? When digital companies use the performance of music to build their businesses, they have to pay for it, just as terrestrial broadcast, satellite and cable companies have for decades.

Digital businesses, many now well-established, must find innovative, profitable ways to serve consumers. However, in doing so, they should develop win-win models that also respect the rights of content creators. In pursuing these solutions, they will find ASCAP a fair-minded, reasonable and collaborative partner.

The Unheard Music

Songs That Aren't Played Aren't Performed

BY JONATHAN POTTER

When you buy a CD or DVD, part of the purchase price goes to pay the songwriter who created the music. In return for a royalty payment the CD or DVD producer may reproduce and distribute the music, and consumers need not pay when they privately enjoy the purchased recording or movie.

When you buy a digital download, the same logic should apply, since the only change is the nature of distribution. But ASCAP, BMI and SESAC are asking for more money—from producers, digital retailers and perhaps even consumers—simply because the product in question is digital.

Performance rights organizations are asking courts and Congress to require "public performance" royalties when music is digitally distributed in sound recordings, ringtones and audiovisual works. In each instance the reasoning smacks of desperation—no surprise, since this double-dip royalty demand has been authoritatively rejected several times. But the PROs soldier on, hoping that the axiomatic plight of the starving songwriter prevails over law, logic and rational public policy.

Every P.T. Barnum needs a pitch, and that of the PROs is both simple and bold: When music is transmitted digitally, even if the digital file isn't opened and the song is not heard, a "public performance" has occurred. Somehow the PROs believe that an actual performance isn't a necessary component of a "public performance." PROs claim that a transmission of a digital file is legally a performance because the intent is that the music will eventually be performed by a consumer. Of course all recorded music is intended to be performed, but no one has suggested that selling a physical product equals a "performance." They also say that downloads substitute for royalty-generating broadcasts, so technological parity demands that Congress require download firms to pay "makeup" fees. This is tantamount to Congress requiring Henry Ford to pay buggy whip manufacturers.

Fortunately, the U.S. Department of Commerce (in 1995), the Register of Copyrights (2001) and a federal court (2007) have concluded that digital downloads are the technological, economic and legal equivalents of reproduction and distribution, and—absent the music being "rendered" or "heard"—a performance hasn't occurred. This doesn't mean that songwriters haven't been fully and fairly paid for mechanical rights, synch rights and reproductions and distributions of their music; it simply means that if human ears cannot possibly hear the work, then it hasn't been performed, and any additional "public performance" royalty isn't justified.

Jonathan Potter has served as executive director of the Digital Media Assn. since its creation in June 1998.



John LoFrumento has served as CEO of ASCAP since 1994.



TAKING IT BACK
Biz grapples with termination rights



FITTER, HAPPIER
Equinox enlists artists for online playlists



GATE RATE
U.K. promoters fret about live tariff



YIELD & STREAM
Web radio explores new revenue sources



FREE TO CHOOSE
TuneCore CEO talks about UMG partnership

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>>> AGUILERA ONBOARD WITH HUNGER RELIEF

Christina Aguilera will be the global spokeswoman for the Yum Brands' World Hunger Relief effort. Aguilera will appear in public service announcements and in-store advertising for the company, which owns the KFC, Pizza Hut and Taco Bell chains. According to Yum Brands, the program has raised \$36 million for such organizations as the United Nations' World Food Programme.

>>> OXYGEN EMBRACES EMERGING ARTISTS

NBC Universal's Oxygen is breaking into song this summer, launching a new-music initiative designed to introduce the network's girl-power demo to a roster of emerging artists. The network flipped the switch on "Sounds Like Oxygen," a multiplatform campaign featuring on-air vignettes and a stand-alone microsite. Among the first group of acts profiled are Laura Izibor, the Asteroids Galaxy Tour and Caitlin Crosby.

>>> FITNESS CHAIN DIALS UP 867-5309

The '80s-themed health club chain Retrofitness has acquired the rights to the phone number 867-5309, made famous by '80s one-hit wonder Tommy Tutone, and recently signed original MTV VJ Martha Quinn to voice its fall radio campaign. The chain has 50-plus locations in Florida, New Jersey and Washington, D.C. Each is decorated in bright '80s color schemes and includes a "retro cardio" movie theater.

UP FRONT

DIGITAL BY ANTONY BRUNO

Listen To The 'Band'

BILLBOARD EXCLUSIVE

MTV To Launch New Track Upload Program For 'Rock Band'

Most recording artists would love to have their music available on MTV Networks' "Rock Band" videogame. But MTV's Harmonix unit, the developer of "Rock Band," simply hasn't had the time or staff to program the vast number of songs it would like to include in the game.

That's about to change. Later this year, MTV plans to launch a groundbreaking initiative called the Rock Band Network that will enable any artist—unsigned emerging act, indie cult fave or major-label superstar—to submit songs for possible inclusion in the game.

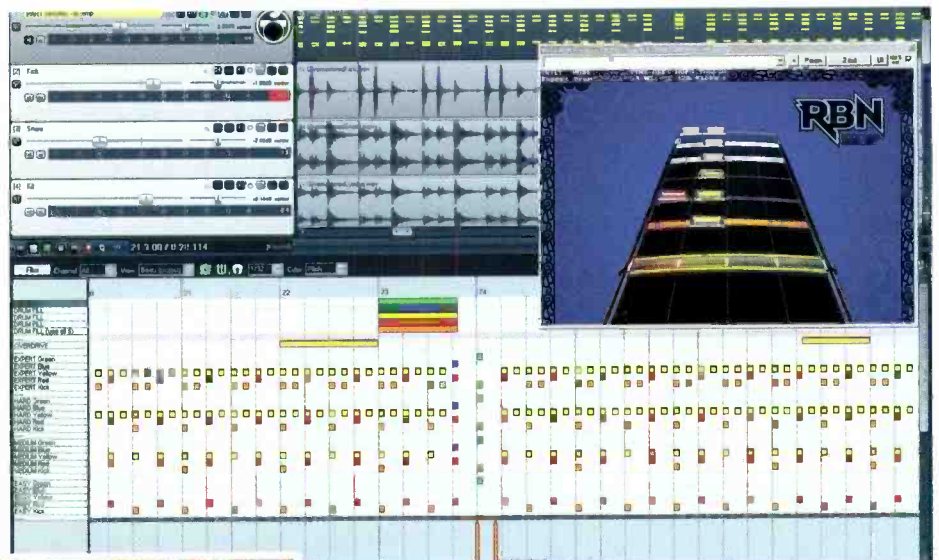
The Rock Band Network recently started a closed beta trial, which MTV expects to expand to a public beta test in August. The company hopes to open the Rock Band Network store before year's end. Songs available through the new store, which will remain separate from the existing "Rock Band" store, will be initially available for download to users of Microsoft's Xbox 360 game console. MTV expects to eventually make the popular tracks available for use on the Sony PlayStation 3 and Nintendo Wii game systems.

"We've figured out how to make it so anybody who owns and controls masters and publishing can put music into ["Rock Band"] at their own pace," says MTV Games senior VP of electronic games and music Paul DeGooyer. "We're talking about a set of serious professional tools to allow peo-

ple on the front line of writing and recording songs to completely control their destiny with respect to interactive products and then giving them direct access to the download store."

Rather than deal with Harmonix directly, artists and labels will submit songs to a community of Harmonix-trained freelance game developers who will prepare the tracks for "Rock Band." Additionally, labels can either hire trained developers or school their existing employees to do the work in-house.

Songs submitted through



Don't fear the reaper: The Reaper audio production application will be used by developers to prepare tracks for 'Rock Band'; inset: the Rock Band Network store.

this process must then be reviewed by other developers to check for playability, inappropriate lyrics, copyright infringement and so on. Harmonix will post approved tracks to an in-game download store separate from its existing "Rock Band" store where creators can set their own price (50 cents to \$3 per song) and receive 30% of any resulting sales. Gamers will also be able to demo 30-second samples of each track.

Although originally designed to give indie and unsigned artists a way to sell

music through the game, MTV quickly realized the Rock Band Network could be used to clear the bottleneck for major-label content as well. While the Harmonix team has grown from fewer than 10 programmers to a few dozen since MTV acquired the videogame developer in 2006, the company can only add about 10 new songs per week to sell through the "Rock Band" store. The same team has also been handling the development work for the upcoming "The Beatles: Rock

Band," due in September.

"Once we flip on the infrastructure, we can go from a few dozen people capable of doing this work to hundreds of people or more," Harmonix founder/CEO Alex Rigopulos says. "We can ramp up by a factor of 10 or more the rate of production of content."

So far, Harmonix developers have made about 700 songs available to download and play on the game. Those titles have sold a combined 50 million downloads through the game, demonstrating an ability to drive sales that has other artists and labels itching to have their music included.

"It's very exciting news to us," Kiewel says. "It's important to participate in every possible revenue stream available. Whatever gets your music heard helps your overall awareness and ability to sell records and downloads."

Artists could use the Rock Band Network to upload their entire discography to the game or release an album through the game day-and-date with a new CD release or the start of a tour.

"If there's a really great song we love, we'd promote that, because that helps everybody," DeGooyer says. "We're also able to see what's selling well. If stuff has some heat on it, we may pick up on it... If Judas Priest decided to put their whole catalog in the Rock Band Network, we would promote the heck out of that."

continued on >>p8

**>>>BLOGGER
SENTENCED FOR
GUNS N' ROSES
LEAK**

A Los Angeles blogger who leaked new Guns N' Roses songs on the Internet before their official release was sentenced to two months of home confinement. Kevin Cogill also received one year's probation and must appear in an anti-piracy commercial under the terms of his plea deal with federal prosecutors. Cogill had leaked tracks from 2008's "Chinese Democracy," the band's first new album in 17 years.

**>>>RHINO
LAUNCHES NEW
DIGITAL FORMAT**

Warner Music Group's Rhino Entertainment introduced a new digital sales format called the Digital 45, in celebration of the 60th anniversary of the 45 single. The series of digital "singles" features the original single, the B-side song and original sleeve and other artwork. They're available through iTunes and other digital retailers. iTunes is featuring 60 singles in a special Digital 45 section on its main storefront. Rhino will release 25 bundles every month to participating digital retailers.

**>>>BORDERS
HOLDS A
CLEARANCE SALE**

Borders has launched a "store closing" clearance sale in five of its U.K. and Irish stores, including its flagship Oxford Street branch in London. Borders says that leases for five stores have been sold to the fashion retailer New Look. It is unclear when the stores will finally close or how many staff will be affected.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Anthony Crupi, Kenneth Hein, Graeme Neill, Alex Palmer and Reuters.

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UPFRONT

from >>p7

**DIFFERENTIATING
'ROCK BAND' FROM
'GUITAR HERO'**

By launching the Rock Band Network, MTV is essentially doubling down on downloadable content, the primary point of differentiation between "Rock Band" and Activision's rival "Guitar Hero" franchise. While Activision makes the occasional song available for download for "Guitar Hero," its primary strategy is to sell expansion discs like "Guitar Hero: Metallica" and the forthcoming "Guitar Hero: Van Halen."

By contrast, MTV wants "Rock Band" to become a platform for music distribution, using its interactive features to lure music fans who otherwise may not be buying music.

"Recorded music on its own no longer leads the charge for artists," MTV's DeGooyer says. "It's now this aggregated value proposition of recorded music, touring, merch, branding, Web presence and now videogames... If we get this right, music creators will start to think about what they're releasing in terms of interactivity."

The Rock Band Network is the result of a 16-month development process with a number of partners. Most important was Microsoft. Tracks released through the Rock Band Network will only be available at first to Xbox 360 users, as it relies on Mi-

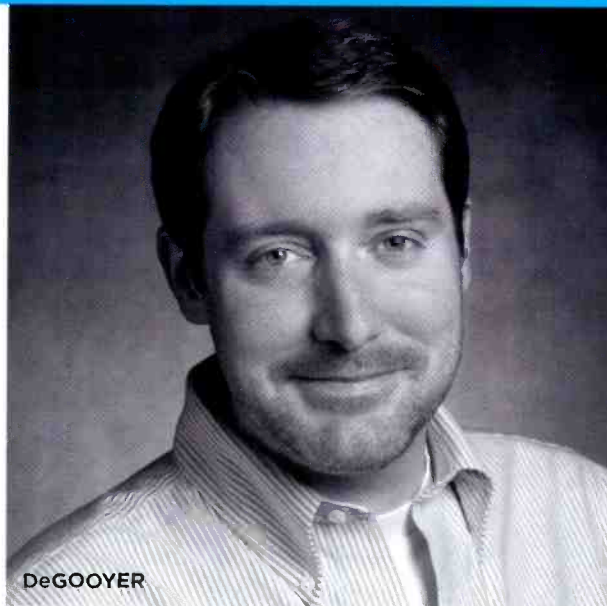
crosoft's XNA game development platform and its Creators Club online community of developers.

The Creators Club allows freelance developers or hobbyists to make their own games and sell them on the Xbox Live Marketplace. Games created through this process must first be submitted to the Creators Club community for game-play and content review before they are added to the marketplace.

The Rock Band Network marks the first time that XNA and the Creators Club have been used to outsource the development of expansions to an existing game, according to Dave Mitchell, the Microsoft product unit manager in charge of overseeing the two programs.

The Creators Club reviews about 30-50 games per month. Because MTV and Microsoft expect the number of "Rock Band" submissions to quickly dwarf these totals, the software giant took the unprecedented step of creating a custom version of the Creators Club for Harmonix, complete with a customized set of review procedures specific to music games—including checking for copyright infringement—which Harmonix will host separate from the existing Microsoft site.

Another key partnership is with the software developer Cocos, which customized a



DeGOOYER

version of its Reaper audio production application that developers will use to program the audio stems needed to create each instrument and vocal track within "Rock Band." Reaper will also allow developers to customize the avatars, camera angles and lighting for the background video rather than using the automatically generated default setting. Cocos is working with Audible Magic and Gracenote to identify rights holders.

And finally there is the freelance game development community. Harmonix will hold regular training sessions to certify developers for the program and operate a support forum staffed by Harmonix developers to answer questions. It will also maintain a list of certified developers for artists and labels to contact and reach out to existing rhythm game community sites like ScoreHero.

"This is arguably the most complicated initiative Harmonix has ever tried to get off the ground, given the number of parties involved and the technical infrastructure involved," Rigopoulos says.

POTENTIAL RISKS

MTV is moving slowly with the rollout mostly because of the anticipated volume of submissions. If the response from artists and labels is anywhere near what MTV expects, the program may experience delays in reviewing and approving songs until a critical mass of developers and reviewers emerges.

Another concern is ensuring that the playability of songs developed for the game through its namesake network will match the sophistication of those developed in-house. Sell-

ing songs that provide a sub-par playing experience would hurt the integrity of the "Rock Band" store and could drive labels away from the program.

The decision to keep the Rock Band Network store separate from the existing one was made to address both issues. But operating two different download stores raises the possibility that artists, labels and customers may come to view the Rock Band Network store as an inferior "kids' table." It could also cause confusion because it would require users to search through two stores.

DeGooyer says MTV will keep a close eye on the music submitted to the store and cherry-pick tracks to promote as part of its weekly "Rock Band" communication. While it doesn't expect to move songs from one store to another, MTV could decide to merge the two outlets if the program is successful.

"It's kind of a capitalistic petri dish," DeGooyer says. "I can envision a song coming into the Rock Band Network first, getting traction, picking up customers through online play and then being picked up by MTV's programming and showing up there. We've shown we can sell millions of songs in the 'Rock Band' store. So it really does tie into a larger picture."

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HOME FRONT

360 DEGREES OF BILLBOARD

**REGIONAL MEXICAN MUSIC SUMMIT TO
FEATURE Q&A WITH ALEJANDRO
FERNÁNDEZ**

Alejandro Fernández, one of the few Latin music artists to successfully straddle the pop and ranchera markets, will be the superstar Q&A at Billboard's Regional Mexican Music Summit.

Now in its fourth year, the summit will take place Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles and feature programming focused on the top-selling Latin music genre in the United States. Fernández joins the ranks of top Latin acts—including Marco Antonio Solís and Los Tigres del Norte—that have been featured as the superstar Q&A at the only summit dedicated exclusively to this genre.

Fernández comes to the summit as he prepares the release this fall of two new studio albums—one pop, one ranchera. It will mark the first time a leading Latin artist has simultaneously released albums in those genres. In June, Fernández hosted two free Mexico concerts in Puerto Vallarta and Guadalajara to foster tourism in his home state of Jalisco. Each show featured more than 20 big-name acts.

Other topics to be discussed at the summit include the role of TV in developing and marketing regional Mexican music; the regional Mexican touring circuit; the mobile and digital marketplaces; and the recent wave of new corridos per-



Headed for the summit:
ALEJANDRO FERNÁNDEZ

formers. For the first time, the summit will also feature a series of round-table discussions during which songwriters, artists and managers can present new music to radio programmers and producers. To register, go to regionalmexicanmusicsummit.com.

**V-ME AIRING SECOND SEASON OF
'ESTUDIO BILLBOARD'**

"Estudio Billboard," the one-hour music interview show that airs on the V-me network, continues its second season with appearances by Camila, Calle 13 and Los Temerarios.

Hosted by Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment, the show features in-depth interviews with top Latin acts. V-me will air 13 episodes through mid-September. V-me, a 24-hour network that airs on cable, satellite and select public TV stations, is available in nearly 80% of U.S. Hispanic homes.

"Estudio Billboard," presented by Heineken, Verizon Wireless and Ford Fusion, was developed by V-me in collaboration with Billboard and airs Tuesdays at 10 p.m. ET/9 p.m. CT. The show will begin airing in Mexico in September and later throughout Latin America. For more information, go to vmetv.com.

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RETAIL BY ED CHRISTMAN

High To Get Over

'Thriller' Could Soon Match The Eagles' 'Hits' As The RIAA's Top Album

For nearly a decade, the Eagles' "Their Greatest Hits 1971-1975" has been the recording industry's ultimate evergreen release, certified by the RIAA as the all-time best-selling album in the United States. But thanks to continued robust demand for Michael Jackson's catalog following his June 25 death, "Thriller" appears on the verge of matching "Their Greatest Hits," at least in the eyes of the industry trade group.

In March, the RIAA certified "Thriller" as 28 times platinum, meaning that at least 28 million copies of the album have been shipped since its 1982 release. That's just a notch behind the Eagles' hits compilation, which was released in 1976 and was certified 29 times platinum in 2006.

Billboard estimates that the posthumous surge in Jackson's sales and Sony Music Entertainment's efforts to push Jackson CDs into the distribution pipeline have likely pushed shipments of Jackson product, if not yet sales, beyond the 29 million-unit mark in the United States.

Amid the recent explosion in Jackson sales, "Thriller" has enjoyed the second-biggest sales bump in his catalog, just behind the hits collection "Number Ones." During the three weeks that ended July 12, "Thriller" sold 552,000 U.S.

copies, for year-to-date sales of 608,000, according to Nielsen SoundScan.

Most industry executives believe that the most recent SoundScan week—which included the widely watched memorial service for Jackson at the Staples Center in Los Angeles—will mark a posthumous weekly peak for Jackson sales. But they also expect that sales will wind down slowly in the next few months, which means sales will remain strong. In the week that ended July 12, Jackson's album catalog sold a combined 1.1 million copies, up from nearly 800,000 in the prior week and 422,000 in the week he died.

At the time of his death, many U.S. retailers were short of Jackson CDs as they awaited Sony's previously announced price reduction on many of its catalog titles, including 13 Jackson albums (Billboard, July 11). As Sony caught up with demand and supplied brick-and-mortar stores with Jackson product, digital album sales continued to account for a shrinking share of Jackson's overall sales. For the week ending July 12, the four top-selling Jackson albums—"Number Ones," "Thriller," "The Essential Michael Jackson" and "Off the Wall"—combined to sell 82,000 digital albums, only 9.5% of the week's Jackson album total,



Remember the time: A-1 Records in New York displays Michael Jackson albums shortly after his death; inset: Sony's 25th-anniversary reissue of 'Thriller.'

down sharply from 16.8% of sales in the prior week and 56.4% in the week before that.

"Thriller" and "Their Greatest Hits" were instant hits. The RIAA first certified "Thriller" platinum in January 1983, just two months after its release, while "Their Greatest Hits" was certified platinum in February 1976, mere days after it arrived.

Propelled by groundbreaking videos for the singles "Billie Jean," "Beat It" and the title track, "Thriller" reached the 20 million certification milestone in October 1984, becoming the RIAA's top-selling album of all time. The album's next RIAA certification, at 21 times platinum, came in May 1990. The RIAA's certification of "Thriller" as 28 times platinum in March came 13 months after Sony's release of a deluxe 25th-anniversary edition of the album.

The RIAA's second certification of shipments

of the Eagles' "Their Greatest Hits" didn't occur until August 1990, when it certified the release as 12 times platinum. The RIAA couldn't immediately explain why the album wasn't certified at earlier platinum milestones, or why it was next certified at 14 times platinum in December 1993, and for 22 times in June 1995, despite U.S. sales of only 919,000 during that period. When the RIAA certified "Their Greatest Hits" as 26 times platinum in November 1999, it unseated "Thriller" at the top of the RIAA's all-time ranking.

Since being certified as 29 times platinum in January 2006, "Their Greatest Hits" has sold 404,000 copies, including 33,000 this year and 115,000 in 2008.

Whether Jackson's reclaiming a share of the top spot in the RIAA ranking will mean anything in terms of marketing isn't clear. Representatives at Sony and Warner Music Group, which distributes "Their Greatest Hits," declined to comment. ●●●

LEGAL BY CAZ McCHRISTAL

BACK TO MINE

Artists, Labels Come To Grips With U.S. Copyright Transfer Provision

Artists and record labels could be headed for a showdown over a provision in U.S. copyright law that allows some artists to regain ownership of their master recordings.

Artists who signed over ownership of masters to labels after 1977 can seek to regain those masters after 35 years, under a provision in the U.S. Copyright Act of 1976 that allows creators of copyrighted works to terminate transfers of their copyrights. The first artists eligible to exercise their termination of transfer right would be able to do so beginning in 2013.

The law requires that authors provide between two and 10 years' notice before they can terminate a copyright transfer. That makes termination rights a current issue for eligible artists and label business and legal affairs departments.

Artists "are certainly already sending letters to labels informing them that they will be terminating their transfers," says Peter J. Strand, an attorney with Chicago entertainment, media and intellectual property law firm Leavens & Strand.

The U.S. Copyright Office last year proposed new guidelines to clarify how the notices should be filed, resulting in a substantial increase in the volume of notices generated, Strand says. While getting an exact tally is impossible, the Copy-

right Office has already reported heavy traffic in termination notices for sound recordings.

There's an important catch to the termination right provision: Copyrighted works designated as a "work made for hire" aren't subject to the termination right. Traditionally, recording agreements have classified sound recordings as works made for hire. But under the Copyright Act, copyrighted works must also fall within one of several categories of works to be eligible for that status. Such categories include works commissioned for a collective work, such as a compilation or a movie soundtrack.

Most musical compositions are authored by a composer or songwriter and then assigned to a publisher, rather than made as works for hire. Accordingly, there is broad agreement that compositions are subject to the termination right. But it isn't as clear whether sound recordings are eligible for work-made-for-hire status because they're generally released in the album format and require greater collaborative input among musicians, producers and engineers.

As artists begin filing termination notices, the standard response to such notices "is to send a letter saying we received it but that the record is a work made for hire so it can't be terminated," says an executive at a major label who asked to



'It will be in the interest of all sides to begin developing an industrywide solution.'

—DARYL FRIEDMAN, THE RECORDING ACADEMY

remain anonymous.

Such boilerplate legalese explicitly preserves the issue for litigation. However, more strategic action is taking place according to the value of the sound recording rights at issue.

For those artists whose recordings have maintained commercial value, the period between

sending a notice of termination and the actual date that the termination would take effect resembles an extended period of renegotiation. By providing either additional advance money or a higher royalty rate, the labels might be able to prevent artists from exercising their termination rights. In addition, some marquee artists have successfully negotiated a return of ownership in older masters when renewing their record deals, while allowing the label to continue distributing the recording.

It remains to be seen how labels will treat terminations for sound recordings of little commercial value. Strand predicts that labels may decide to return ownership to an artist without explicitly acknowledging the termination. That would give the artist the benefit of ownership while protecting the label from an admission that sound recordings are indeed subject to the termination of transfer.

Artist and label representatives agree that the industry isn't likely to see a change in the law before 2013 that will clarify which sound recordings are subject to the termination of transfer right. That opens the way for legal challenges or compromise solutions.

Some litigation is inevitable, says Daryl Friedman, VP of advocacy and government relations at the Recording Academy. But, he adds, "it will be in the interest of all sides to begin developing an industrywide solution of the work-for-hire issue now to avoid contentious litigation or legislation as we approach 2013." ●●●

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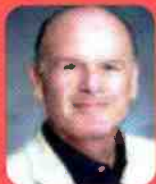
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Northern Songs

Indie Publisher Ole Secures Additional Funding, Signs Deal With Cookie Jar Entertainment

The independent Canadian music publisher ole is on the move.

The Toronto-based company recently hired **Michael McCarty** of EMI Music Publishing Canada to fill the newly created post of president of ole (billboard.biz, July 7). Billboard has also learned that ole secured an additional \$120 million cash commitment in June from one of the company's original investors, the Ontario Teachers' Pension Plan, and that it has signed a worldwide administration deal for the music catalog of Cookie Jar Entertainment, a producer of children's TV programming and consumer products.

Ole, which acquired a stake in the

Cookie Jar catalog as part of the deal, has also signed an administration pact with Scholastic Media, a division of children's publishing and education company Scholastic. Under that deal, ole will administer Scholastic's music publishing properties outside of the United States.

In addition to bringing his creative expertise to ole, McCarty will run the company's day-to-day operations, freeing up ole chairman/CEO **Robert Ott** to spend more time on deal-making and shopping for potential acquisitions.

Ole "is still aggressively growing and acquiring publishing assets," Ott says. "With the \$120 million reload last month, we are now interested in master assets."

ing Canada, overseeing that operation since 1997. While at BMG, Ott says he noticed that majors weren't being aggressive in making acquisitions and were more focused on internal issues, particularly their sibling recorded-music counterparts.

"It seemed like a good time for an aggressive, fast-moving, pure music publishing company, unfettered by interdivision impediments," Ott says. "We wanted to set up a company that had the personal touch of an indie but the infrastructure and deep pockets of a major, hence the term we came up with to describe the company—'majorly indie.'"

With offices in Toronto, Nashville and Los Angeles, ole maintains a catalog of 40,000 songs, deriving about 70% of its revenue through owned publishing interests and 30% through administration deals. The United States and Canada each account for about half of the company's business.

The Cookie Jar and Scholastic deals expand

ole's position in children's programming. In February, ole purchased a 75% ownership interest in music rights of PBS affiliate WGBH Boston, which also produced children's programming as well as other documentary lifestyle shows.

Music from children's programming has been a "core expertise" at ole from the start, given its appeal as an "evergreen business," Ott says. "Look at the Cartoon Network. You can still see the cartoons and children's television shows that you looked at when we were young."

Ott notes that TV programming remains an expanding and growing arena for music publishers, unlike "the other one."

The other one? Is he referring to radio or record labels?

The radio business, he responds. "The record business can still be good if it is run with the right approach. You need a different manner than the way the record business has been historically run."

In fact, ole is involved in joint ventures with Last Gang Publishing and Tanjola (formerly ib Entertainment), both of Ontario, and Roots Three Music of Nashville. Ott describes these partners as "artist developers, who are running 360 operations, which has been much talked about, but not pulled off."

Ole provides funding for new song-

writer advances and staff support and, after recouping its advances, shares ownership of the copyrights, Ott says.

Ole also does its own signings, besides acquiring and/or administering publishing assets. Indeed, bringing McCarty aboard will help ole's ability in signing songwriters.

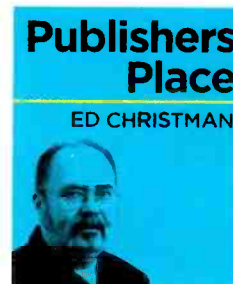
"We have a budding creative operation that is achieving increased success every year, and given Michael's pedigree in the creative area, I am confident that he will take ole to the next

level," Ott says.

Ole's songwriting roster includes **Rupert Gayle, Tebey, Steven Lee Olsen, Shiloh, Kelly Archer** and **Dave Kopatz**, who scored a songwriting collaboration with **Jordin Sparks** on her new album.

Ole also struck a deal with Berlin-based BMG Rights Management earlier this year to generate creative opportunities for each other's rosters in the respective territories of each company.

Even as ole explores new opportunities, "we are sticking to the business that we understand where we can deliver great service to our songwriters and clients," Ott says. "We are very focused on music publishing."



Publisher Place
ED CHRISTMAN



Indie cleffers: ole songwriters **TEBEY, STEVEN LEE OLSEN** and **SHILOH** (from left)

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BRANDING BY EVIE NAGY

GYM CLASS HEROES

Equinox Pumps Up Celebrity Playlists

Music can be as crucial to exercise as water and spandex, and a spinning instructor's playlist or an iPod's inventory can make or break a workout. As part of its branding strategy, the upscale fitness club chain Equinox has enlisted artists like Madonna, Stevie Nicks, Cyndi Lauper and Michael Bublé to submit their own playlists for EQ Sessions Celebrity Sets that will launch at Equinox.com this fall.

Equinox pays close attention to the connection between music and fitness—in addition to programming the common-area in-club music, the company's creative director curates monthly playlists—EQ Sessions—that, like the celebrity playlists will be, are available through the Equinox Web site. Links take users directly to iTunes, where the playlists are preorganized through iTunes' iMix function for purchase at the tracks' standard price.

Equinox creative director Bianca Kosoy says the company's approach to music is part of a broader strategy to curate a lifestyle experience for members.

"On the whole our target demographic is successful, and they are more drawn to making a purchasing decision, including joining a gym, based on the feeling that they are going to be

introduced to the new and noteworthy," Kosoy says. "Music is obviously a very high-profile touch point for them."

The monthly 15-song EQ Sessions, which launched in April 2008, are often built around either a musical or seasonal theme (such as "House Call" for a DJ mix or "Heartthrob" for a list of love songs released in February).

"The whole thinking behind them was to give our members a place to go every month where they don't have to look for new music," Kosoy says. "It's our branded point of view on what music we think people should be listening to. It's all uptempo, but it's not what I would call 'workout music.' Workout music is different for everyone."

Kosoy says that as the playlists evolved, she began to get steady e-mails praising the concept, including from the club's celebrity members and their colleagues. The first to offer his own playlist was DJ Paul Sevigny, and then others followed—In addition to the aforementioned artists, Equinox confirms the participation of Cher, Dave Navarro and producer/manager Benny Medina.

There isn't a financial arrangement between Equinox and participating artists, beyond the

promotion of the lists using the celebrities' names. "One of the great things about this is that these celebrities are proactively wanting to participate in this brand without any type of formal endorsement," Kosoy says. "There's no financial or contractual anything. This is just them sending us music that they think is aspirational or good to work out to."

The Equinox point of view is "discovery-focused," Kosoy says, emphasizing that even playlists submitted by celebrities will be subject to the brand's review. Participants are asked to send a list of 20 songs that Equinox will cull to around 10 or 15. Madonna's playlist, for example, includes "Superfine" by the Hong Kong Blondes, "Do You Feel Me" by

BILLBOARD EXCLUSIVE

Get into the groove: Equinox Fitness will feature a playlist by **MADONNA**.

Tiësto featuring Julie Thompson and Daft Punk's "Television Rules the Nation."

Equinox's strategy for introducing members to new music includes integrating more obscure tracks from familiar acts, like U2 and Oasis, with tracks from such lesser-known ones as the Arch Cupcake and N.A.S.A. The same approach applies to the music programmed for the clubs' common areas—Kosoy works with a consultant to build rotating playlists of several hundred songs, and she reviews each track individually.

"Music is so high-profile and passionate, but if you walk from gym to gym, you can pretty much predict what's going to be playing," Kosoy says. "We want everything we play to have a point of view that's distinctly Equinox that no one can replicate. For example, last summer our playlist included a Jason Mraz song, and you might not think of that as the most aspirational workout music, but the point is to make people smile, make them tap their foot, remind them of something—it can't all be heart-throbbing workout music."



MADONNA: KEVIN MAZUR/WIREIMAGE.COM

Fund Boy Three

Polyphonic Tries A New Tack On Artist Funding Model

Amid all the hype about new ways for artists to release albums, one fact tends to get lost: Making and marketing an album isn't cheap. And for acts that want to forgo traditional label deals, coming up with the money to put out an album isn't always easy.

Polyphonic, a new venture started by Nettwerk CEO **Terry McBride**, Mama Group co-CEO **Adam Driscoll** and **Brian Message** of ATC and Courtyard, is looking to provide an alternative.

All three come from strong music business backgrounds—Mama is a leading U.K. promoter, Nettwerk is a well-respected label and management firm, and ATC manages **Radiohead** and **Supergrass**, among others. Polyphonic has a \$20 million investment from the City Fund and a plan to capitalize on all aspects of an artist's career.

"It's pretty much a venture capital firm for bands," Driscoll says. "We've effectively applied venture capital principles to the investments we make with our music knowledge."

Unlike a traditional label, they're not looking to gain ownership of master recording copyrights and provide distribution, marketing and promotional services. Instead, they will provide financing, without acquiring ownership, to enable artists to hire the services they need to develop their careers.

Polyphonic, which hasn't yet announced any artist signings, will provide its acts an advance to cover recording, video and initial touring costs, as well as marketing and promotion expenses. Artists would retain ownership of their copyrights, but Polyphonic would have the right to exploit all copyrights created during the term of an artist's contract for a period of 10 years after the contract expires. Profit splits would vary by act, but the starting point for emerging artists would be a 50-50 split, with a more favorable split for artists with longer track records.

Deals with Polyphonic won't just cover recorded music. The company would also

earn a percentage of all other artist income, such as touring revenue, merch sales, licensing and brand sponsorships. Income from these sources would pay off Polyphonic's advance, after which the company and the artist would earn a share of any surplus income based on their agreed splits.

"Polyphonic is investing in all of the revenue streams that the artist puts together and not just focusing on one, which has been the traditional business model," Message says. "I think it's attractive to people, because as we all know, the live industry is obviously doing really well and is profitable for artists. So having exposure to that side of it as part of building an artist's career is an attractive proposition."

Driscoll says that artists signed to Polyphonic won't be required to use the services of the three founders' respective companies. "If there's a service within one of our existing businesses that works and makes sense, that's there to use," he says. "But it comes back to the artist having a) the capital they need to develop their business and b) the expertise. That means that whatever the best expertise is; if it's press, who's the best press person. So it's about everyone looking to build the business the right way and engage the right people, and those can be internal, external, and we're equally happy whichever it is."

Message says Polyphonic is looking to sign deals with artists at all stages of their careers but adds that they would be interested in picking up bands that have chosen not to renew with major labels. "We can probably rule out the top end of the superstar range," he says. "We're not after that sort of big superstar act. It's definitely artists and their management teams where we can identify revenue growth opportunities and obviously solid businesses that we're going for."

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Nothing ventured, nothing gained: from left, Nettwerk CEO **TERRY McBRIDE**, Mama Group co-CEO **ADAM DRISCOLL** and **BRIAN MESSAGE** of ATC and Courtyard.

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Billboard
 EXPERIENCE THE BUZZ

Newly independent Puerto Rican singer/songwriter **Olga Tañón** has learned that you don't need the help of a major label to make a big media splash.

Through an unusual multiplatform arrangement with communications company Spanish Broadcasting System, Tañón premiered her new digital single "Pasión Morena" July 15 on the SBS TV show "Lamusica," Lamusica.com and SBS' pop and tropical radio stations.

The singer turned the premiere into a full-fledged media event, giving 30 live two-minute interviews to media from multiple countries during an hourlong press conference that aired live on "Lamusica" and streamed live on the show's Web site. That same day, SBS radio stations began airing "Pasión Morena." The track was already available for sale at iTunes but hadn't yet aired on the radio.

SBS has attracted broad interest in the U.S. Spanish-language media by touting its promotion of Tañón's new song as a triple-platform premiere.

"The immediacy of the event is what's unique in this particular proposition," says **Cynthia Fernández-Hudson**, executive VP/chief creative officer for SBS and Mega TV. "My goal in the company is to continue to find these different creative content opportunities."

Tañón and her management originally went to "Lamusica" and proposed premiering the track on the popular music show. But Fernández-Hudson, mindful of Tañón's large international following, proposed a more ambitious debut. Depending on the audience response to SBS' multiplatform promotion of

Triple Play

Olga Tañón Partners With SBS To Debut Her New Single



Here, there and everywhere: **OLGA TAÑÓN**

"Pasión Morena," Fernández-Hudson says the company might consider doing more such premieres with other artists.

"It has to be new music, it has to be a debut that truly has the support of a downloadable album or song, and it has to be something that fits the formats of our stations," she says.

The veteran Tañón has always taken a keen interest in encouraging the careers of other artists, so her team would find it gratifying if her SBS promotion

led to similar deals with other acts. "Our responsibility in this business is to open doors and make work easier for other artists," Tañón's manager **Billy Denizard** says.

The SBS premiere is one of several strategies the singer is pursuing in an effort to confront a changing marketplace. Tañón has had a long career with major labels, beginning with Warner, then Sony and then finally Universal, which she left earlier this year to launch her own label, Mia Musa Music.

Instead of recording a new studio album right away, Tañón opted to release a new digital track every 90 days, beginning in May with "Amor Entre Tres," which was used as the theme song of a Venezuelan soap opera of the same name.

"Pasión Morena" is the second track that Tañón has released independently. A soap opera on Mexico's TV Azteca has already adopted the track as its theme song.

Although Tañón is relishing her new-found indie status, she's still willing to work with major labels when it makes sense. For example, she's working on a one-off licensing deal with a soon-to-be-named major to release a concept ballad

album she plans to record that will also include tropical versions of the songs.

"In the next five years, most acts will either be independent or will work with the majors through specific alliances," Denizard says. "The key is to choose those markets that are still important, where we can still sell albums."

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Latin Notas

LEILA COBO



HISTORY IN SONG

PBS Documentary Traces Latin Music's Development In The U.S.

Why did Carlos Santana take LSD right before his 1969 performance at Woodstock? Why did Tego Calderón switch from hip-hop to reggaetón? What were the implications of those decisions for Latin music and its impact on American culture? Those

questions are answered in "Latin Music USA," an ambitious four-hour documentary series set to air Oct. 12 and Oct. 19 on PBS.

Narrated in English by Jimmy Smits (with separate Spanish narration by Billboard's Leila Cobo for airing on the V-me network), the co-production between Boston non-commercial TV station WGBH and the BBC traces more than 70 years of Latin music in the United States, portraying the development of various sub-genres as a series of cultural fusions. The first part of "Latin Music

USA" examines the emergence of Latin jazz, mambo and the cha cha cha. Subsequent hour-long segments focus on salsa, regional Mexican, Chicano rock, Latin pop and reggaetón. Willie Colón, Los Lobos, Los Tigres del Norte, Juanes and Daddy Yankee are among the stars interviewed in the series, which will also contain historical footage, photos and 200 song excerpts.

"It's a series that has the talent and financial commitment of any other series PBS would have done," series producer **Adriana Bosch** says.

Getting the necessary funding from the Corp. for Public Broadcasting, PBS and other sources took time. The idea for a Latin music documentary first emerged before Ricky Martin's star turn at the 1999 Grammy Awards, "so we were ahead of the game," Bosch says. "It took PBS to understand that they wanted Latinos to come into PBS in

large numbers." Latino households make up 7.5% of the PBS prime-time audience, but nearly 18% of its daytime audience, according to Nielsen figures cited by PBS.

"The fear is always that if you do something skewed to attract Latinos, your audience is going to turn on the television and say, 'This is not about me,'" Bosch says. "But that problem was resolved when we came to the realization that this was not going to be a comprehensive series about Latin music, from Peruvian flutes to vallenato."

To raise the series' profile among Spanish speakers, PBS is taking the unusual step of aligning with *People en Español* magazine, which will feature exclusive editorial content and snippets of interviews and concert footage from the series in print and

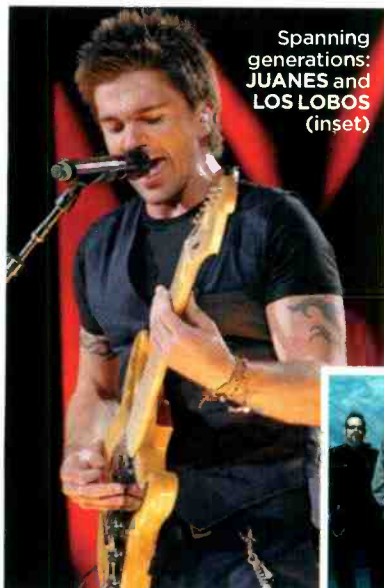
online. PBS.org has also created a bilingual Web site that will stream the series in English and Spanish.

Tracking down rights holders to clear the rights for the series' songs and visual elements proved to be a monumental task. WGBH deputy general counsel **Jay Fialkov** says that the series wouldn't have been possible without the help of the BBC, which pays annual blanket license fees to British rights holders' organizations whose members include most of the relevant music publishers.

Though the BBC helped secure the broadcast rights for the musical works featured in the documentary, WGBH is still negotiating the home video rights, with an eye on releasing a DVD of "Latin Music USA" by the time of the broadcast. "It's our sense," Fialkov says, "that the record companies and music publishers are sensitive to what we're doing and the value of our program."

—Ayala Ben-Yehuda

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Spanning generations: **JUANES and LOS LOBOS** (inset)

Latin Mixx In New York For '09

Creative Media Group, a marketing and promotions agency specializing in urban and DJ culture, is hosting its fourth annual Latin Mixx conference July 21-23 in New York. Despite the challenging economic environment, the conference is expanding from one to three days, kicking off with a turntablist showcase at S.O.B.'s, followed by a full day of panels and concluding with the Latin Mixx Awards at the Times Center.

Although there are now several conferences in the market focusing on Latin urban music, Latin Mixx stands out for its focus on DJ culture and its role in breaking records, pushing new artists and the changing role of DJs as personalities, producers and tastemakers.

"DJs are the movers and shakers when it comes to playing music on the radio," says Kevin "Pills" Montano, president of Creative Media Group. "And the public doesn't really understand the role of a DJ. One of our objectives is to expose how important they are to the industry in general."

Montano plans to highlight the "Sonidero" movement of traveling Mexican DJs during the conference's "Los Sonidos de New York" panel. DJ Flex is one artist who has sprung from that movement. Other panels include BMI's "The Evolution of DJs in the Music Industry," featuring such speakers as S.O.B.'s artistic director **Larry Gold** and DJ **William "Kato" Otero** of *Latinos Unidos Record Pool*.

Leading DJs scheduled to speak at the conference include DJ Nelson, DJ Freddy, Little Louie Vega, DJ Prostyle (of urban KPWR Los Angeles), DJ Tony Touch (Sirius Satellite Radio channel Shade 45) and DJ Camilo (urban WQHT New York).

For more information, go to latinmixx.com. —Leila Cobo

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Three Feet High And Rising

U.K. Festival Promoters Worry About Possible PRS Tariff Hike

LONDON—U.K. festival promoters say they're being made to pay for their own success.

For years, promoters have complained that PRS for Music's live performance right tariff is too high. Now, the authors organization's plans to review the tariff have sparked concerns about a possible rate hike, frustrating promoters who fear it's targeting the booming festival circuit to compensate for falling recorded-music sales.

Since 1988, PRS' live performance right tariff has been set at 3% of gross ticket sales for all pop/rock concerts. Many promoters say the rate is already excessive and penalizes festivals that feature other performing arts.

"PRS should earn something, but 3% is too high," says Concert Promoters Assn. executive committee member Geoff Ellis, CEO of Scotland's T in the Park festival.

Ellis estimates 10% of T in the Park's programming comprises events and performances that don't involve music and thus shouldn't be covered by the tariff. "Circus performers, visual artists, theater, poetry-reading are [now] an integral part of a festival," he says.

PRS says the live tariff was due for a review. "Rates need to be re-examined to ensure they fit the needs of today's live-music scene," the organization said in a statement, claiming that it's "discussing the current [tariff] with key stakeholders."

PRS is expected to release the review's conclusions by Aug. 1. Stakeholders would have three months to respond and any change in the tariff would be made by year's end.

Although specific figures on the U.K. festival market aren't



Stage fright: From left, BEN TURNER of the Assn. of Independent Festivals; GEOFF ELLIS of the Concert Promoters Assn.; and MELVIN BENN of Festival Republic.

available, Ellis says PRS already benefits from higher attendances and ticket prices.

PRS' own figures show its 2008 live-music revenue rose 13% year on year to £21.5 million (\$34.9 million); five years ago, revenue was £11.1 million (\$21.3 million). However, its recorded-media income fell 7% to £141.6 million (\$228 million) in 2008—the first year, PRS says, when the U.K. live business' revenue outstripped record sales, at £1.3 billion (\$2 billion) and £1.2 billion (£2.1 billion), respectively.

"Ticket prices have gone up the last five years," says John Giddings, promoter of the 55,000-capacity Isle of Wight festival, which features an arena for magicians, circus acts and storytellers. "Yet, PRS [also] wants 100% [of the tariff] when people spend 50% of their time at other activities. I don't think it's calculated fairly."

Promoters say price increases reflect investment in improving infrastructure. Jim King, the festival director at Loud Sound—

which co-produces the Bestival and Creamfields events—reckons that staging a two-day, three-stage, 20,000-capacity event costs £2 million (\$3.2 million), including infrastructure, artists' fees and marketing.

Festival Republic managing director Melvin Benn criticized the 3% rate during the International Live Music Conference in March. Festival Republic promotes Reading and Leeds plus the 25,000-capacity, Suffolk-based Latitude (July 16-19), which features music, cinema, comedy and poetry and book readings.

Benn revealed he hasn't paid the full 3% for Latitude since its 2006 launch. Based on his estimate that music accounts for 16% of Latitude's programming, he pays PRS a 3% tariff on 16% of the festival's ticket revenue, holding the remainder in escrow until a solution is found.

"I refuse to be bullied by PRS," Benn says. If the rate isn't lowered, he adds, "we'll have to charge [fans] more."

While Benn claims PRS had previously refused to discuss the rate, he confirms that both sides were engaged in lawyer-supervised mediation at press time.

King says a rate hike could make independent operators less willing to enter "a very high-risk, low-margin business."

Most new festivals in the United Kingdom have been independents without links to major concert promotion groups, says Ben Turner, vice chairman of lobbying group the Assn. of Independent Festivals.

AIF has asked PRS to lower the 3% tariff. Although Turner declines to specify the rate that AIF is seeking, he says promoters want a flexible system that takes non-music entertainment into account.

Many AIF events "are run by enthusiasts who have put their livelihoods on the line and won't make a profit for years," Turner says. "And if PRS don't deliver, [they] could be knocked out of the market."

GLOBAL BY LARS BRANDLE

JB HI-FLYING

Amid Global Slump, Aussie Retailer Continues To Expand Sales

BRISBANE, Australia—While music merchants elsewhere tighten their belts, Australia's JB Hi-Fi is in expansion mode.

With a no-frills approach encapsulated in the "Smashing Prices" tag line that dominates its advertising, the chain launched a dramatic store-opening program after it listed its initial public offering on the Australian Stock Exchange in 2003.

Back then, it had 26 outlets. Now CEO Richard Uechtritz says he'll open 15 annually to double store numbers to 210 from the current 105.

JB accounts for 40% of physical music sales in Australia, while previous market leader Sanity, which operates the Virgin and HMV brands Down Under, has more than 30%, according to labels and distributors. The rest of the market is split between mass merchants and independents. Sanity didn't return calls seeking comment.

With JB well-established in major metropolitan markets, Uechtritz says the chain will open most of its new stores in shopping malls and smaller towns. CDs, he adds, occupy roughly 10% of an

average JB store's 11,000-square-foot floor space. "Music will continue to be a solid part of our mix," he says.

On June 9, JB predicted net profits of \$92 million Australian (\$75 million) in the year ending June 30, up 41% from the previous year. While not breaking out figures for music sales, CFO Richard Murray confirms that JB's music inventory has been enjoying growth. "While it's not the be-all and end-all," he says, "it's still very much an important part of our business."

At the moment, JB's recorded-music sales are 100% physical. It stopped selling downloads at its Web site last November when the digital media firm Destra—which powered the service—filed for bankruptcy protection. But JB is planning to offer music downloads again.

The chain also prides itself on the depth of its repertoire: An average store carries 30,000-40,000 titles, which label sources say Sanity only matches in its largest outlets.

"JB is not scared about offering a very in-depth range of catalog—and they do it very, very well," says Geoff



Miles of aisles: A customer browses the racks at a JB Hi-Fi store in downtown Brisbane.

Bonouvrie, chairman of the Australian Music Retailers Assn., which counts JB and Sanity among its members.

The chain is renowned for tough negotiating. However, says Colin Daniels, managing director of the Sydney-based leading independent distributor Inertia, "they pass on discounts provided by suppliers to customers—so everyone wins."

EMI Australia chairman Mark Poston adds that JB "supports new talent and new music—something we feel a real kinship with."

Eleven A Music Company presi-

dent John Watson confirms JB was key to alt-rock/pop act Little Birdy's "Confetti" May debut at No. 6 on the Australian Recording Industry Assn. (ARIA) albums chart. The band, he says, "wouldn't be on the cusp of their third gold album without JB's support."

Watson says JB and Universal, which distributes and co-owns Eleven A Music Company, worked together on a prerelease marketing campaign using the retailer's database ahead of hefty in-store promotion. "JB customers would have to have been in a

coma to miss the fact that Little Birdy had a new release," he says.

JB's expansion comes despite CD sales slumping 12% to 38.5 million copies during 2008, according to the ARIA. However, the retailer seems well-placed to benefit from an economy that remains robust amid the global financial meltdown. The Australian Bureau of Statistics reported gross domestic product rose 0.4% during first-quarter 2009.

Uechtritz is predictably bullish about JB's outlook—and says he's not content with 40% of music sales. "Why not go for 100%?" he asks. ...

Hurricane Hugo

Venezuela's Music Biz Alarmed Over Radio Crackdown

The Venezuelan government's plan to revoke the licenses of 285 radio and TV stations has sparked concerns about the efforts of the music business there to promote artists and new releases.

In its latest move to tighten its grip on media companies, the government of Venezuelan President Hugo Chavez announced earlier this month that it will revoke the licenses of 154 FM stations, 86 AM stations and 45 TV stations for allegedly failing to update their registrations with the government.

At press time, the government hadn't yet identified the stations targeted for closure, but owners are taking the threat to heart, according to Nelson Belfort, president of Venezuela's Radio Chamber, a trade organization that represents more than 400 stations and nearly 20 networks.

"This is not about simply

shutting down stations," Belfort says. "It's an attack against freedom of expression. . . I always thought that listeners were the only ones who could open or close stations."

In a July 9 speech to Venezuela's National Assembly, public works minister Diosdado Cabello, who oversees broadcasting, said the government will be "democratizing the airwaves" by nationalizing stations with lapsed registrations.

"The use of the radio-electric spectrum is one of the few areas where the revolution has not been felt because the owners of those frequencies have been the same for 30 years," Cabello said. "It's time for us to take the matter in hand so the revolution will deepen and continue to advance."

Cabello also proposed limiting radio ownership to three stations per network that can simulcast for no longer than a

half hour per day, justifying the move by referring to what he said was the media's support of the recent coup in Honduras that ousted its president and Chavez ally Manuel Zelaya.

In addition to muzzling voices critical of the government, Venezuela's station takeover plan could dramatically affect how radio stations program music.

Venezuelan broadcasters already operate under the Chavez-sponsored "Law of Social Responsibility for Radio and Television," which requires that 50% of all music programming be of local origin and that of that local portion, half must be traditional or folk music.

The law is a variant of Venezuela's similar "one for one" law in the '80s, which required radio stations to play a song by a national artist or songwriter for every foreign recording they played. The law was vital in fos-

tering the careers of many Venezuelan artists who are stars today, such as Franco De Vita and Ricardo Montaner.

"We have youth-leaning rock stations, for example, who've had to 'invent' how to program traditional music," says Eli Bravo, a Venezuelan journalist and host of a news show on WURN (Actualidad 1020) Miami. "Their solution has been neo-folk, traditional music performed by contemporary acts with alternative rhythms."

But the nationalization of radio stations could endanger this practice by politicizing music programming, Bravo says. "Stations would be run by [state-controlled] community organizations, so they'll program music with a political message as well as traditional music," he says.

Although Bravo doesn't think all programming will become centralized, it will "fol-



Provoke and revoke: Venezuelan President HUGO CHAVEZ

low an ideological line of thought," he says.

For the time being, Belfort is preparing a legal response to the government proposal and is hoping international pressure will have an impact on the decision.

Venezuelan singer/songwriter Eduardo Osorio, who recently visited the country for a promotional tour that took him to several major radio stations,

says that his trip proceeded without incident. But music industry executives warn that those and other stations may soon be forced to make big changes in what they air.

"This is simply about maintaining political control over the media," one label executive says. "And anything that's government-run as opposed to serving the needs of music, goes against music." ■■■

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Shake Your Moneymaker

Post-Settlement Webcasters Seek New Opportunities To Turn A Profit

Internet radio services breathed a sigh of relief this month after finally reaching a settlement with SoundExchange over per-song streaming royalty rates (billboard.biz, July 7).

Pure-play webcasters say the rates originally set by the Copyright Royalty Board in 2006 would have been catastrophic. But while the new lower rate structure gives leading online radio services a stay of execution, the sector still faces an uncertain future.

Internet radio outfits are now under even more pressure to convert the promise of their slick technologies and growing user bases into actual profit. And that will require taking measures that could alienate listeners, such as selling more advertising and charging for content.

Advertising remains the go-to model, just as it is for terrestrial radio. Despite the continued slide of ad spending, online ad expenditures are still growing, and Forrester Research projects that U.S. online ad spending will more than double during the next five years, from \$25.6 billion in 2009 to \$55 billion in 2014.

Successful Web radio operations will figure out a way to capture a larger share of that spending by offering advertisers better targeting capabilities. That's the key to Pandora's prediction that it may turn a profit for the first time in 2010. While Pandora has more than 30 million registered users and is adding 60,000 more per day, what really excites advertisers is its ability to target listeners based on specific demographic data like location, gender, age and, of course,

musical preferences.

For example, to help Whole Foods Market promote itself in San Francisco as a place to eat lunch, Pandora recently ran a 15-second audio ad campaign targeting listeners who lived within seven miles of a Whole Foods location. The water-filter maker Brita sponsored a prerelease stream of Dave Matthews Band's new album "Big Whiskey and the GrooGrux King," which was provided to Pandora users who had built a DMB-focused radio station.

With the dark cloud of high royalty rates no longer hanging over their heads, Internet radio services can plan more confidently for the future, which should help attract advertisers that previously harbored doubts about the format's viability. But webcasters will have to balance their pursuit of greater ad dollars with their need to manage user expectations. The lack of advertising has long been one of the key attractions of Internet radio, along with the personalized listening experience that it offers. Whether the latter can trump the former will be crucial to retaining loyal users.

Which brings us to strategy No. 2—paid services. Services like Slacker and Pandora offer monthly subscription options with such features as ad-free listening, higher-quality streaming, unlimited song skipping and tag-to-buy capabilities.

Pandora and Slacker say that only a fraction of their users pay for monthly subscriptions, so expect hybrid models to emerge. The first of these is Pandora's plan to charge non-



Drink the water: Pandora recently featured a Brita-sponsored prerelease stream of 'Big Whiskey and the GrooGrux King' by DAVE MATTHEWS BAND.

paying users a \$1 fee each month they stream more than 40 hours of music.

Other models include generating revenue from affiliates like iTunes. Pandora drives up to 1 million iTunes sales per month through the "buy" links on its site, receiving a small commission on each sale. Look for Web radio services to bulk up their efforts in this area by expanding their affiliate relationships for the sale of merch, concert tickets and other products and services.

As Internet radio services pursue these money-making strategies, they'll increasingly rely on the help of new allies: the iPhone, BlackBerry and other smart phones, whose downloadable mobile applications have dramatically improved the ability of webcasters to reach listeners on the go.

Barely a year after Apple kicked off the mobile app boom, half of all Pandora users and 50% of all Slacker traffic originate from their respective apps. More mo-

bile users will drive greater ad sales, not to mention enhance the appeal of location-based ads. And while most online radio outfits offer free mobile apps, there's no reason why they can't introduce more advanced, feature-rich apps that require a monthly fee and provide other upsell opportunities. For instance, Slacker CEO Dennis Mudd says that listeners who access his company's service through its BlackBerry and iPhone apps are far more likely to pay for a premium subscription tier than those who only use Slacker on their computers.

Even after the SoundExchange settlement, streaming royalty rates remain a hefty burden for Internet radio services and will ultimately thin out their ranks. Those services best able to monetize their business will make money not only for themselves but also for labels, music publishers and artists. Those that can't won't be missed.

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

BITS & BRIEFS

INDABA EXPANDS

The online music collaboration site Indaba Music unveiled its Session Console 2.0—a digital audio workstation that enables artists to record high-quality audio directly into the Indaba collaborative service and to use advanced mixing and editing tools. Previously, Indaba users had to do all recording, mixing and editing functions on their own and upload the finished files. Weezer has endorsed the application, and the band's frontman Rivers Cuomo has submitted music stems to the service for a remix contest. Indaba also introduced three usage tiers: a free option, a Pro option for \$5 per month and a Platinum option for \$25 per month. The paid accounts offer additional features not available to free users.

HOWARD WHO?

When Sirius XM introduced its iPhone app, many in the digerati called it dead in the water because it didn't in-

clude access to popular programming like "The Howard Stern Show" and "Sirius NASCAR Radio." But the company is getting the last laugh, racking up more than 1 million downloads in just two weeks. It's now the top free music app on the iPhone, outpacing even Pandora, although that's a tad misleading because only Sirius XM subscribers or those who pay for the satellite carrier's Premium Online service can use the app.

KAZAA GOES HI-DEF

The peer-to-peer service Kazaa is planning to launch a high-definition video-sharing service that will allow members to upload and share videos with others on the network and to transfer files from computers to mobile phones and other devices. Users must be members of Kazaa's \$20-per-month subscription tier. The company didn't provide details on when the new service will go live.

HOT RINGMASTERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	7	7	#1 P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
2	15	7	YOU ARE NOT ALONE	MICHAEL JACKSON
3	3	6	THRILLER	MICHAEL JACKSON
4	1	11	BIRTHDAY SEX	JEREMIH
5	2	15	BOOM BOOM POW	THE BLACK EYED PEAS
6	4	2	BILLIE JEAN	MICHAEL JACKSON
7	11	2	BEAT IT	MICHAEL JACKSON
8	10	6	BIG GREEN TRACTOR	JASON ALOEAN
9	14	7	YOU'RE A JERK	NEW BOYZ
10	6	14	KNOCK YOU DOWN	KERY HILSON FEATURING KANYE WEST & NE-YO
11	19	2	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
12	5	9	WETTER (CALLING YOU DADDY)	TWISTA
13	8	12	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
14	33	2	EVERY GIRL	YOUNG MONEY
15	12	5	EGO	BEYONCE
16	18	3	I GOTTA FEELING	THE BLACK EYED PEAS
17	9	19	DAY 'N' NITE	KID CUDI
18	24	2	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON
19			TRUST	KEYSHIA COLE DUET WITH MONICA
20		1	PRETTY WINGS	MAXWELL

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

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TUNECORE
FOUNDER/CEO

The head of the indie digital distribution service talks about his company's partnership with UMG and why labels still matter.



To many in the music business, TuneCore is the standard-bearer of the anti-label movement, since nearly all of the artists who use its digital distribution service are unsigned.

But TuneCore's recent marketing partnership with Universal Music Group (billboard.biz, July 9) indicates that the company is also interested in giving its clients the ability to tap into the services of a major label.

It's the latest sign of TuneCore's aspirations to move beyond its core digital distribution business, which charges artists a flat annual fee to get their music on iTunes, Amazon and other digital retailers.

The company recently struck a deal with Live Nation under which TuneCore artists who sell 200 songs within 30 miles of a House of Blues location can get a guaranteed gig at the venue for a minimum payment of \$100. It also partnered with Guitar Center to give away a downloadable compilation of 20 TuneCore acts. And TuneCore founder/CEO Jeff Price, a former label executive who was co-founder/president of the now-defunct SpinART Records, is eyeing potential marketing partnerships with major consumer brands.

TuneCore remains a relatively small player, responsible for \$41 million worth of music sales in the last two years. But with such acts as Nine Inch Nails and Aretha Franklin distributing their songs through its service rather than through traditional label deals, the company has already become a contender in the digital music landscape.

Price sat down with Billboard to discuss the Universal deal and TuneCore's long-term goals.

What was the goal behind the Universal deal?

Over the past two years, there's probably been about 20-30 bands [using TuneCore] that got signed—everything from Medic Droid and MGMT and Tapes 'n Tapes and Soulja Boy, Zac Brown Band, Drake. Artists wanted to be able to have an "in" to the record labels in the event they wanted to go that path. TuneCore is about providing opportunities for musicians to make choices, giving them access to things that perhaps they wouldn't otherwise have.

But part of the implied pitch at TuneCore is that artists don't need labels to distribute their music. How do you feel about the artist-label dynamic that's at work these days?

I've never been anti-label. What I am [against] is the idea of someone giving up their rights or their revenue without somebody else giving them an equitable service back for that.

Record labels make people fa-

mous. That's what they're really good at. And then they monetize that fame. The problem is that the correlation between fame and music sales is broken somewhat. It's a confusing time out there because distribution used to be the domain of record labels. The one thing an artist could never do on their own was distribute their physical product nationally with tens of thousands of record stores.

But I think labels still do things that the rest of us can't. They have pipelines into films and TV shows for mass-use licensing, and they do have a pretty good stranglehold on the pipeline into commercial radio, which still does influence music sales. But how are record labels going to make money in the long run? It's still being sorted out.

Will TuneCore become more like a label or some kind of hybrid company that combines label-like distribution with other artist services?

Honestly, I ran a record label for

17 years, and I'm not doing it again. The goal of TuneCore is to serve the musician. We create opportunities for them. And I want to take the collective force of a couple hundred thousand bands and go knock on doors. "Hey, Pepsi, I got a couple hundred thousand bands here."

So what's the difference between that and what labels do?

Well, right now the labels are much bigger, they have the catalog and the legitimization of the music industry. I am an outsider that's coming into it in a very new way, but I'm not Universal by any stretch of the imagination. That's why I like to partner with them, because they can bring things to the table that I can't. Five or 10 years from now, would that still be the case? I hope not. I hope we're viewed as important and legitimate as the largest record labels in the world and provide a place for corporations or music promotion companies, or booking agents, or managers to go to in order to gain information, access, insight or

whatever it might be, provided that's what the artist wants.

How does your flat-rate model fit into all this?

I came up with the model because I got angry. I was approached by digital aggregators wanting to do spinART Records' digital distribution. They said they were going to have control of the master rights exclusively for five years, and on top of that, every time the music sells, they're going to take a distribution fee between 15% and 30%. That made absolutely no sense to me. They just move a file from point A to point B on the Internet. Their response was, "Oh, we're going to market and promote you." When I hire someone to market and promote music—like a publicist—I pay them a flat fee, not so my publicist can take control of my master exclusively for five years and make 30% of the revenue every time the music sells. Give me a fucking break. I still get upset by it. So it was an emotional, moral reaction to the model that I just felt was wrong.

If music fans start streaming music instead of buying and downloading it, where does TuneCore fit in?

It's my function to serve the musician and provide products and services and infrastructure and access they couldn't otherwise have. If it's iTunes, it's iTunes. If it's manufacturing CDs, it's manufacturing CDs. We make buttons and posters and T-shirts and stickers and we do mixing and mastering. Is it going to remain that over the next five to 10 years? I honestly don't think so. Once you commoditize something and it becomes something that anyone could buy and someone else launches, then it just becomes a matter of price. Honestly that's not at all what I'm trying to be or what I want us to be. What I want us to be is of use. I want us to be of value.

So what's next for TuneCore?

What my eye's on next is creating a new Web site that works a lot better, which is launching in September-ish. It'll allow bands to log in and really get a nice, easy-to-understand, easy-to-digest snapshot of their musical life. I want them to see the real information—the successes, the failures—and what they need to do to pursue where they're going. These bands are out-selling top 40 artists, just nobody knows about it. I think they have to be taken more seriously, and I view it as my job to make sure they are. So the next time Pepsi wants to do a campaign tied into music, perhaps they'll consider coming to TuneCore as much as going to Amazon because of the value of what those musicians bring to the world. And again, the musician can say yes, the musician can say no, that's their option, but it's important that the option be there in the first place.

...

I've never been anti-label. What I am [against] is the idea of someone giving up their rights or their revenue without somebody else giving them an equitable service back for that.

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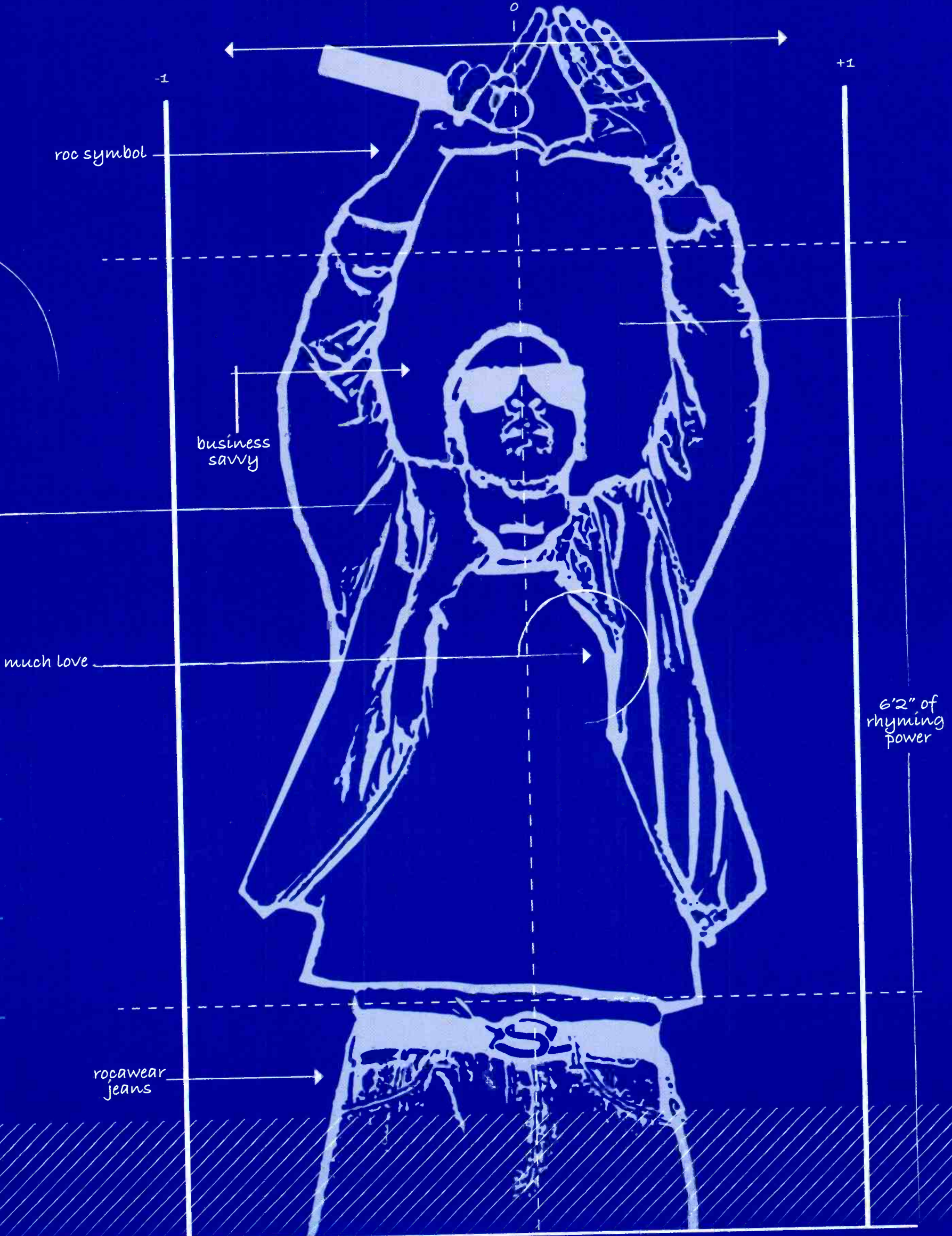
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7/25/09

HE'S A BUSINESS MAN

by mariel conception

Fresh out of his deal with Def Jam Records, Jay-Z unveils his latest 'Blueprint' for success.

At just about any given moment of any given day—including this sunlit June Friday afternoon—Jay-Z is a busy man. • Sitting on a swivel chair at his Roc the Mic studios in downtown Manhattan with a glass of Santa Margherita white wine in hand, he tackles interview after interview with Japanese reporters, pausing only to use the restroom or ask his assistant to get him a refill or an order of food from his sports club, 40/40. • But while he handles his international duties, his Roc Nation team—seven people, including his assistant, longtime publicist and his engineers—make sure his empire runs smoothly. • His employees are scattered around the room, some perched on stools and couches, others standing or sitting on the floor. His assistant is booking flights, hotels and car service for the BET Awards, which is taking place that weekend; his publicist whispers on the phone about another magazine story. His engineer catches a CNN report about Michael Jackson's death the day before and wonders about what might happen to his estate and kids. The rest of the Roc Nation crew sit with laptops in hand. • Jay-Z, born Shawn Carter and raised in Brooklyn's Marcy Projects, is the first to admit he could not have reached half of his successes on his own. But it is his overarching big business vision and talent that have positioned him as one of the most iconic artists of his time.



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Following in the footsteps of Madonna and U2, the 39-year-old rapper last year signed a 10-year, \$150 million deal with the concert promotion giant Live Nation that includes touring, publishing and recording.

In May, Jay-Z departed from Def Jam, his longtime label home, at the cost of \$5 million, but gained control of his future master recordings. Last month, he signed a one-off deal with Atlantic to distribute his upcoming, 11th studio album, "The Blueprint 3"; a month later, he signed a deal with Sony for all future Roc Nation releases.

"I still owed an album to Def Jam, but I wanted to have it back for a number of reasons, the most important being that it wasn't consistent with the type of business I planned for me or where I was positioning myself. Everything in my life I had taken charge of, but yet I was still an artist signed to a label. It seemed a little archaic in my plans," he says. "I've always prided myself on being a principled person. It was more so the principle than the amount of money. It was about owning my own masters and owning my own companies, but you have to pay for the privilege and that comes at a premium."

During the course of his career, Jay-Z has sold more than 29 million albums in the United States, according to Nielsen SoundScan (see chart, page 25). As if that number wasn't impressive enough, Forbes recently released its Hip-Hop Cash King list and crowned Jay-Z the highest-earning rapper of the year, knocking down last year's winner, 50 Cent. According to Forbes, which based its numbers on earnings between June 2008 and June 2009, Jay-Z pulled in \$35 million in the past year, mostly from his international tour and his ownership stakes in 40/40 and the New Jersey Nets.

Heading over to Sony seems an ideal fit for Jay-Z, who has a close relationship with Columbia Records co-chairman Rick Rubin, not to mention the fact that his wife, Beyoncé, is signed to the label. At one point he thought Def Jam would be more appropriate for such a partnership. But he says the Universal Music Group label passed on the opportunity to develop him into the kind of mogul he wanted to be. (Def Jam had no comment on its relationship with Jay-Z at press time.)

"You have to figure, this is like four years ago, and to them it was just like, 'Are you crazy? No! Make a song!'" he says. "To me it was like, 'I've sold companies for huge amounts of money. I'm an entrepreneur—that's what I've been all my life. I can't just sit here and make records and not do anything else. Why wouldn't you want to do this with me?' I felt underutilized."

Now all of Jay-Z's ventures are coming into alignment. He will release "The Blueprint 3" Sept. 11, eight years to the date from the debut of the original "Blueprint." "This being the end of the trilogy, I wanted to bring it full circle," he says. "The first 'Blueprint' was based on soul samples and more of a place where I came from and the records I listened to growing up with my mom and pop. This 'Blueprint,' I liken it to a new classic, simply because we—Usher, Justin Timberlake, Beyoncé, myself—are becoming the people that we looked up to musically growing up, like Marvin Gaye and Frank Sinatra."

'BLUE' JAY

This album has taken longer to record than anything Jay-Z has done before it. The rapper says that he finished the proj-



Hova in the house: JAY-Z at the Wiltern in Los Angeles.

'IN HIP-HOP OUR JOB IS, ONCE A TREND BECOMES A GIMMICK, TO GET RID OF IT.'

—JAY-Z

ect in November, then held it back as he negotiated with Def Jam. "The time gave me a chance to step back, touch it, step back, touch it, rework it. Then I had to keep motivating myself because of the current state of music. My album is a single album, but it's part of a collective—the collectiveness of hip-hop," he says.

So Jay-Z took his time, and let his hair grow out—as he usually does when he's in the studio—and came back with collaborations with producers like Kanye West, No I.D. and Timbaland, as well as musician contributions from MGMT, Drake, Mr. Hudson, Rihanna and Kid Cudi. (As of now, there are no collaborations with Beyoncé, although he doesn't rule out the possibility.)

The album's first single, "D.O.A. ("Death of Auto-Tune)," entered the Billboard Hot 100 at No. 24, providing yet another

He adds that he and West recorded one track with Auto-Tune for the album that didn't get used. "He didn't know what I was going to do or where I was going to take it, but it was actually his fault."

Other tracks on the album include the intro, "What We Talking About," which Jay-Z likens to a track from Mobb Deep. "It has these dark strings and it's fitting because it's the beginning of the album, and it sets the tone," he says. "As a person who doesn't have to make albums anymore, the first thing you want to ask is, 'We going to do some real shit? If so, I'm with it.' If we're going to do some manufactured stuff that's already been done, then I don't want to be a part of this."

Another track, "Thank You," is full of sarcasm, arrogance and big horns. "Already Home" addresses anyone who thinks

confirmation of Jay's stature. On it he rhymes "I know we're facing a recession, but the music y'all making gonna make it the great depression . . . this ain't politically correct/This might offend my political connects/This is the death of Auto-Tune, moment of silence" over a sample from Janko Nilovic's "In the Space."

"In hip-hop our job is, once a trend becomes a gimmick, to get rid of it. We've done that since the beginning of time. This isn't some newfangled thing," Jay-Z says about the track, which criticizes the egregious overuse of the Pro Tools plug-in. "When people were wearing the black medallions Ice Cube came along and said, 'Get it outta here!' When Hammer was selling 50,000 records, Q-Tip came and said, 'Get it outta here!' Then Biggie Smalls came and said, 'Your life is played out like Kwame in the fucking polka dots. Get the polka dots outta here!' It's just a part of hip-hop."

Oddly enough, the song was inspired by West, who used Auto-Tune on his most recent album, "808s and Heartbreak." "He actually sparked the idea," Jay-Z says. "When he heard the beat he said, 'Man, this is just so hard! This has to be against everything. No Auto-Tune. None of that type of stuff!'"

JAY-Z BY NUMBERS

Thanks to a combination of his own work and numerous collaborations, Jay-Z's chart totals register beyond the Billboard 200. —Keith Caulfield

29M

Number of albums sold in the United States since Nielsen SoundScan began tracking sales in 1991. Among hip-hop artists, only Eminem has sold more, with **34.6 million**.

14.6M

Number of songs downloaded, according to Nielsen SoundScan. That figure includes his collaborations with everyone from Rihanna ("Umbrella," **3.3 million**) to Linkin Park ("Numb/Encore," **1.8 million**).

89

Number of charted singles on the Hot R&B/Hip-Hop Songs chart—the most of any artist since 1990. He also holds the record for the most hits on the Billboard Hot 100 since 1990, with **55**. Those hits include songs where he was a second-billed or featured artist.

3

Number of his Hot 100 No. 1s that came by way of helping out a diva. Mariah Carey's "Heartbreaker" spent two weeks atop the list in 1999, Beyoncé's "Crazy in Love" spent **eight weeks at No. 1** in 2003, and Rihanna's "Umbrella" reigned for seven in 2007.

No. 4

Chart position of his biggest Hot 100 single where he was the lead artist, on the track "'03 Bonnie & Clyde" featuring Beyoncé. It went to **No. 4** in 2002.

7

Number of No. 1 songs on the Hot R&B/Hip-Hop Song Chart, including his own singles "I Just Wanna Love U (Give It 2 Me)" and "Excuse Me Miss."

SOURCE: Billboard charts through July 16

Jay-Z is too old to be a rapper.

Despite his reputation as one of the masters of the music industry—or maybe because of it—Jay-Z still finds himself a target for rappers looking for beefs. One longtime naysayer is the Game, who recently attempted to call out Jay-Z during a show overseas. “I’m a tell you like this: I don’t care what a n*ggasay. This is how I am coming out today. Fuck Jay-Z. Old-ass n*ggas. Straight up,” he said, before implying that Beyoncé was promiscuous. This came in response to Jay-Z’s debut performance of “What We Talking About” at a Las Vegas show recently, in which he rapped, “I ain’t talking about gossip/I ain’t talking about Game/I ain’t talking Jimmy/I ain’t talking about Dame. . . grown men want me to sit them on my lap/But I don’t have a beard and Santa Claus ain’t black.”

But that’s as much of a response as the Game—or, really, anyone Jay-Z deems an upstart—is getting. “I hear it all the time—‘Yo, he should let the young guys, the new generation of guys come in.’ But you don’t become the front-runner in music because someone lets you. You have to claim your shoes,” he says. “If you grow up listening to hip-hop, you love hip-hop and that’s the end of it. But if you’re a 30-year-old rapper still trying to make music like you’re 15, then you’re making it narrow. At my age, I can’t relate to a 15-year-old. I deal with mature and relevant topics for my age group—it has to all be based on true emotions. The more diversity and the more mature we make hip-hop, the bigger the net you cast.”

Jay-Z criticizes some new artists for passing the buck and blaming others for their lack of popularity, but he acknowledges that more successful rappers need to serve as mentors to help develop the genre.

“Kanye is really the father to the next generation—he’s from the school of Q-Tip, and now Drake and Kid Cudi are from the school of ‘Ye,’” he says. “And, when you look at Kanye, you have to look at Lil Wayne. I think they’re like Kobe Bryant and LeBron James.”

MARKET SHARE

Jay-Z is currently on a 10-city U.S. tour with Fabolous and Ciara. His 2008 tour grossed \$38 million and attracted an audience of more than 350,000, according to Billboard Boxscore.

In a nod to his headlining performance at the 2008 Glastonbury Festival, which was considered “wrong” by Oasis songwriter Noel Gallagher but received rave reviews, Jay-Z will head to London and potentially Ireland for four concerts with Coldplay (see story, right). Afterward, he plans to come back to the United States and tour in the fall, then return to foreign markets next spring. He is also planning single performances, including a benefit on Sept. 11. (Details weren’t available at press time.)

As the album’s release date approaches, Jay-Z will also put out another single that he hopes to introduce in a nontraditional way. He first generated buzz for “D.O.A.” by performing it live for the first time at WQHT New York’s 2009 Summer Jam concert, and last year he debuted the promo single “Jockin’ Jay-Z” at West’s New York concert. But neither “Jockin’ Jay-Z” (which sold 23,000 digital copies, according to Nielsen SoundScan, and peaked at No. 51 on the Hot R&B/Hip-Hop Songs chart) nor “Brooklyn Go Hard” (No. 61), another promo single released last year, are on “The Blueprint 3.”

Any strategizing about singles is just one more part of the promotional power of Jay-Z Inc., which constantly hums in the background. Jay-Z also has a deal with Iconix, the company that purchased his Rocawear fashion line, and a partnership with Scion, which bought the clothing line Artful Dodger in 2007. “We bought that for \$15 million, and we’ll continue to build that company. It hasn’t been active in the last year because of what’s going on with the recession, but, when everything bounces back, we’ll focus on it. We’re also looking to buy other companies together as well,” he says.

Then there’s Roc Nation and its various departments, which are practically a full-service business for musicians. The label has artists like Jay Cole and Rita Ora, while the management side boasts Kid Cudi and Melanie Fiona; there’s also a publishing arm for songwriters. The company has a deal with Pollux, through which Roc Nation will soon release Rihanna and Kanye West fragrances.

Jay-Z also has a three-book publishing deal. And although he hasn’t said much about it, he told radio host Ryan Cameron from WVEE Atlanta that he plans to call his first book “Decoded,” “because I’m going to decode the lyrics from my records.”

Jay-Z is perfectly aware that this kind of branding—done for years in the hip-hop world and only now gaining recognition in the overall music business—is key to his success. “All these things are just part of the culture—it’s part of living your life,” he says. “It’s not really separate, and if it all has some type of synergy and is all in one place, it has a cohesiveness that it wouldn’t normally have if the guy from Arden was doing your fragrance deal and then this guy was doing your movie deal. They’re not really conversing with each other. If the conversation is happening all in one place, then there’s a more organic and natural thing.”

When Jay-Z speaks like this, it’s easy to imagine him as a full-time mogul—especially since he threatened to retire from hip-hop in 2003. But don’t expect him to leave the stage any time soon. “One day you’ll wake up and say, ‘Man, it’s been five years since this guy has put out an album,’” he says. “Then you’ll realize that I’m gone.”

For now, though, he’s just getting started.

GLOBAL WARMING

In Touring And Sales, Jay-Z Has Made The Most Headway In The U.K.
BY JEN WILSON

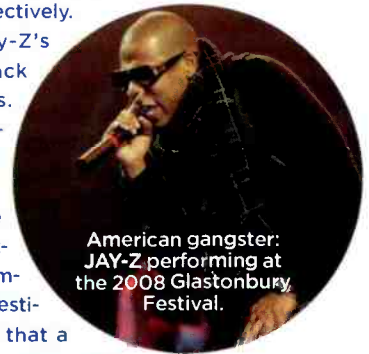
Although it took a while for Jay-Z to make a significant sales impact around the world, he’s starting to become an international chart mainstay. In the United Kingdom—arguably the territory where he’s most successful outside of the United States—the rapper first charted with 2001’s “The Blueprint” six albums into his recording career, according to the Official Charts Co. (OCC).

That album went top 30 in the United Kingdom, while the follow-up “The Blueprint 2: The Gift and the Curse” hit No. 23 in 2003, his highest U.K. placing to date. Also that year, “The Black Album” hit No. 34, while subsequent releases “Kingdom Come” and “American Gangster” peaked at Nos. 35 and 30, respectively.

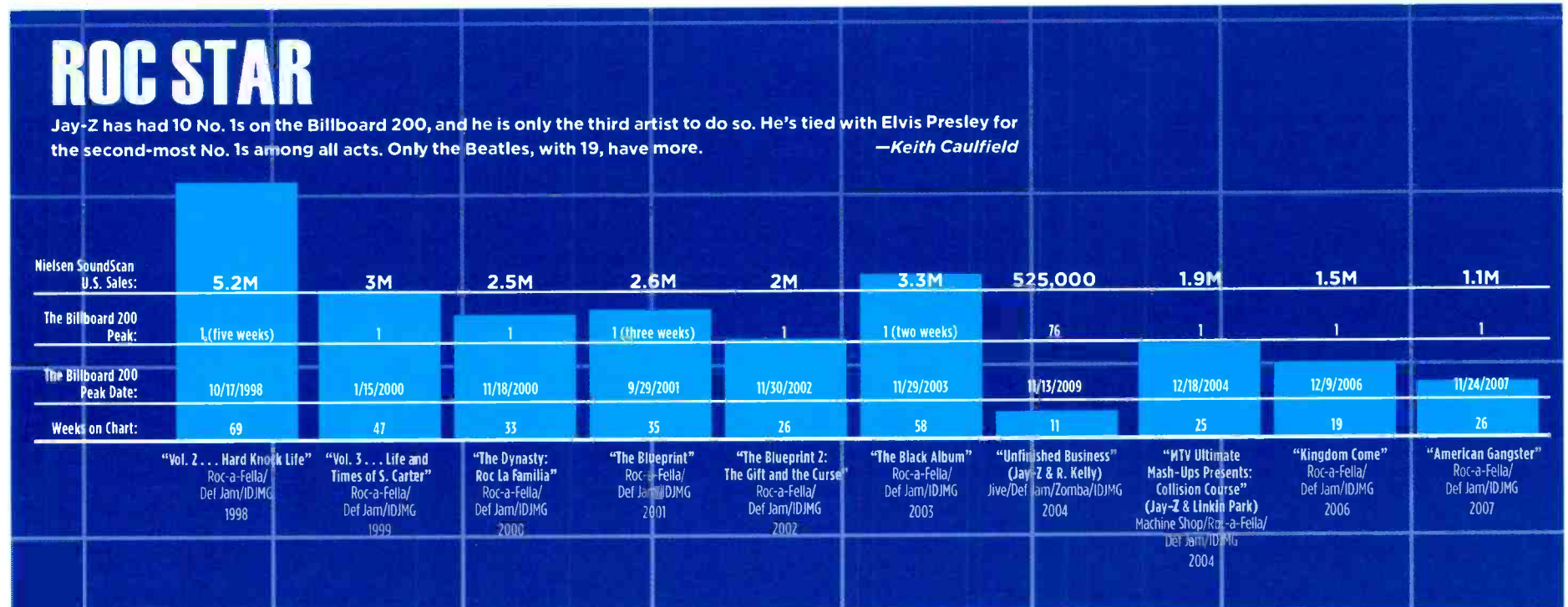
The OCC reports that Jay-Z’s biggest U.K. seller is “The Black Album” with 258,000 copies. “Kingdom Come” and “American Gangster” have sold 98,000 and 77,000, respectively.

Jay-Z is also a consistent live draw in the United Kingdom. Outside of his controversial performance at the 2008 Glastonbury Festival (where detractors griped that a hip-hop artist was headlining a traditionally rock event), he performed open-air shows at the O2 Wireless festival and Projekt Revolution with Linkin Park at Milton Keynes Bowl. Jay-Z headlined arena dates at the 6,500-capacity Bournemouth International Centre, the 5,000-capacity Cardiff International Arena, the 21,000-capacity Manchester Evening News Arena, the 10,000-capacity Glasgow SECC and the 8,500-capacity Aberdeen Exhibition and Concert Centre. All of those performances sold out, according to the promoter Live Nation.

Overall, by far Jay-Z’s biggest global chart success was his 2004 “Collision Course” collaboration with Linkin Park. The album hit No. 1 in Norway and went top five in Austria, Germany, Greece, New Zealand, Portugal and Switzerland. It reached the top 10 in Denmark, Ireland, Australia, the Czech Republic, Sweden and the Netherlands and the top 20 in Japan, Italy, Flanders, France, the United Kingdom and Wallonia. It also peaked at No. 4 on Billboard’s European Albums chart.



American gangster: JAY-Z performing at the 2008 Glastonbury Festival.





Seven Years After
Its Last Show,
Creed Is Trying To
Resurrect Itself
With A New
Album And Tour.
But Will It Be
Greeted With
Arms Wide Open?

DON'T STOP BELIEVIN'

BY RAY WADDELL

MUSIC FANS LOVE reunions. Big bucks can flow when bands reconvene, from the Police who got back together in 2007 after more than 20 years apart—and earned more than \$350 million, according to Billboard Boxscore—to this year's sold-out Phish reunion. Absence, after all, makes the heart grow fonder. ■ But has Creed, a band whose commercial success hasn't come without its fair share of drama, both real and imagined, been gone long enough to inspire this kind of nostalgia? ■ Creed announced in April that all four of its original members—Scott Stapp, Mark Tremonti, Scott Phillips and Brian Marshall—are back together for a summer tour and a new album on Wind-up, “Full Circle,” to be released this fall. On paper, the band looks ripe for a reunion: Creed's 1997 debut, “My Own Prison,” sold more than 6 million copies in the United States, according to Nielsen SoundScan. The follow-up, 1999's “Human Clay,” was certified diamond for sales in excess of 10 million copies, according to the RIAA. Creed's last studio album, 2001's “Weathered,” sold 6 million-plus. A 2004 “Greatest Hits” package has sold 2 million copies.

Creed also stood out as a touring act. Between November 1997 though the end of 2002 the band reported more than \$70 million in grosses and 2 million tickets sold from 220 shows, according to Billboard Boxscore. When it split, even amid controversy and rumored turmoil within the band, Creed was still more than viable commercially.

But despite all this, the band is only starting to see traction on its latest efforts. The tour, the band's first in seven years, begins Aug. 6 in Pittsburgh, and ticket sales have ranged from “mixed” to “disaster,” depending on whom one speaks to and, to be fair, depending on whether one is involved in the tour. It is safe to say the trek is not an out-of-the-gate home run. Has Creed been gone long enough for fans to miss it?

“We, frankly, came up to pretty erratic sales, a real mixed bag,” says Creed manager Paul Geary of AGP Management. “We sold way more tickets right out of the box [in some markets], and in other markets it was, ‘Whoa, what went wrong here?’ ”

Once the band starts making media appearances and an impact at radio, it is conceivable for Creed to see a resurgence. The band's commercial clout during its peak was undeniable (see chart, page 28). That, of course, is one positive, both for the tour and the album. “I'm glad that we kind of went out without failures,” Tremonti says. “We went out leaving some meat on the bone so people would want more later on, which I'm thankful for.”

Gregg Wattenberg, chief creative officer for Wind-up, which has always been Creed's label home, calls the new album “challenging, but I would say every record I work on seems to have its challenges, so it's nothing I haven't seen before.”

Having this sort of track record gives Creed a leg up, Wattenberg says, but in the end it comes down to the songs; the title single to “Full Circle” will be worked the third week of July. “These artists that come back with a lot of hype and expectation, if the song delivers it just opens all the doors that need to be opened,” he says. “If the song doesn't deliver, it's an uphill battle. I told the guys, ‘Let's keep it squarely focused on one song at a time. All the other stuff is going to follow if we take care of that.’ ”

WIND-UP AND GO

Thanks to strong play on rock radio, all of Creed's albums have sold at least double-platinum, landing the band in the annals of Nielsen SoundScan (see chart, right).



Nielsen SoundScan U.S. Sales:	6.3M	11.5M	6.3M	2M
Debut:	174	1	1	15
Debut Date:	10/18/1997	10/16/1999	12/8/2001	12/11/2004
Peak:	22	1 (2 weeks)	1 (8 weeks)	15
Peak Date:	5/2/1998	10/16/1999	12/8/2001	12/11/2004
Weeks on Chart:	112	104	74	77
	"My Own Prison" Wind-up	"Human Clay" Wind-up	"Weathered" Wind-up	"Greatest Hits" Wind-up
	1997	1999	2001	2004

TITLE	PEAK POSITION	DEBUT DATE
"My Own Prison"	2	Aug. 30, 1997
"Torn"	3	Feb. 21, 1998
"What's This Life For"	1 (6 weeks)	June 20, 1998
"One"	2	Dec. 19, 1998
"Higher"	1 (17)	Sept. 11, 1999
"What If"	3	Jan. 8, 2000
"With Arms Wide Open"	1 (4)	April 22, 2000
"Are You Ready?"	4	Sept. 9, 2000
"Riders on the Storm"	28	Dec. 16, 2000
"My Sacrifice"	1 (9)	Oct. 27, 2001
"Bullets"	11	Feb. 2, 2002
"One Last Breath"	5	April 27, 2002
"Weathered"	7	Nov. 23, 2002

SOURCE: Mainstream Rock Songs airplay chart

1. Shania Twain, "Come On Over"	15.5 MILLION
2. Metallica, "Metallica"	15.4 MILLION
3. Alanis Morissette, "Jagged Little Pill"	14.6 MILLION
4. Backstreet Boys, "Millennium"	12.1 MILLION
5. Soundtrack, "The Bodyguard"	11.8 MILLION
6. Santana, "Supernatural"	11.6 MILLION
7. Creed, "Human Clay"	11.5 MILLION
8. The Beatles, "1"	11.4 MILLION
9. 'N Sync, "No Strings Attached"	11.1 MILLION
10. Celine Dion, "Falling Into You"	10.8 MILLION

Creed is the 10th-best-selling rock band—in terms of albums—in the United States since SoundScan began tracking data.

1. The Beatles	57.6 MILLION
2. Metallica	51.8 MILLION
3. Pink Floyd	35.5 MILLION
4. U2	33.8 MILLION
5. Pearl Jam	29.9 MILLION
6. Dave Matthews Band	29.82 MILLION
7. AC/DC	29.78 MILLION
8. Eagles	29.77 MILLION
9. Aerosmith	29.5 MILLION
10. Creed	26.3 MILLION

SOURCE: NIELSEN SOUNDSCAN

ROAD CONDITIONS

When Creed split, the band was already feeling a backlash from both the media and some music fans, not uncommon for acts that experience such a rapid rise to the top. "I think when we parted ways it was kind of a good time to let people step away from Creed for a bit, once we saturated the airwaves the way we did," Tremonti says. "It sort of seems the world has a way of building artists up, and once it reaches a certain level, when you're no longer the underdog, people sort of stop rooting for you. So it's nice to kind of step back and start fresh again."

Post-Creed efforts by band members have not scaled the heights they experienced together. But it hasn't been dismal, either, especially by today's standards. Tremonti, Phillips and Marshall launched Alter Bridge with Myles Kennedy on vocals and rhythm guitar. Alter Bridge's 2004 debut, "One Day Remains," sold more than 500,000 copies in the United States, according to SoundScan, and its 2007 sophomore release, "Blackbird," sold about half that number. Stapp's 2005 solo album, "The Great Divide," sold 394,000 in the States.

It is unfair to gauge a tour's success until Boxscore reports start coming in, but no press releases about quick sellouts have appeared about the Creed reunion, booked by veteran Creed/Alter Bridge agent Ken Fermaglich at the Agency Group. "I think they've been missed all along by a certain segment of the population," Geary says. "What's gone wrong here is not so much that they have not been greeted with open arms, more so they've been underpromoted."

Geary admits the launch left a little to be desired in terms of creating buzz. Without an album at radio and the "40,000-foot look" that national TV exposure provides, "where the band comes out after seven years for the first time, looking great performing some of their biggest hits and reminding people of why they were so big," they were limited. "Frankly, I'm amazed at how well we've done without anything," Geary says. "We basically just went on sale with surgical strikes; in each market that we went on sale we had a marketing spend, you buy print and radio and some television locally to support the tour."

Later the band nailed down a June 26 "Fox & Friends" TV appearance, and it has at least two other TV appearances in the works, according to Geary. Hopes are high that that exposure, along with a big single and an invigorated marketing push from Live Nation, which is promoting the bulk of the dates, will provide the juice to the tour.

"[Live Nation] agree and we agree that the launch had its shortcomings," Geary says, "but we're back with that now and we're onboard, and I feel really positive we'll have a big success in the end, now that we have a major budget put toward reaching the people."

It doesn't help that Creed wasn't the critics' darling, despite its commercial success. "Creed's never been popular with the print media," Geary says, adding, "I have to tell you [that] middle America, Joe Work Boot, loves this band. These songs strike a chord for so many people, evidenced by selling 35 million

records and their touring being as significant as it was."

At first, Creed considered reuniting for just a tour and not make a new album. "We got together planning on just doing a tour," Tremonti says. "Then, after a few meetings, we just decided if we're going to do this, let's do it right, go 100% and do what we've always done: support a tour with an album and single and go out there and give it all we've got."

Stapp says he wanted to record new material and then tour, and said as much to the rest of the band. "This was after we had crossed the threshold of anything we felt we needed to be said, which was simply like brothers or like family—I'm sorry, man, those days . . ." "Aw, you don't even have to explain it, c'mon over here and give me a hug—that kind of thing, that was brief," Stapp says. "Once that happened, it was full speed ahead on making a record."

At first, the talk was about a tour and new songs, not necessarily an entire album of new material, Geary says. "You don't walk into a room in one day and have a plan," he says. Instead, the band discussed what its aspirations were, and the plan evolved from a few new songs to a reissue, and then into a full-blown album and tour.

While there are always skeptics, conversations with Stapp and Tremonti make this reunion seem far more than just a money grab. "A lot of people have asked if we're throwing this together to just get in and get out," Tremonti says. "We take what we do seriously. We're not going to put out a record that's not up to par with what we've done in the past, and the same goes for the tour."

CIRCLE UNBROKEN

While the writing for "Full Circle" took place in five or six weeks, according to Tremonti, "some of these ideas have been worked on for years, so it's not like all of this stuff is coming out of thin air."

This time, Creed was able to recapture its chemistry "fairly quickly," Tremonti says. The title track "was pretty much one of the first ideas we started fiddling around with. I think that song was what broke the ice."

When the band first got together to play at Stapp's home studio, it didn't quite know how to get started, Stapp says. "So I [said], 'Let's just go back to the beginning.' We played 'My Own Prison' and it was like we hadn't missed a beat. In fact, we played it better than ever, and we hadn't jammed together in years."

And, in those years, the state of the industry has certainly changed. "We all know that the industry has shrunk, the sales come down a little bit every year," Wind-up's Wattenberg says, "and I told [Creed], 'What one song used to do for you guys we'll probably need two or three songs to do that same number.' That's even more reason to have five or six potential hits, not just two or three."

Given its initial expectations, or lack thereof, one might say Creed is revisiting familiar territory. "We were just four college kids getting into a band and having a good time, and it was kind

of an added bonus that it was received really well, that it meant a lot to people's lives," Tremonti says.

Wattenberg hears new music from Creed that he thinks can have the same impact—if it gets on the radio. "I heard three songs when I went to [recording sessions in] Nashville that sound like monsters," he says. "The industry always thinks this kind of music is not happening or not relevant, then all of a sudden every year you have this big middle-America rock record."

Both Stapp and Tremonti say their music careers outside Creed will continue. "It's just one of those things where we want [Creed] to have a co-existence with our other projects," Tremonti says. "It won't be five tours a year like it was in the early days, but we can absolutely put a record out whenever we want to get in the studio."

But that being said, Creed will still emphasize touring. Recently, AGP Management and Live Nation developed "a full-blown marketing plan that I believe is going to be without question super-effective for us," Geary says. Part of the plan includes weekly promotions of \$10 lawn tickets, general scaling of \$20 on the lawn and \$35 pavilion seat promotions.

And from early indications, it seems Live Nation's increased marketing efforts are starting to pay off, particularly the promoter's ongoing across-the-board Wednesday price promotions at sheds and more targeted promotion of Creed at shows by other artists.

Geary says that during one weekend this month alone Creed sold 5,200 tickets through Live Nation's announcement of price promotions at concerts by Nickelback, Kid Rock and Def Leopard. At one Nickelback show in Darien Lake, N.Y., more than 1,900 were sold. This impulse-buy promotion will be ramped up as bands roll through Live Nation amphitheaters ahead of Creed.

They're also thinking local, particularly when it comes to radio.

"We learned a recent lesson in talking to [radio programmers] about tour promoting, and that is, rather than come to them with prepackaged promotion ideas, go to them in each individual market and find out what's important to them," Geary says.

Local attention certainly will help, but national TV is the carpet bomb to take advantage of the surgical strikes. "The only way you're really going to get a blanketed look is one of two ways: television or top 40 radio," Geary says. "If you look at active rock and you're the No. 1 track there, you're really only reaching 8 to 9 million people nationally. If you're the No. 1 top 40 track, there could be 60 to 70 million listeners. And TV is enormous in itself. Those are the two major ways to connect with the general public and we didn't have either."

Whether it all falls into place with a blockbuster tour and a hit album, for his part, Stapp is ready to reconnect with Creed's audience from the stage. "The one thing we like to pride ourselves in is playing these songs better live than we do on record," he says. "We only know one way to do it and that's from the heart. I believe everybody who comes to those shows is going to feel it."



TOURING TITANS

Madonna Tops Strong Midyear List Of Top 25 Tours

BY RAY WADDELL

Despite the uncertain state of the economy, Billboard's midyear touring charts indicate a pattern of success that could well carry through the end of the year.

And, even more so than usual, the top 25 list is dominated by acts that first achieved success a quarter century ago or more, including Madonna, Tina Turner, AC/DC, Bruce Springsteen, Billy Joel, Elton John, Fleetwood Mac, Metallica, the Dead, Neil Young, Iron Maiden and Leonard Cohen. That said, there's still a freshness to the chart, with some names not typically associated with the box-office elite.

The time period for the midyear numbers is Dec. 6, 2008, through June 20, 2009. When tardy reporting is factored in, overall numbers stack up favorably to the same time period last year. In the period covered, global concerts grossed \$1.8 billion and drew 30.6 million attendees from 8,744 shows reported. That's down slightly from the \$1.9 billion for the period in 2008, when 9,172 shows were reported. And attendance is up so far this year by almost 20,000. While that figure amounts to just about one good sold-out arena date, the fact that ticket sales are up with some 450 fewer shows reported is impressive, given global market conditions.

In terms of the upper echelon of midyear tours, the top tier is all about the divas: Madonna (\$84.7 million), Turner (\$80 million) and Britney Spears (\$61.5 million).

Madonna's Sticky & Sweet tour is an unqualified blockbuster, having taken in \$270 million so far, with another \$130 million expected from the additional summer European leg. A mark of \$400 million would put Sticky & Sweet in the top three highest-grossing tours of all time, an "incredible result," according to Arthur Fogel, chairman of global touring for tour producer Live Nation. "Madonna is bigger than ever."

Realistically, it's not much of a surprise to find Madonna, Springsteen, Celine Dion, Joel & John, Coldplay, the Eagles, Kenny Chesney, Metallica, Jonas Brothers and other proven acts among the top tours, given their track records. And even though acts like AC/DC, Fleetwood Mac, Turner and the Dead tour less frequently, their success at the box office really is expected.

But they delivered. Metallica, for example, has reported more than \$45 million and 740,000 in attendance from 41 shows. "When a band as vital as Metallica hits the road, it should be no surprise as to the level **continued on >>p30**

MADONNA

MADONNA: KEVIN MAZUR/WIREIMAGE.COM; AC/DC: INGEL CRANE/REDFERNS/GETTY IMAGES; TURNER: SHIRLAINE FORREST/WIREIMAGE.COM

from >>p29 of excitement that is generated," says Adam Kornfeld, Metallica's agent at Artists Group International. "This band is massive worldwide."

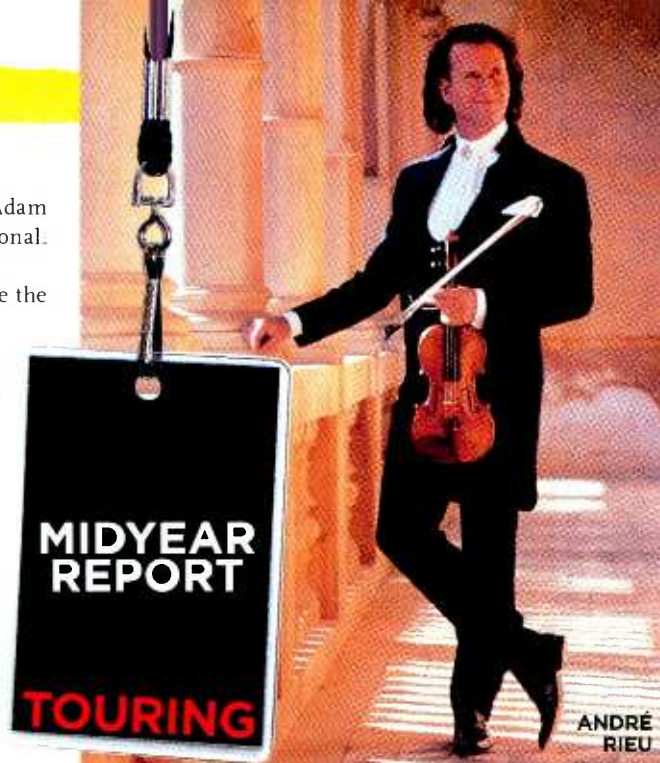
Perhaps more noteworthy on this midyear chart are the appearances of such acts as Cohen, Lil Wayne, Andre Rieu, Ill Divo, Oasis and the Pussycat Dolls, acts that are either making impressive upward moves in touring or caught the business somewhat off guard by the level of their success. Also, though her place in pop history is assured, the fact that Spears would do as well as she has was anything but a given before the tour went on sale.

"Many in the industry, including some in my own company, thought we were crazy when we stepped up and made a pre-emptive bid for Brit's tour," says Randy Phillips, CEO of AEG Live, the promoter of Spears' tour.

"Having had the opportunity to hear the new music, meet Britney at the video shoot for 'Womanizer' and read the omnibus marketing plan that [manager] Larry Rudolph and Jive Records had prepared, it was a no-brainer for me," Phillips says. "As far as the reason the tour became an out-of-the-park home run, [it's because] the public's interest in Britney Spears has never waned, through the hit records and the tabloid tales. So the timing of the launch was absolutely perfect to sell both the new album and the concert tickets."

Also encouraging is the appearance in the top 25 of Lil Wayne at No. 15. Hip-hop touring artists are anything but perennials among the year's top tours, but with 40 shows reported for the period, a gross of \$24 million and attendance approaching 400,000, Wayne is demonstrating a commendable persistence in working the road. As a result of his touring, the artist is tapping into his popularity and laying the foundation for a live career that can last much longer than radio and retail popularity.

There are some other pleasant surprises, at least to some, amid the top tours for the midyear. For example, who would



expect to see a Dutch violinist/conductor listed alongside such pop/rock icons as Spears, Madonna, AC/DC and Springsteen, in any context?

"It is definitely remarkable [that Rieu is on this list], but it shows that classical music, the way we play it, can be accessible for everybody," says Roel van Veggel, CFO/concert tour director for Andre Rieu Productions.

Van Veggel says Rieu performs 110-130 concerts annually worldwide, including indoor (theaters, arenas, domed stadiums), outdoor on nontraditional stages and in sports venues, and in such massive stadiums as Sydney's Etihad Stadium (formerly the Telstra Dome) and Stade de France in Paris.

Rieu has toured most European countries, North America, Asia and the Pacific Rim, and he's breaking new territories like South America and South Africa. "In some countries [such as Japan and Korea], we do have promoters and in some we do everything within our company," Van Veggel says.

For "quality control" reasons, all musicians are on the Andre Rieu Productions payroll, and the touring group can include from 120 to 550 personnel. "We never [use] local musicians nor local symphonies," van Veggel says. "In this way you work intensively together and you are a well-oiled machine."

Certainly more mainstream than Rieu but definitely under the radar for many, at least in the United States, is Oasis, which reported a healthy \$17 million gross and 347,700 tickets sold from 33 shows reported.

"We were very pleased with the results from this cycle," says John Dittmar, agent for Oasis at Pinnacle Entertainment. "Oasis has always been, bottom line, about great songs that people want to hear. Add to that their mystique, selective touring [and] good bills, and the shows ultimately become more of a special event than just another tour."

The ongoing star power and sheer persistence in working the road for some acts is a testament to work ethic and the value of the entertainment offered to fans. Between his work with Elton John and his solo touring, Joel rang up \$64 million in grosses for the period.

Springsteen, out for more than two years in working the "Magic" and "Working On a Dream" albums around the world, remains on a tear, reporting \$52.4 million in grosses and nearly 600,000 in ticket sales from 31 shows. Chesney, who's just getting started, is already at \$22 million and 328,915 tickets from just 20 shows; Iron Maiden tops \$20 million and 400,000 in attendance from 18 shows; and Young has rung up \$22 million and attracted 288,908 fans to 33 concerts. The box-office clout of the Eagles remains as potent as ever, with \$16.7 million from just 12 shows reported.

And then there's the next generation. Coldplay (\$24.3 million) and Nickelback (\$19.4 million) are two of the most consistent rock headliners to develop in a decade. Il Divo, at more than \$31 million, is now solidified as a major headliner in a wide range of international markets, and the Jonas Brothers are tearing it up, with nearly \$20 million from a mere 12 shows.

ROCK STEADY

Top Tours Help Arenas Battle Downturn

Perhaps surprisingly, overall numbers at the world's top-grossing arenas are holding steady in the first half of 2009.

As 2008 came to a close, many in the live entertainment business were concerned about how the economic downturn would affect ticket sales. But major tours from acts like Madonna, Tina Turner, Britney Spears, Coldplay and Billy Joel & Elton John, among others, have helped keep business on track for the first half of the touring chart year.

Billboard's midyear touring recaps are compiled from Boxscore data collected from Dec. 6, 2008, through June 20, 2009.

The O2 Arena in London faces the impact of the cancellation of 50 shows planned by Michael Jackson in the second half of this year. Following the singer's June 25 death, AEG Live is addressing its financial liability and insurance coverage for the event.

But for the first half of the year, with help from the likes of Madonna, Spears and Beyoncé, the 23,000-capacity facility finishes the first half as the top-grossing arena in the world on the top 10 venues chart for buildings with a capacity of 15,001 or more.

The O2, labeled the "recession beater" by AEG Live president/CEO Randy Phillips, reported \$73.2 million in grosses and drew 1,347,569 concertgoers to 96 shows. (All Boxscore figures are in U.S. dollars.) Standout performances at the venue during the

period included 12 collective sellouts by Spears and Beyoncé, according to Phillips, whose company produced the shows. Despite tough economic times, the O2 is still attracting some of the "biggest draws in the industry," he adds.

"The truth is that the right artist will sell 20%-30% more tickets in the O2 than any other venue in London," observes Phillips.

The runner-up to the O2 Arena is New York's Madison Square Garden, which grossed \$32 million and drew more than 575,000 people to 50 shows. With concerts at the 20,000-plus-capacity Garden by Spears, Taylor Swift, the Killers, Rascal Flatts, the Dead and Kings of Leon, "2009 has proven a strong year for concerts and special events," according to MSG Entertainment COO Melissa Ormond.

"Fans are still standing strong behind their favorite musicians, promoters and artists are becoming sensitive to the current economic times, and there is no shortage of acts on the road this year," Ormond says.

The 20,000-seat Staples Center in Los Angeles is No. 3 on the top arena tally, reporting \$27.9 million in grosses from 34 shows that drew 406,736 concertgoers.

Even when concertgoers are being extra careful about how to spend their entertainment dollars, the Canadian market continues to produce large touring grosses as the



Air Canada Centre in Toronto is No. 4 on the arena rankings, with a reported gross of \$26.1 million.

Patti-Anne Tarlton, Air Canada Centre VP of live entertainment, attributes high grosses to concerts by Turner, Spears, Joel/John, Neil Young, Neil Diamond, Bruce Springsteen, comedian Russell Peters, Fleetwood Mac and Kings of Leon, among others. The 19,800-seat Air Canada Centre is undergoing a \$40 million renovation and will reopen Sept. 3 with a concert by Aerosmith.

Among venues outside North America, Sportpaleis in Antwerp, Belgium, has "had the busiest season ever" for concerts, according to the venue's CEO Jan Van Esbroeck. Sportpaleis rang up \$24.5 million in grosses and more than 477,000 in attendance from 32 reported concerts. The

20,000-seat facility ranked fifth on the midyear list.

The only other building outside North America to rank on the arena recap is Sydney's Acer Arena, at No. 6, reporting \$23.8 million in grosses and drawing nearly 310,000 people to 34 events. Highlights at the venue included multnight concerts by Coldplay (four), Kylie Minogue (three), Simon & Garfunkel (three), Billy Joel (two) and the Pussycat Dolls (two), according to Tim Worton, group director of arenas at AEG Odgen, which oversees operation of the arena.

The top 10 list is rounded out by the St. Pete Times Forum in Tampa, Fla. (No. 7); Bell Centre in Montreal (No. 8); Thomas & Mack Center in Las Vegas (No. 9); and Phillips Arena in Atlanta (No. 10). —Mitchell Peters

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TOP 25

TOURS

RANKED BY GROSS.
COMPILED FROM
BOXSCORES DEC. 6, 2008,
THROUGH JUNE 20, 2009.

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$84,758,500	979,402	979,402	19	19
2	\$79,994,095	770,191	788,744	55	45
3	\$61,576,699	619,301	619,301	37	37
4	\$57,379,644	554,242	750,350	70	9
5	\$56,885,304	526,438	530,341	33	31
6	\$54,486,817	658,395	666,211	42	33
7	\$52,392,947	581,113	587,630	31	23
8	\$47,601,617	391,764	391,764	22	22
9	\$45,427,671	740,917	759,835	41	30
10	\$41,674,231	987,344	1,105,197	107	43
11	\$38,781,912	405,078	470,876	35	3
12	\$31,252,871	415,573	460,441	60	21
13	\$26,435,990	322,660	353,026	22	3
14	\$24,375,675	336,834	394,732	24	11
15	\$23,862,690	364,578	464,774	40	5
16	\$22,114,689	328,915	342,913	20	14
17	\$21,997,801	288,908	301,081	33	20
18	\$20,162,330	400,421	484,729	18	2
19	\$19,487,227	357,384	368,142	26	21
20	\$19,235,047	267,223	294,177	12	6
21	\$17,189,663	183,709	191,818	34	27
22	\$17,114,686	167,297	169,300	15	13
23	\$17,064,521	347,700	437,576	33	10
	\$16,772,577	145,057	156,648	12	6
25	\$14,314,621	231,711	249,695	23	12



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Nine Inch Nails

MGMT

Rise Against

Ryan Adams & the Cardinals

Secondhand Serenade

The All-American Rejects

The B-52s

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TOP 25 BOXSCORES

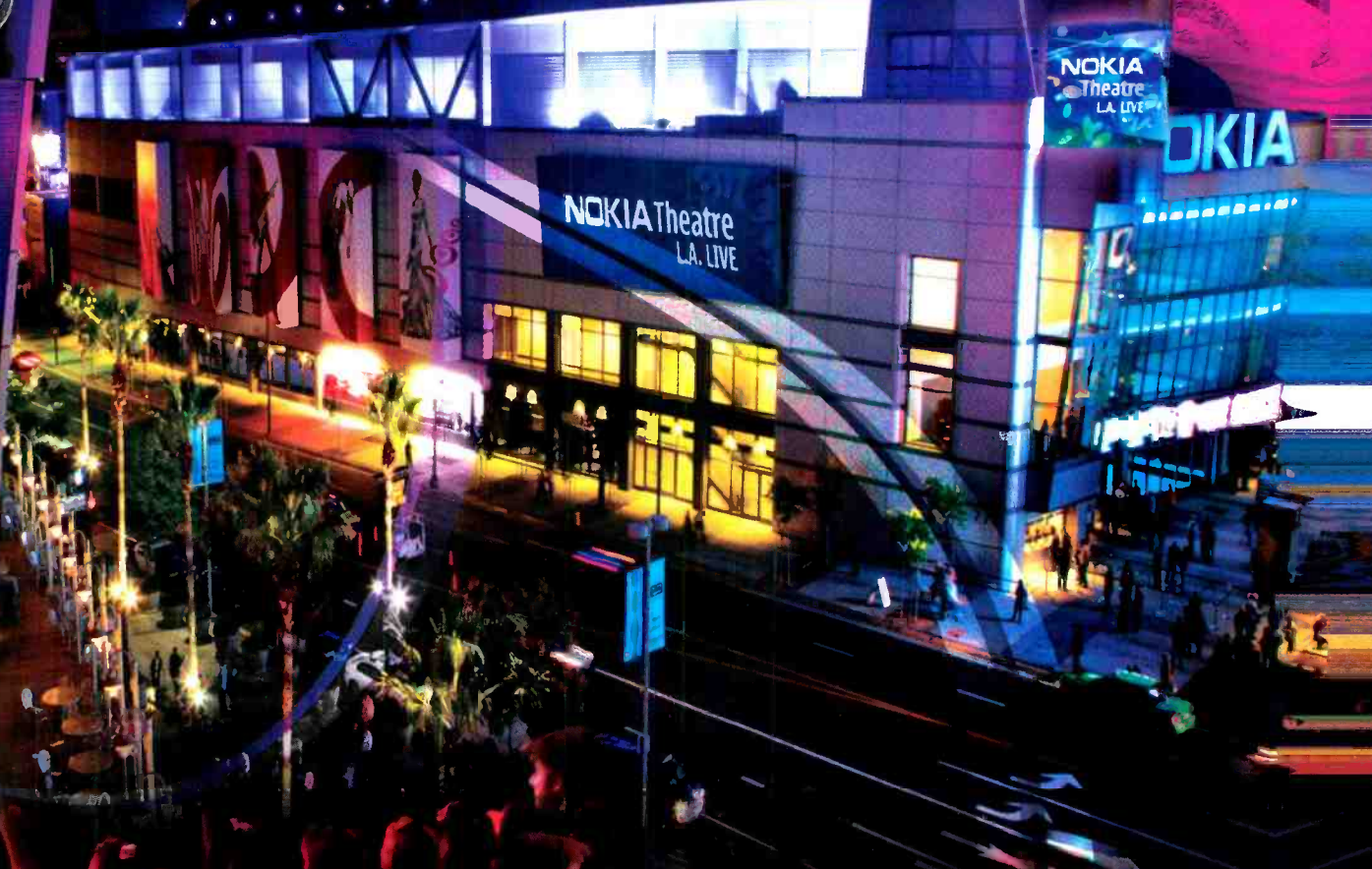
RANKED BY GROSS.
COMPILED FROM
BOXSCORES DEC. 6, 2008,
THROUGH JUNE 20, 2009.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$18,274,292 (63,478,960 pesos) \$181.36/\$27.35	MADONNA, PAUL OAKENFOLD Estadio River Plate, Buenos Aires Dec. 4-5, 7-8	263,693 four sellouts	Live Nation Global Touring, T4F-Time For Fun
2	\$15,462,185 (36,800,000 reales) \$252.10/\$67.23	MADONNA, PAUL OAKENFOLD Estádio do Morumbi, São Paulo, Brazil Dec. 18, 20-21	196,656 three sellouts	Live Nation Global Touring, T4F-Time For Fun
3	\$11,613,724 (161,234,546 pesos) \$144.06/\$21.61	LUIS MIGUEL Auditorio Nacional, Mexico City Jan. 20-March 8	185,978 242,075 25 shows	ML Producciones
4	\$11,385,499 (7,402,700,000 pesos) \$314.87/\$35.33	MADONNA Estadio Nacional, Santiago, Chile Dec. 10-11	146,242 two sellouts	Live Nation Global Touring, T4F-Time For Fun
5	\$10,428,743 (140,017,350 pesos) \$296.44/\$20.85	MADONNA, PAUL OAKENFOLD Foro Sol, Mexico City Nov. 29-30	104,270 two sellouts	Live Nation Global Touring, CIE
6	\$9,488,516 (\$14,462,657 Australian) \$180.42/\$57.73	ANDRÉ RIEU Telstra Dome, Melbourne, Australia, Nov. 13-15	76,817 84,000 three shows	André Rieu Productions
7	\$9,207,835 (€6,500,275) \$141.65/\$70.83	TINA TURNER O2 Arena, London March 3-4, 7-8, May 3	86,458 89,060 five shows	Marshall Arts
8	\$8,633,277 (\$13,320,903 Australian) \$193.78/\$64.16	ANDRÉ RIEU ANZ Stadium, Sydney Nov. 27-29	73,852 84,000 three shows	André Rieu Productions
9	\$8,542,601 (112,952,551 pesos) \$104.37/\$21.18	METALLICA, AVENGED SEVENFOLD, RESORTE Foro Sol, Mexico City June 4, 6-7	158,349 three sellouts	OCESA/CIE-Mexico
10	\$8,430,511 (€6,186,396) \$107.66/\$66.77	TINA TURNER Gelredome, Arnhem, the Netherlands March 21-22, May 2	88,693 96,499 three shows two sellouts	Live Nation International
11	\$7,877,161 (60,772,300 krona) \$103.05/\$61.57	BRUCE SPRINGSTEEN & THE E STREET BAND Stockholm Stadion, Stockholm June 4-5, 7	97,024 three sellouts	Live Nation International
12	\$7,606,820 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas Oct. 22-25, 29-31, Nov. 1, 3, 6-9	50,420 52,546 13 shows 10 sellouts	Caesars Palace, Concerts West/AEG Live
13	\$7,322,269 (17,427,000 reales) \$252.10/\$75.63	MADONNA, PAUL OAKENFOLD Estadio do Maracana, Rio de Janeiro, Brazil Dec. 14-15	107,000 two sellouts	Live Nation Global Touring, T4F-Time For Fun
14	\$7,002,234 (\$8,653,868 Canadian) \$157.78/\$52.59	CELINE DION Bell Centre, Montreal Feb. 12, 14-15	59,659 three sellouts	Concerts West/AEG Live
15	\$6,849,720 (€5,345,706) \$63.43/\$37.80	MARCO BORSATO Sportpaleis, Antwerp, Belgium March 13-14, 17-18, 20-21, 25, 27-29	123,130 126,838 nine shows	The Entertainment Group
16	\$6,390,578 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas April 7-8, 10-12, 14-16, 18-19, 21-22	43,935 45,390 12 shows 10 sellouts	Caesars Palace, Concerts West/AEG Live
17	\$6,319,171 (\$9,860,763 Australian) \$178.79/\$63.44	ANDRÉ RIEU Suncorp Stadium, Brisbane, Australia, Dec. 3-4	46,085 50,000 two shows	André Rieu Productions
18	\$6,158,387 (€4,767,365) \$129.18/\$64.59	TINA TURNER Sportpaleis, Antwerp, Belgium Jan. 22-23, Feb. 11-12	54,573 four sellouts	Live Nation International
19	\$6,137,030 \$350/\$55	MADONNA, PAUL OAKENFOLD Dolphin Stadium, Miami Nov. 26	47,998 sellout	Live Nation Global Touring
20	\$5,787,713 \$166.50/\$165.50/ \$68.50/\$67.50	VICENTE FERNÁNDEZ Gibson Amphitheatre, Universal City, Calif. Nov. 7-9, 14-16, 21-23	53,428 53,501 nine shows eight sellouts	Live Nation
21	\$5,365,772 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas Feb. 3-4, 6-8, 10-11, 13-15	37,538 39,625 10 shows eight sellouts	Caesars Palace, Concerts West/AEG Live
22	\$5,175,752 (75,043,528 pesos) \$75.87/\$15.86	RADIOHEAD, KRAFTWERK Foro Sol, Mexico City March 15-16	109,480 two sellouts	OCESA/CIE-Mexico
23	\$5,170,100 \$350/\$55	MADONNA Minute Maid Park, Houston Nov. 16	41,498 sellout	Live Nation Global Touring
24	\$5,126,134 (€4,038,425) \$45.70/\$22.85	CLOUSEAU Sportpaleis, Antwerp, Belgium Dec. 5-27	136,911 141,488 10 shows	PSE Belgium
25	\$4,703,392 (\$7,349,624 Australian) \$89.59/\$70.39	COLDPLAY, MERCURY REV, DECODER RING Acer Arena, Sydney March 11-12, 14-15	59,391 four sellouts	Chugg Entertainment





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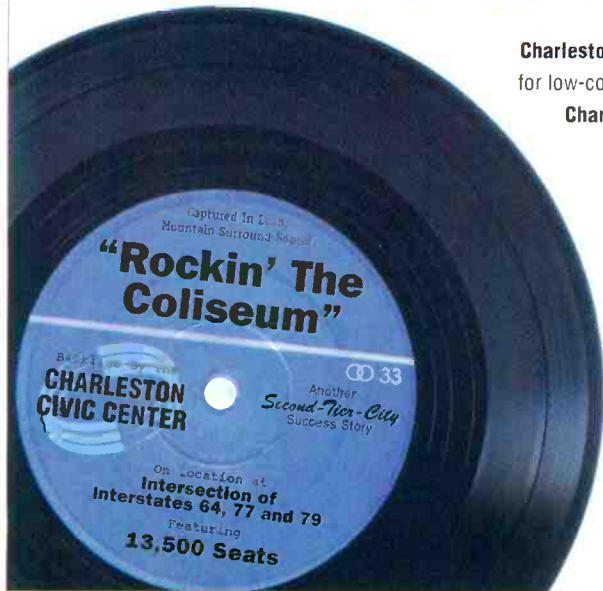




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TOP 25

PROMOTERS

RANKED BY GROSS.
COMPILED FROM
BOXSCORES DEC. 6, 2008,
THROUGH JUNE 20, 2009.

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$836,614,060	LIVE NATION 14,346,852	16,814,485	4,424	1,417
2	\$298,623,425	AEG LIVE 5,165,630	5,993,656	1,320	448
3	\$106,930,758	T4F-TIME FOR FUN 2,111,286	2,923,434	429	14
4	\$65,396,826	MARSHALL ARTS 680,885	686,650	49	38
5	\$45,099,031	EVENPRO/WATER BROTHER 721,921	851,479	61	13
6	\$42,428,196	OCESA/CIE-MEXICO 900,404	1,130,955	66	12
7	\$40,467,999	FRONTIER TOURING 658,669	694,143	124	70
8	\$36,063,242	MICHAEL COPPEL PRESENTS 494,883	697,418	140	2
9	\$34,030,879	JAM PRODUCTIONS 589,446	674,827	250	112
10	\$30,472,446	MCD 569,333	630,670	279	86
11	\$30,232,167	3A ENTERTAINMENT 677,500	728,842	217	72
12	\$28,809,494	GILLETT ENTERTAINMENT GROUP 526,567	609,434	311	60
13	\$21,267,911	FRANK PRODUCTIONS 487,748	596,794	79	23
14	\$17,817,523	KILIMANJARO LIVE 330,990	360,671	46	15
15	\$15,911,854	HAYMON ENTERTAINMENT 242,210	313,826	28	1
16	\$15,665,513	OUTBACK CONCERTS 352,755	473,862	129	41
17	\$15,165,436	S.J.M. CONCERTS 294,700	321,229	22	2
18	\$13,249,735	KNITTING FACTORY ENTERTAINMENT 423,056	629,475	361	38
					
19	\$12,594,788	ROLAND TEMME KONZERTVERANSTALTUNGEN 157,172	203,541	28	7
20	\$11,957,559	NEDERLANDER CONCERTS 224,339	294,955	117	28
21	\$11,832,575	C3 PRESENTS 397,138	584,727	445	112
22	\$11,759,289	METROPOLITAN TALENT PRESENTS 187,164	236,807	134	30
23	\$11,569,728	ANOTHER PLANET ENTERTAINMENT 153,998	172,303	23	15
24	\$11,356,550	BEAVER PRODUCTIONS 155,057	161,873	31	23
25	\$11,194,349	ROPTUS 184,148	204,053	32	9

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CAPACITIES 15,001 OR MORE TOP 10 VENUES

RANKED BY GROSS. COMPILED FROM BOXSCORES DEC. 6, 2008, THROUGH JUNE 20, 2009.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$73,259,806	O2 ARENA, LONDON 23,000	1,347,569	1,510,764	96	8
2	\$32,016,550	MADISON SQUARE GARDEN, NEW YORK 20,697	575,260	656,701	50	14
3	\$27,904,236	STAPLES CENTER, LOS ANGELES 20,000	406,736	462,299	34	7
4	\$26,176,148	AIR CANADA CENTRE, TORONTO 19,800	313,655	320,992	24	20
5	\$24,568,984	SPORTPALEIS, ANTWERP, BELGIUM 20,000	477,553	503,138	32	7
6	\$23,886,391	ACER ARENA, SYDNEY 21,000	309,866	322,476	34	18
7	\$22,832,593	ST. PETE TIMES FORUM, TAMPA, FLA. 21,500	350,909	478,034	44	7
8	\$21,275,593	BELL CENTRE, MONTREAL 21,242	270,026	293,328	30	10
9	\$20,963,755	THOMAS & MACK CENTER, LAS VEGAS 19,354	376,137	507,353	48	0
10	\$20,370,281	PHILIPS ARENA, ATLANTA 20,919	364,425	450,882	39	10

CAPACITIES 10,001 TO 15,000 TOP 10 VENUES

RANKED BY GROSS. COMPILED FROM BOXSCORES DEC. 6, 2008, THROUGH JUNE 20, 2009.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$21,213,273	O2, DUBLIN 14,000	288,052	299,169	36	27
2	\$8,599,174	AHOY, ROTTERDAM, THE NETHERLANDS 11,000	149,645	173,548	19	9
3	\$8,180,976	DCU CENTER, WORCESTER, MASS. 15,000	198,108	324,224	31	2
4	\$8,039,764	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	99,477	120,930	11	3
5	\$7,688,022	MGM GRAND GARDEN, LAS VEGAS 14,500	85,044	88,039	7	5
6	\$7,143,121	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. 13,800	144,664	211,849	24	3
7	\$7,101,897	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	209,578	330,130	45	2
8	\$7,035,482	VECTOR ARENA, AUCKLAND, NEW ZEALAND 12,000	106,652	132,881	13	5
9	\$6,923,729	SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000	162,385	273,070	38	2
10	\$6,679,197	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	154,492	217,597	38	3

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MIDSIZE AT MIDYEAR

Tickets Talled For Medium-Scale Venues

BY MITCHELL PETERS

As the live entertainment business continues to look ahead with caution during the struggling economy, the first half of the 2009 concert season has held strong for midsize facilities around the world.

In addition to the top 10 venues recap of 15,001-plus-capacity arenas, Billboard's midyear touring charts include a tally ranking smaller-sized venues in multiple categories.

The O2 Dublin holds the No. 1 slot on the top 10 venues tally for buildings with capacities between 10,001 and 15,000.

New York's Radio City Music Hall holds the No. 1 position on the recap for facilities with capacities between 5,001 and 10,000.

And the Colosseum at Caesars Palace in Las Vegas claims the No. 1 ranking on the venues tally for buildings with capacities of 5,000 seats and fewer.

Along with the top 10 charts ranking arenas, these three charts are based on Billboard Boxscore grosses compiled between Dec. 6, 2008, and June 20, 2009.

Mike Adamson, CEO of the O2 Dublin and Live Nation Ireland, says part of the venue's midyear success can be attributed to recent renovations, including sound improvements and clearer sightlines. The 14,000-capacity O2 Dublin reopened Dec. 16, 2008, after a 14-month revamp.

"Our goal was and is to enhance the concert-going experience," Adamson says. "The approval and support of the O2 Dublin by both artist and concertgoers has been phenomenal during the first half of 2009."

With the help of such acts as Pink, Snow Patrol, Tina Turner, Beyoncé, Coldplay, the Killers, Bob Dylan, AC/DC, Neil Young, Andrea Bocelli, Kings of Leon and Lionel Richie, the facility grossed \$21.2 million and drew 288,052 people to 36 shows.

Radio City Music Hall's success during the first half was from "diverse event bookings," including Dora the Explorer Live, Leonard Cohen, Flight of the Conchords and several political speakers, according to MSG Entertainment COO Melissa Ormond.


"Whether it's a family show, political event or concert, fans are continuing to pursue all forms of live entertainment," Ormond says. "We are fully aware that our patrons are selective in their entertainment consumption in



Irish pluck: PINK performs at Dublin's O2, the top midsize venue at midyear.

MIDYEAR REPORT
TOURING

CAPACITIES 5,001 TO 10,000		TOP 10 VENUES		RANKED BY GROSS COMPILED FROM BOXSCORES DEC. 6, 2008, THROUGH JUNE 20, 2009.	
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1 \$86,823,383	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,244,812	1,517,700	255	82
2 \$28,676,545	THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	441,493	644,566	140	6
3 \$22,121,118	AUDITORIO NACIONAL, MEXICO CITY 9,683	607,719	1,092,121	113	3
					
4 \$20,160,040	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 10,000	328,443	383,205	52	14
5 \$12,308,943	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089	175,247	198,604	34	11
6 \$11,802,491	NOKIA THEATRE L.A. LIVE, LOS ANGELES 7,100	194,894	223,684	39	17
7 \$10,878,092	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	247,296	260,372	45	18
8 \$10,125,929	HEINEKEN MUSIC HALL, AMSTERDAM 5,500	194,276	207,357	40	24
9 \$6,852,069	CREDICARD HALL, SÃO PAULO, BRAZIL 7,500	174,010	265,859	57	0
10 \$4,602,312	CARDIFF INTERNATIONAL ARENA, CARDIFF, WALES 7,500	97,939	99,879	17	14

CAPACITIES 5,000 OR LESS		TOP 10 VENUES		RANKED BY GROSS COMPILED FROM BOXSCORES DEC. 6, 2008, THROUGH JUNE 20, 2009.	
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1 \$61,167,741	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	435,409	491,735	130	50
2 \$11,641,308	ORPHEUM THEATRE, MINNEAPOLIS 2,618	178,074	202,677	81	43
3 \$11,548,742	FOX THEATRE, ATLANTA 4,600	251,988	565,413	125	7
					
4 \$11,344,654	BEACON THEATRE, NEW YORK 2,900	147,514	171,790	63	26
5 \$9,141,096	FOX THEATRE, DETROIT 4,800	219,043	497,217	114	7
6 \$9,117,904	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518	171,712	262,247	111	0
7 \$7,863,907	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610	146,289	217,869	86	2
8 \$7,564,823	RUTH ECKERD HALL, CLEARWATER, FLA. 2,174	165,998	255,879	126	20
9 \$7,190,217	MURAT THEATRE, INDIANAPOLIS 2,476	135,343	192,943	75	1
10 \$6,942,384	CHICAGO THEATRE, CHICAGO 3,604	127,499	177,064	52	15

this economic environment, and MSGE strives to always provide diverse and high-quality entertainment options for our customers."

The 5,901-capacity venue earned \$86.8 million and drew more than 1.2 million people during the first half of 2009.

The 4,000-seat Colosseum at Caesars Palace still reaps financial results from current artist residencies. The venue rang up \$61.1 million in grosses and drew more than 435,000 fans to 130 shows.

"Strong midyear results for the Colosseum at Caesars Palace were a direct result of an unmatched resident headliner rotation of Bette Midler, Cher and Jerry Seinfeld, combined with the closing engagement of Elton John's 'Red Piano' after five years and 241 performances," says Harrah's Entertainment VP of entertainment Scott Schecter.

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$20,902,760 (€15,020,305) \$347.91/\$41.75	U2, KAISER CHIEFS Stade De France, Paris, Ju y 11-12	186,544 two sellouts	Live Nation Global Touring, Gerard Drouot Productions, Live Nation France
2	\$19,825,497 (€14,138,950) \$210.33/\$77.12	U2, SNOW PATROL Camp Nou, Barcelona, June 30, July 2	182,055 two sellouts	Live Nation Global Touring, Doctor Music, Live Nation Spain
3	\$15,168,799 (€10,918,350) \$347.32/\$41.68	U2, SNOW PATROL Stadio San Siro, Milan, July 7-8	153,806 two sellouts	Live Nation Global Touring, Live Nation Italy
4	\$8,760,349 (€6,601,320) \$119.44/\$106.16	BRUCE SPRINGSTEEN & THE E STREET BAND RDS Arena, Dublin, July 11-12	80,428 two sellouts	Aiken Promotions
5	\$7,190,295 (€5,163,710) \$118.36/\$104.44	MADONNA, PAUL OAKENFOLD Werchter Festival Park, Werchter, Belgium, July 11	68,434 sellout	Live Nation Global Touring, Live Nation Belgium
6	\$5,873,149 (€3,565,765) \$288.24/\$107.06	MADONNA, PAUL OAKENFOLD O2 Arena, London, July 4-5	27,464 two sellouts	Live Nation Global Touring, Live Nation-U.K.
7	\$4,770,172 (26,755,900 kroner) \$120.34/\$98.05	BRUCE SPRINGSTEEN & THE E STREET BAND MCH Outdoor Arena, Herning, Denmark, July 8	49,947 sellout	Live Nation
8	\$3,765,940 (€2,709,310) \$111.20/\$83.40	BRUCE SPRINGSTEEN & THE E STREET BAND Commerzbank-Arena, Frankfurt, July 3	40,471 sellout	Marek Lieberberg Konzertagentur
9	\$3,723,108 (€2,678,495) \$111.20/\$76.45	BRUCE SPRINGSTEEN & THE E STREET BAND Olympiastadion, Munich, July 2	39,896 44,186	Marek Lieberberg Konzertagentur
10	\$3,324,987 (€2,573,520) \$103.36/\$71.06	BRUCE SPRINGSTEEN & THE E STREET BAND Ernst Happel Stadion, Vienna, July 5	37,798 42,380	Marek Lieberberg Konzertagentur
11	\$2,827,517 (€1,737,255) \$284.83/\$105.79	MADONNA, PAUL OAKENFOLD M.E.N. Arena, Manchester, England, July 7	13,457 sellout	Live Nation Global Touring, Live Nation-U.K.
12	\$2,306,551 (€1,652,990) \$244.19/\$39.07	MADONNA, PAUL OAKENFOLD Palais Omnisports Bercy, Paris, July 9	15,806 sellout	Live Nation Global Touring, Live Nation France
13	\$784,886 \$75.75/\$35.25	RASCAL FLATTS, DARIUS RUCKER Darien Lake Performing Arts Center, Darien Center, N.Y., July 11	17,387 20,983	Live Nation
14	\$665,086 \$69.50/\$40.50	AMERICAN IDOLS LIVE ARCO Arena, Sacramento, Calif., July 10	10,937 11,527	AEG Live
15	\$650,420 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Scottrade Center, St. Louis, April 25	13,764 sellout	The Messina Group/AEG Live
16	\$647,923 \$49.50/\$39.50/ \$20	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Jobing.com Arena, Glendale, Ariz., May 21	13,052 sellout	The Messina Group/AEG Live
17	\$643,979 \$69.50/\$40.50	AMERICAN IDOLS LIVE HP Pavilion, San Jose, Calif., July 12	10,391 12,004	AEG Live
18	\$643,350 (1,324,010 reales) \$87.46/\$58.31	OASIS Gigantinho, Porto Alegre, Brazil, May 12	9,897 13,262	T4F-Time For Fun
19	\$642,810 (3,395,364 kroner) \$226.43/\$59.83	TIËSTO, NICKA Forum, Copenhagen, June 6	9,059 9,500	PT Production
20	\$639,625 \$75/\$22.25	NICKELBACK, SEETHER, SAVING ABEL Cruzan Amphitheatre, West Palm Beach, Fla., April 25	16,186 19,267	Live Nation
21	\$639,472 (\$749,858 Canadian) \$214.90/\$43.92	LEONARD COHEN Coppes Coliseum, Hamilton, Ontario, May 19	6,940 sellout	Concerts West/AEG Live
22	\$636,299 \$49.50/\$25	GREEN DAY, THE BRAVERY United Center, Chicago, July 13	13,249 sellout	Jam Productions
23	\$634,690 \$100/\$30	DANE COOK, ROBERT KELLY, AL DEL BENE Target Center, Minneapolis, June 13	9,642 12,417	AEG Live, in-house
24	\$634,270 \$77.50/\$20	KEITH URBAN, SUGARLAND Bi-Lo Center, Greenville, S.C., June 17	9,172 10,298	Outback Concerts
25	\$634,178 (\$721,320 Canadian) \$111.83/\$25.14	IL DIVO MTS Centre, Winnipeg, Manitoba, May 22	7,661 8,466	Live Nation Global Touring
26	\$634,004 (€486,438) \$43.02/\$23.46	NEKKA-NACHT Sportpaleis, Antwerp, Belgium, April 24-25	20,306 24,798 two shows	SVC
27	\$631,622 \$75/\$39	RASCAL FLATTS, DARIUS RUCKER Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, June 14	13,526 15,900	Live Nation
28	\$629,745 \$100/\$30	DANE COOK, ROBERT KELLY, AL DEL BENE 1st Mariner Arena, Baltimore, May 1	10,469 14,062	Live Nation
29	\$626,953 \$75/\$20	KEITH URBAN, SUGARLAND FedExForum, Memphis, June 12	10,547 12,800	Beaver Productions
30	\$626,439 \$99.50/\$69.50/ \$35	CHICAGO & EARTH, WIND & FIRE Madison Square Garden, New York, June 17	10,800 sellout	Concerts West/AEG Live
31	\$624,814 \$97.50/\$35	COLDPLAY, PETE YORN, HOWLING BELLS Nissan Pavilion at Stone Ridge, Bristol, Va., May 21	14,157 23,241	Live Nation
32	\$620,000 \$100/\$75/\$50/ \$30	DANE COOK, ROBERT KELLY, AL DEL BENE Amway Arena, Orlando, Fla., June 26	9,669 17,634	Live Nation
33	\$617,419 (€405,887) \$60.09/\$15.21	BLUE MAN GROUP O2 Arena, London, May 16-17	16,487 25,473 three shows	Phil McIntyre Promotions
34	\$616,937 (\$697,900 Canadian) \$81.77/\$54.81	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH Bell Centre, Montreal, June 17	7,739 8,998	Gillett Entertainment Group, Live Nation, Greenland Productions
35	\$616,221 \$82/\$10	NO DOUBT, PARAMORE, THE SOUNDS Susquehanna Bank Center, Camden, N.J., June 11	24,763 24,967	Live Nation

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ON THE ROAD

HISTORY LESSON

New IAAM Chairman Looks Back To Prepare For The Industry's Future

Shura Lindgren-Garnett, GM of the St. Charles (Mo.) Convention Center, needs eyes in the back of her head. She is looking forward and backward at the same time.

Lindgren-Garnett will step up as the new chairman of the board for the International Assn. of Assembly Managers during the IAAM's 84th annual Convention & Trade Show July 24-28 in Boston. Every incoming IAAM chairman (previously called "president") has a theme, and Lindgren-Garnett's calls for double vision: "Mindful of Yesterday, Focused on Today, Preparing for Tomorrow."

"I wanted everyone to be cognizant that these changes we're going through now have been happening for 85 years," Lindgren-Garnett says. "It is our history and the incredible relevance of our history that has brought us to this point."

What led Lindgren-Garnett to the point of IAAM leadership began in 1987 at the Amarillo (Texas) Civic Center as an event coordinator. In 1988 she moved to Midland, Texas, as director of the Midland Center and was later promoted to direct the combined operations of the Midland Center and the Midland Convention & Visitors Bureau. She came to St. Charles to open the new 156,000-square-foot convention center in 2005.

Just because she runs a convention center now in the St. Louis bedroom community of St. Charles doesn't mean Lindgren-Garnett isn't sensitive to the needs and challenges of arenas, civic centers and performing arts centers that deal with live ticketed events. Having run buildings in the outback of West Texas, Lindgren-Garnett is also cognizant of the challenges inherent in small and midsize markets and venues.

Such challenges call for a deep knowledge of one's market, and that's "probably a little easier to do in a smaller community, because you're closer to the public," she says. "You have a better finger on the pulse of your community when you're in the midsize venues."

The St. Charles Convention Center is operated by the Philadelphia-based private management firm Global Spectrum, which gives Lindgren-Garnett "the benefit of being in a family of venues that also have a lot of ticketed events, so I'm not shielded from that," she says. "But I also make it a point to attend the Arena Managers Conference and the Performing Arts Center Managers Conference to get plugged in to what's going on in those industries."

As important as anything, according to Lindgren-Garnett, is the support of the IAAM. "I've surrounded myself with an incredible, strong

team of volunteers who represent and are very close to those issues," she says. "I have John Siehl [director of the Nutter Center in Dayton, Ohio] and Randy Brown [GM of the Allen County War Memorial Coliseum in Fort Wayne, Ind.] coming up right behind me. How much stronger can I be in that?"

One of Lindgren-Garnett's priorities as IAAM chairman is a reorganization of the association's volunteer structure, adding a new council to take on venue research. Last year her predecessor, Robyn Williams, executive director of the Portland (Ore.) Center for the Performing Arts, created a venue research institute under the education council, and Lindgren-Garnett will el-



The power of perspective: SHURA LINDGREN-GARNETT, incoming president of the IAAM.

evate research to its own council with five sub-committees under it. Under those auspices she and IAAM will look at monetizing the association's research and education products.

"We have tons of resources that have the potential to be a huge value to people outside of our industry members," she says, citing the Academy for Venue Safety and Security as an example. "I can't tell you how valuable AVSS is to every venue manager out there, but not just venue managers. Fire chiefs, police chiefs and other people in communities responsible for these buildings don't necessarily need to belong to the association but need to go through that school."

Like everywhere else, the economy is top of mind among IAAM members, Lindgren-Garnett says. "A lot of people are struggling with whether to attend because of budgets, but when you're on the edge and trying to stay competitive, I think the worst thing you can do is stymie or stop your education," she says. "I'm really hoping as people sit on the fence—budget vs. learning—[they consider that] if they learn one thing that made their venue safer or more financially successful, wouldn't it be worth it?"



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MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

SPREADING THE WORD

The Award-Winning 'Glory Revealed' Series Releases A New Album And Builds A Brand

Late on a hot summer night, deep in the Georgia woods, music is spilling from a rustic cabin. Third Day frontman Mac Powell, Laura Story, Shane & Shane, Shawn Lewis, Bethany Olds, Trevor Morgan and a cast of talented songwriters and musicians have gathered in the rural setting to write and record the old-fashioned way. There's no studio clock ticking, no label executives stopping by, just camaraderie and a sense of creative adventure.

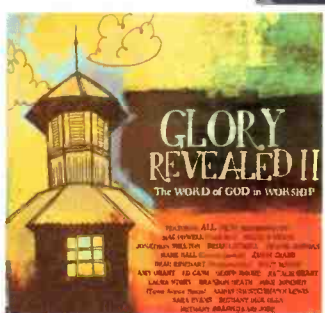
A year later on July 14 Provident Music Group's Reunion Records released the product of those backwoods recording sessions: "Glory Revealed II: The Word of God in Worship."

"It went beyond my expectations," says Powell, who was looking to duplicate the musical chemistry that developed on the road when he and friends toured in support of the first "Glory Revealed" album. "My idea was to make it an artist retreat and capture that fellowship and camaraderie we have on the road. We wrote even more songs than I thought we would—16 in four days. Some are being held for the next record."

The brainchild of Powell and speaker/author David Nasser, the songs on "Glory Revealed" all come from scripture. "There are over 21 artists who contributed to 'Glory Revealed II,' and it includes some unique pairings," says Ben Howard, Provident Label Group senior VP of marketing and sales. "For example, Jason Crabb with Bear Rinehart of Needtobreathe, or Brandon Heath with Mike Donehey from Tenth Avenue North." The CD also includes Amy Grant, Natalie Grant (no relation), Backstreet Boy Brian Littrell, Geoff Moore and Bethany Dillon.

"Mac's personal touch really helped launch the first 'Glory Revealed' project," Howard says. "He drew from his own relationships with artists in our community to create the stellar list of high-profile artists involved. These artists are fans of this series and are responding by promoting their involvement and support through their own Web sites and Twitter accounts."

Though several artists like Crabb and Heath added vocals



Glory days: The musicians behind 'Glory Revealed II'

in Nashville, the writing and recording sessions took place in a Georgia cabin owned by comedian Jeff Foxworthy, a friend of Powell's. In an old grain silo that has been renovated into a three-story hunting lodge, Powell and friends set up their equipment in the living room and recorded day and night, with Powell's wife, Aimee, and Nasser's wife, Jennifer, cooking meals.

Powell says artists participated for several reasons. "People really get excited about the idea behind the record," he says, "and also musically because it's very rootsy, Americana, down-home music. It's music we love to be part of, especially for artists like myself, Mark Hall and Bear Rhinehart that make more modern worship and modern rock songs. Something rootsy like this was different for us."

Multi-instrumentalist/songwriter Sonny Lallerstedt thinks consumers will be able to sense the unusual recording process in the songs. "The whole experience come together in the most unique way," he says. "Just sitting there and getting to play and listening to these songs and 'Glory Revealed' being created was a fine experience."

The first "Glory Revealed" sold 26,000 copies, according to Nielsen SoundScan. It also netted two Gospel Music Assn.

Dove Awards in 2008, for special event album and inspirational recorded song of the year for "By His Wounds."

The new album is the latest in an expanding brand that Powell says will include a Christmas project and a children's collection. There will be a tour in August featuring Powell and key artists; they will then open for Third Day on its fall tour.

Provident is committed to helping Powell and Nasser build the brand. "'Glory Revealed' currently consists of three products—two CDs and one book—plus a significant touring component, which elevates the brand even further," Howard says. "Although the products may vary in the series, all albums and future products will continue to emphasize and focus on scripture."

Howard says the label is tagging the album to remind consumers it's the latest in a Dove-winning series. It is currently promoting "Since the World Began," featuring Powell, Amy Grant, Matt Maher and Ed Cash, to Christian radio.

Much of the marketing effort will focus on the tour, which kick off Aug. 19 in Nashville. "For the tour markets, we are looking at specialized meet-and-greets for area worship leaders, local-market radio promotions and support from key media outlets," Howard says. "We also plan to reach out to all participating artists' fan bases through online channels." ■■■

LATEST BUZZ

>>>SUMMER KRUSH LINEUP ANNOUNCED

Daughtry, the Offspring, Dierks Bentley and T-Pain will perform as part of the third annual Samsung AT&T Summer Krush. The free summer concert series begins July 17 in Seattle with a performance by Daughtry at the Paramount Theatre, and portions of the show will air on ABC's "Jimmy Kimmel Live!" A limited number of free tickets will be available through radio promotions, street teams and online registration.

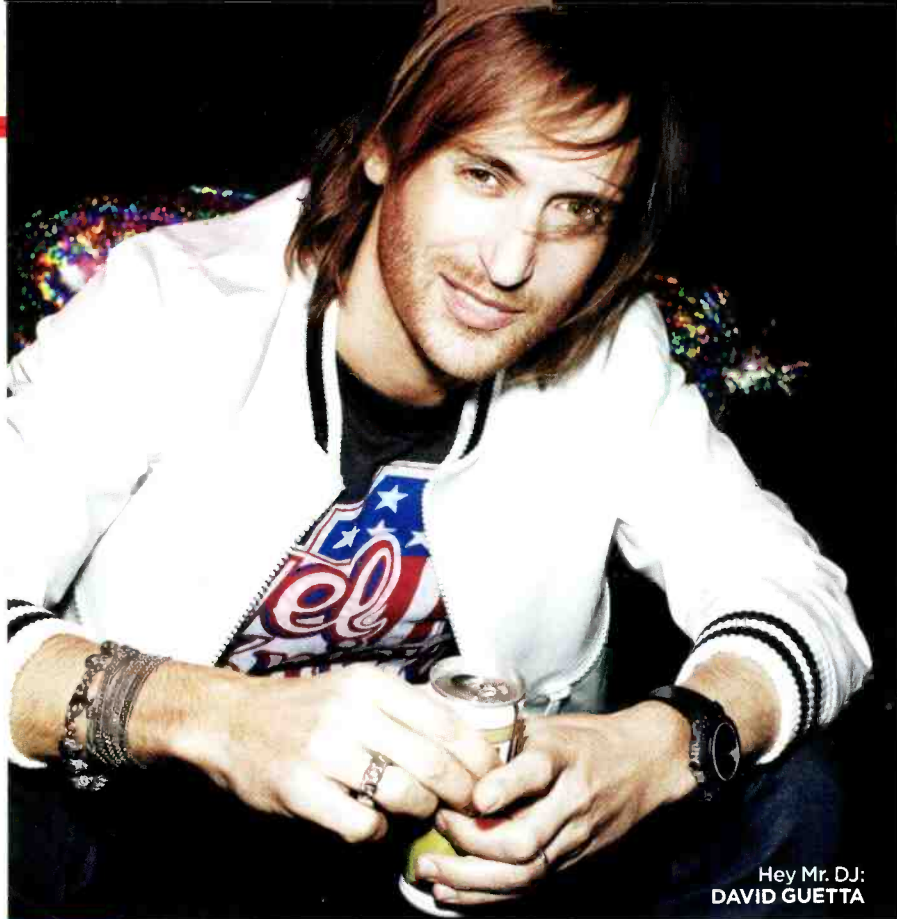
>>>THE SWELL SEASON PREPS NEW ALBUM

The Swell Season, the folk duo consisting of "Once" stars Glen Hansard and Marketa Irglova, will release "Strict Joy" Sept. 29 on Anti-. After earning two Grammy Award nominations and an Academy Award for the single "Falling Slowly" in 2008, the duo recorded the 12-song set with producer Peter Katis (the National, Interpol) at his Bridgeport, Conn., studio. The Swell Season will resume touring duties this fall and have a tour documentary DVD slated for future release.

>>>RAKIM BREAKS THE 'SEAL'

"The Seventh Seal," the long-anticipated album by rap legend Rakim, is slated for release in the fall, while the first single, "Holy Are You," will be out July 28. The album will be released on Rakim's Ra Records label in a joint venture with Tuscan Villa Entertainment. Best-known as one-half of the rap duo Eric B. & Rakim, the MC hasn't released a new studio album save for 2008's mostly live set, "The Archive: Live, Lost & Found," which included four previously unreleased songs.

Reporting by Michael D. Ayers, Gail Mitchell and Mitchell Peters.



Hey Mr. DJ:
DAVID GUETTA

DANCE BY KERRI MASON

When David Guetta Takes Over

French DJ Hits The Big Time With An Album Of Pop Collaborations

Plenty of DJs have conquered the nightlife scene, but only a select few have managed to break out beyond clubs and rule the pop charts. French DJ David Guetta, however, is poised to do in this decade what Fatboy Slim did in the '90s: become a bonafide rock star. Just like Fatboy, Guetta is an artist so charismatic he makes people forget his primary role is to twiddle knobs.

Guetta's new album, "One Love," will be released Aug. 25 on Astralwerks and features collaborations with Kelly Rowland, Will.i.am, Estelle, Kid Cudi, Akon and Ne-Yo. With the success of the first single, "When Love Takes Over," a track with Rowland that's already blazing up the charts, Guetta is what dance—and, arguably, hip-hop—has been waiting for. And instead of phoning in his vocals for a quirky one-off, A-list collaborators have been the ones calling him.

"A lot of those huge monster American artists had asked me to produce tracks for them," Guetta says. "I said, 'OK, but you've got to be on my album too.' And they said yes."

Guetta produced the Black Eyed Peas' current No. 1 single "I Gotta Feeling"—which led to Will.i.am's "I Wanna Go Crazy" and "On the Dancefloor" on "One Love." Ne-Yo

happened to drop by one of Guetta's sessions with Rowland, and they ended up recording "Choose." Rowland says she plans on having Guetta produce much of her next solo album.

"Pop artists have always dabbled in the electronic world, but this is a bold statement of these two coming together and fusing," Astralwerks GM Glenn Mendlinger says.

"The current sound with urban and pop is just kind of dancing in circles, and nothing is going anywhere," Rowland says. "I was really kind of bored, like, 'We need a pick-me-up.' David knows his dance world like the back of his hand; he knows what works on a dancefloor. I feel like Lady GaGa has done a great job with that this year, and well, I don't want her to be the only one."

Guetta and Rowland performed "When Love Takes Over" on the July 9 airing of Fox's "So You Think You Can Dance," and other TV appearances are in the works. Bravo also licensed the track for a two-month campaign backing the network's house advertising.

An iTunes countdown promotion will make a new "One Love" track available each of the three weeks preceding the album's release, and Guetta will tour extensively in the fall, both as a headliner at traditional venues and as a DJ in nightclubs. ...

'Pop artists have always dabbled in the electronic world, but this is a bold statement of these two coming together and fusing.'

—GLENN MENDLINGER, ASTRALWERKS

WORLD BY MONICA HERRERA

A DIFFERENT WORLD

Céu Sings Praises Of Motherhood On 'Vagarosa'

If Céu had her way, everyone would be just a little bit lazier. The Brazilian singer/songwriter hails a life of leisure on her second studio album, "Vagarosa," released July 7 on Six Degrees Records. The album was inspired in part by her 10-month-old daughter, Rosa.

"It's about stopping to enjoy the more simple, natural things in life," says Céu, who cut her tour short in May 2008 when she became pregnant. "It was a really special time for me. I started to do my own music and play around the world—things that I never thought would be possible—and the album reflects that."

"Vagarosa" has sold 1,300 copies, according to Nielsen SoundScan, and though its title roughly translates to "idle," its recording was just the opposite. From the sensual drums, bass and guitar flourishes on "Sonâmbulo" to the dub reggae

mixed with bossa nova on "Cangote," Céu and her co-producers Beto Villares, Gustavo Lenzi and Gui Amabis tapped into a rich well of musical influences.

"I'm a big fan of Jamaican music, especially roots reggae, and American singers like Erykah Badu," says Céu, who played in her first band at 15 and left her native São Paulo for the United States three years later to study music.

The album also features a languid cover of Jorge Ben Jor's "Rosa Menina Rosa" (in tribute to Céu's daughter) and an English song titled "Papa," in which the singer playfully echoes one of her late father's favorite sayings: "Don't take yourself too seriously." The guest list of contributors reads like a who's who of Rio de Janeiro's most talented musicians, like drummer/MC Curumin, singer Luiz Melodia and members of Los Sebosos Postizos.

While even the most talented world music artists struggle to break their music in the competitive U.S. market, Céu can

GLOBAL PULSE

EDITED BY TOM FERGUSON

Ice ice baby:
ESKIMO JOE



band's fourth album, "Inshalla" (Warner Music Australia), to debut at No. 1 on the June 8 Australian Recording Industry Assn. sales chart. The album

>>>AUSSIE CHARMERS

The Australian rock act Eskimo Joe struck gold when it came across an ancient Armenian/Turkish wind instrument—the zurna.

Impressed by its distinctive, strident sound, the band used it in the opening bars of its April single, "Foreign Land." The snake charmer-style intro mesmerized Aussie radio programmers, who put the track in heavy rotation and helped it pick up synch deals on a slate of TV shows Down Under, including "City Homicide" and "Home and Away."

That across-the-board exposure paved the way for the

was certified gold (35,000 shipments) in its first week. The act's previous album, "Black Fingernails, Red Wine," topped the chart in 2006 and is now certified four-times platinum (280,000 copies).

Warner Music released "Inshalla" June 26 in Germany, Switzerland and Austria. "Things are looking good for them in Central Europe," says the Perth band's Melbourne-based manager Catherine Haridy. "We've put a lot of time and energy into that territory and we're talking to labels in other parts of the world presently."

After playing Switzerland's Gurtenfestival July 17, the band

count herself among the lucky exceptions. She landed a career-making partnership with Starbucks for her 2007 self-titled debut, becoming the first international artist chosen for the coffee chain's Hear Music series. "It's really hard to get into America with a non-English album," Céu says. "Starbucks helped me a lot for sure." The set went on to sell 99,000 copies, according to SoundScan, and

received Grammy and Latin Grammy Award nominations.

Though Céu didn't partner with Starbucks this time around, Six Degrees struck a deal with Barnes & Noble to release a deluxe version of "Vagarosa." The exclusive set features a remix of "Mais Um Lamento" (a track from her first album) and a new, unreleased song called "Visgo De Jaca." Céu's label also put out a five-song EP in May to

promote the full album, and it climbed to No. 1 on iTunes' Latin chart the day of its release.

Céu returns to the road this month for U.S. promotion, and she's not taking the opportunity for granted. "There are so many talented, amazing musicians in Brazil but we don't have a lot of structure or money here, so it's hard to tour," Céu says. "But if you can make it happen, wow, it's great." ■■■



Laid-back: CÉU

kicks off an extensive Australian tour July 29. European headline shows will follow in October.

Eskimo Joe is published by Mushroom Music for Australasia and booked in that region by IMC. The act is booked by UTA in North America and by ITB for the rest of the world.

—Lars Brandle

>>> VICTORIOUS 'VINCERO'

France's latest classical crossover star is the 19-year-old tenor Amaury Vassili. His debut album, "Vincero" (Warner Music), was recently certified gold in France (100,000 shipments) and remains on the IFOP/Tite Live chart more than three months after its March 23 release, having peaked at No. 9 on the April 14 tally.

Now Warner is scheduling an international rollout, starting in September in Canada and Sweden.

The album features original Italian-language songs co-written by Davide Esposito and Stanislas Renoult, published by peermusic, plus two English-language songs: Leonard Cohen's much-covered

"Hallelujah" and Queen's 1986 hit "Who Wants to Live Forever."

"This is a concept album," Warner France export manager Antoine Gouiffes says, "with pop songs written for a tenor and featuring opera references, such as the Italian language or love-based lyrics."

The Normandy-born Vassili is rarely played on mainstream radio in France, although Gouiffes says Warner anticipated that and has concentrated on TV appearances.

Gouiffes adds that Warner is planning a major marketing campaign in the pre-Christmas period, targeting a core 35- to 45-year-old female audience. Plans for a national tour are also under discussion.

—Aymeric Pichevin

>>> LIGABUE LIVE

The Italian singer/songwriter Luciano Ligabue's latest album is the live CD/DVD set "Sette Notti in Verona" (Warner Music Italy). It has kept the artist in his traditional position—near the top of Italy's FIMI albums chart—since its June 5 release.

The set captures concerts that Ligabue played with full

orchestral accompaniment last September at Verona's 12,000-capacity Roman Arena. Warner Music Italy reports sales of 80,000 copies.

The project reflects the links between Ligabue's label and the concert promoter F&P in Milan. Warner Music Italy acquired a majority stake in the promoter in 2008.

"This is our first full collaboration with F&P," Warner president/CEO Massimo Giuliano says. "The release of the album coincided with the announcement of seven more Verona concerts—which rapidly sold out—while F&P were closely involved in the marketing and promotion aspects of the project."

Ligabue, who made his recording debut in 1990, is published by Warner/Chappell Italy. In addition to his recording career, he has directed and written screenplays for two films and published collections of short stories, poetry and a science-fiction novel. Giuliano says Ligabue is working on his next studio album, due for release in May 2010.

—Mark Worden

6 QUESTIONS

with ELLIOT GOLDENTHAL

by ANN DONAHUE

"Public Enemies" has cops, robbers, Johnny Depp and Christian Bale—what more could you want out of a summer movie? How about a score that craftily enhances the central tension of the film, as Depp's John Dillinger takes on the banks with a gun and a grin during the Great Depression? The film, which opened July 1 and has so far earned \$43.6 million, according to Box Office Mojo, marks the second time composer Elliot Goldenthal teamed with director Michael Mann; the pair also worked together on the iconic score to the 1995 film "Heat." The "Public Enemies" soundtrack, a combination of Goldenthal's score and songs from the movie—like Diana Krall's take on "Bye Bye Blackbird"—was released June 30 on Decca and has sold 5,000 copies to date, according to Nielsen SoundScan.

1 You did an intense score with Michael Mann for the film "Heat"—how did you change it up this time, for "Public Enemies"?

The thing with Michael is that he has a very broad appreciation and a real connection with music. He's not afraid to approach various dramatic problems with off-center solutions. And this is the same way I work. When we're on the same wavelength, it's a very successful collaboration. He doesn't solve cinematic problems with the usual big movie approach. It's sometimes with unusual solo instruments or unusual orchestral combinations.

2 What are some examples from the "Public Enemies" score where these things came together?

There is a collision between a symphony orchestra and American rural, homespun instruments—not unlike the collision in the drama of the work between the Dust Bowl of the late '20s/early '30s and the shiny new city of Chicago. There's was a reed instrument from Armenia, a duduk, that has a very mournful, very personal sound. It sounds like a saxophone, but it isn't a saxophone. It sounds like

a voice within a voice. And also in the instrumentation, I stuck to more than the usual amount of low brass. Everything has this gravitas to it to reflect on an inner snarling that Dillinger has.

3 Before you embark on a project like this, do you do any research about the era?

I do, but once I get started it all goes out the window because you're reacting to what's on the screen—the actor's work, the editor's work, the director's input. So many things can trigger off a musical response.

4 Is there a particular scene that you found inspiring to mold the visual with the music?

One is near the end of the movie where Dillinger gets killed—hope it's not a surprise to anyone—when he is attending a movie and he walks out afterward and he's eventually killed. Also the scene where he is traveling—he's arrested and he's in an airplane getting transferred from one prison to the other. He's more than the person that walked on the airplane. He arrived and now he's a star. I tried to feed off the energy, and the audience that surrounded his arrival and also

Johnny Depp's acting—his self-realization that he's the last of the Robin Hoods.

5 How long did it take you from when you saw the first early cut of the film to the point where you were happy with the score?

Well, you're never happy. Every script, every score, every piece of work that I do—it's always a case of abandonment.

6 What are you working on now?

A project with Julie Taymor [the two previously collaborated on "Frida," which won Goldenthal an Academy Award for best score] and a promising writer called William Shakespeare. It's a movie of "The Tempest," starring Helen Mirren. Especially with Shakespeare, you have to dance between the raindrops of his language, because that's music in itself. ■■■



ALBUMS

POP

DEMI LOVATO

Here We Go Again

Producer: Jon Fields
Hollywood Records

Release Date: July 21

While some Disney artists rely heavily on Auto-Tune and layers of effects, Demi Lovato sounds best with stripped-down production. One example is "Catch Me," a perfect acoustic ballad found halfway through the 16-year-old singer's second album, "Here We Go Again." Lovato sings with more yearning than Jewel and better phrasing to boot. The listener can even hear Lovato put a grin into her voice when singing the line, "You've got me smiling in my sleep." "Every Time You Lie" swings like Maroon 5's brand of radio soul, while "World of Chances" could easily be heard from a stage at Lilith Fair. Along with some quiet surprises, there are also potential hits, including the first single/title track, where Lovato almost sounds like Kelly Clarkson's kid sister. Quiet or loud, rock or folk, Lovato is a natural talent who could really take flight after outgrowing Disney.—KM



THE DEAD WEATHER

Horehound

Producer: Jack White
Third Man/Warner Bros.

Release Date: July 14

The debut album from Jack White's new rock band the Dead Weather was recorded quickly at his Third Man studio/label/vinyl shop in Nashville. The propulsive 11-track "Horehound" finds the White Stripes and Raconteurs frontman every bit as able on the drums as he is on guitar. On the dub-inflected garage-hop banger "I Cut Like a Buffalo," White throws down a funky beat while delivering vocals. His drumming is best reflected on "No Hassle Night," an otherwise slow and soulful tune that begins with thrash metal speed. Allison Mosshart, who is best-known as the singer for rock duo the Kills, lends angry vocals to "60 Feet Tall" and "Hang You From the Heavens." Guitarist Dean Fertita switches between organ and guitar as easy as he does Blue Cheer and Tubeway Army, while bassist Jack Lawrence provides the bottom end on a keyboard-bass that combines the sounds of Roger Glover and John Lord. The Dead Weather's gothic and electric R&B sound is exemplified on "Treat Me Like Your Mother," and the quartet demonstrates psychedelic swagger on a blistering cover of Bob Dylan's "New Pony."—RH

ROCK

SON VOLT

American Central Dust

Producer: not listed
Rounder Records

Release Date: July 7

Son Volt explored its ambitious side on 2007's "The Search," but the material on "American Central Dust" finds the Jay Farrar-led outfit downshifting to revisit the more straightforward approach of the alt-rock band's 1995 debut album, "Trace." The simple song structures on "American" allow for emphasis on Farrar's lyrical musings—covering everything from heartland staples like honky-tonks and biker bars on "Roll On" to a real-life maritime disaster on the somber "Sultana." On the intimate piano-backed ballad "Cocaine and Ashes," Farrar sings about Keith Richards snorting his deceased father's remains. Son Volt may be playing it too safe on "American Central Dust," but the songs are still woven together with a feeling of comfort and familiarity.—JM

ALL TIME LOW

Nothing Personal

Producers: various
Hopeless Records

Release Date: July 7



BILL FRISELL

Disfarmer

Producer: Lee Townsend
Nonesuch Records

Release Date: July 21

The music of omnivorous guitarist Bill Frisell reflects an eclectic range of influences, including Thelonious Monk, John Hiatt and Boubacar Traore. On "Disfarmer," he draws inspiration from the Depression-era portraits of little-known Arkansas photographer Michael Disfarmer. The result is a provocative soundscape that features a mixture of acoustic and electric guitars. The 26-track collection is composed of a number of short sketches, including "The Wizard"—with its dissonant harmonies and an avant outro—and the fully developed Americana gem "I Am Not a Farmer." Full of sampled loops and music box snippets, Frisell's album offers country-tinged folk music that's colored by his longtime quartet, which includes Jenny Scheinman (violin), Greg Leisz (steel guitar) and Viktor Krauss (bass). Frisell also delivers a honky-tonk hoedown version of Elvis Presley's "That's All Right, Mama," while taking a sweetened approach on Hank Williams' "Lovesick Blues." The guitarist may work within the jazz context but he's not an easy peg. Creatively restless, Frisell is best suited for exploring vast territory and responding with imaginative integrity, which is evidenced on "Disfarmer."—DO



All Time Low's third full-length album plays like a veritable pop-punk frat party—"Stella" is a bouncy, booze-fueled anthem and "Lost in Stereo" tells a tale of unrequited love. But don't be fooled by the party-boy persona: There's also solid songwriting and plenty of pop charm. "Damned If I Do Ya (Damned If I Don't)" rides arena rock guitars into a blissful chorus, while "Keep the Change, You Filthy Animal" conjures up New Found Glory at its best. Some of the album's brightest moments are when the band ventures outside of its pop-punk bubble, as heard on the ballad "Sick Little Games." But "Nothing Personal" loses steam when All Time Low gets too existential on "Too Much." Overall, the band seems at its finest on this album when it's living large and liquored up.—EL

THE DANDY WARHOLS

The Dandy Warhols ARE Sound

Producers: Courtney Taylor-Taylor, Nick Rhodes

Beat the World Records

Release Date: July 14

The opening track of the Dandy Warhols' 2003 album, "Welcome to the Monkey House," contains the lyrics, "When Michael Jackson dies, we're covering 'Blackbird,'" referring to the Paul McCartney-penned song whose copyrights were owned by the late King of Pop. So it's fortunate—or unfortunate, depending on your view of morbid publicity—that this is the only track excluded from this alternate version of the 2003 set, mixed by Russell Elavedo (the Roots, Common, Alicia Keys). "Monkey House" was the band's experiment in '80s synth-rock, and with Elavedo's touch, the razor-sharp, reflective edges of the album's space-age cogs are smoothed and rounded, with the bright-hot electro-pop brought closer to loungey funk. New versions of tracks like "The Last High" and "I Am Sound" strip away the bulk of high-end vocal effects and synth embellishment, leaving more air for expressive interplay among the electronic, acoustic and organic

elements of the arrangements. Without the robotic urgency of "Monkey House," "ARE Sound" gets the swing and psychedelia that the Warhols originally intended.—EN

HIP-HOP

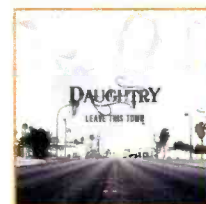
CHALI 2NA

Fish Outta Water

Producers: various
Decon

Release Date: July 7

Between serving as the



DAUGHTRY

Leave This Town

Producer: Howard Benson
19 Recordings/RCA Records

Release Date: July 14

"American Idol" graduate Chris Daughtry established himself as a hard-driving rocker with his band's 2006 multiplatinum debut album. After an impressive couple of years, Daughtry and his band—Josh Steely (lead guitar), Brian Craddock (rhythm guitar), Josh Paul (bass) and Joey Barnes (drums)—return with similar aggression on their sophomore album, "Leave This Town." Daughtry's ferocious growl is still the centerpiece of the new songs, but the band has also taken a few creative risks. The singer pulls the reins on his powerful voice for "September," while the acoustic-rock-meets-country ballad "Tennessee Line" features a guest spot by Vince Gill. Daughtry also dials his vocals back on the catchy ballad "Life After You," which was co-written with Nickelback frontman Chad Kroeger. But heavy hitters "No Surprise," "What I Meant to Say" and "You Don't Belong" find Daughtry indulging his rock fans by showing off his gravelly pipes. Overall, "Leave This Town" is a reflective piece about leaving the past behind—a concept Daughtry may have contemplated three years ago while traveling from his home in North Carolina to the "American Idol" stage in Los Angeles.—JN

THE BILLBOARD REVIEWS

SINGLES

Darth Vader-voiced de facto frontman of Jurassic 5 and maintaining a pace of guest appearances that would weary Talib Kweli, the Chicago-based baritone Chali 2na has done his share of small-group projects in recent years. So it makes sense that his long-in-the-works solo debut is filled with big-shot guest stars and producers. "Fish Outta Water" may lack the demographic-tripping vibe that even a Jurassic 5 in turmoil could whip up, but it's a mostly winning debut that makes up in vocal prowess for what it lacks in hooks. "So Crazy" has a great late-night vibe, while "Lock Shit Down" kills with a Kweli guest spot. The Scott Storch-produced "Love's Gonna Getcha" is a melodic score, and the old-school "Comin' Thru" leaps off the disc thanks to production by Jurassic 5's DJ Nu-Mark.—JV

WORLD

GABRIEL ESPINOSA From Yucatan to Rio

Producer: Gabriel Espinosa Zoho

Release Date: July 14

Bassist Gabriel Espinosa leads a collection of distinguished players on this ear-pleasing album, which is partly a love letter to Brazil. With a wide array of musicians to help convey his message, the main triumph of "From Yucatan to Rio" is the terrific ensemble performance. The album opens with Espinosa's arrangement of Tom Jobim's "Agua de Beber," featuring Kim Nazarian on lead vocals. The song is quintessential bossa nova, with the added spice of Claudio Roditi's sleek trumpet

solo. "Nueves Horizontes," on the other hand, highlights Espinosa's Yucatan heritage. Roditi, Helio Alves (piano), Anat Cohen (clarinet) and George Roberts (sax) all check in on this tune, with Alves and Roberts offering particularly eloquent comment. Another choice moment is "Remain," a cozy samba featuring a lovely vocal by Alison Wedding and a fluent guitar solo from Romero Lubambo.—PVV

LATIN

FRANCISCO CÉSPEDES

Te Acuerdas

Producer: Francisco

Céspedes

Warner Music Mexico

Release Date: June 23

Francisco Céspedes, who is nostalgic by nature, sings some of his old favorites on "Te Acuerdas" ("You Remember"). Backed by a band of contemporary Cuban jazz standouts, he shows his lighter side on treatments by the Spanish folk icon Joan Manuel Serrat and the famed Mexican composer Armando Manzanero. Céspedes' rum-soaked vocals swing from the buoyancy of Nat "King" Cole to the low-down grit of Tom Waits: His version of "Ne Me Quitte Pas" is serviceable, while his heavily accented take on the Bee Gees' "How Deep Is Your Love" is awfully or interestingly kitsch, depending on the listener's taste for quirkiness. But Céspedes is at his gruff best on Argentine singer/songwriter Fito Paez's "Yo Vengo A Ofrecer Mi Corazón" and a stirring version of Pablo Milanes' "Mirame Bien."—JCN

POP

COLBIE CAILLAT

Falling for You (3:37)

Producers: Rick Nowels,

Ken Caillat, John Shanks

Writers: C. Caillat, R. Nowels

Publishers: Cocomarie

Music (BMI); EMI April Music,

R-Rated Music (ASCAP)

Universal Republic

Colbie Caillat's voice exudes warmth on "Falling for You," an upbeat pop track that's hitting AC radio and just earned the singer her highest debut on the Billboard Hot 100 (No. 12). Rick Nowels, John Shanks and Ken Caillat (the singer's father) make up the song's production team, and the trio succeeds in giving Caillat's music a bit more of a bounce than was present on her debut album, "Coco." It also stays true to her signature sound. Like Caillat's breakthrough single, "Bubbly," the new song is about an emerging crush, and it's sweet and alluring. From its simple, feel-good lyrics and heavy guitar strum to the cheerful rhythm and hint of tambourine, "Falling for You" bodes well for Caillat's sophomore album, "Breakthrough," due Aug. 25.—MM

ROCK

SPOON

Got Nuffin (3:56)

Producer: Jam Lavish

Writer: Britt Daniel

Publisher: Precious Fluids (BMI)

Merge

Emerging from a two-year silence since the 2007 album "Ga Ga Ga Ga Ga," the indie rock heavyweight Spoon returns with a three-song EP, the title track of which is perfect for cruising the local strip on a warm summer night. "Got Nuffin" is anchored by a stiff, thrumming bassline and a guitar riff that sounds like it was cribbed from a lost Rick Springfield cut. Frontman Britt Daniel keeps up with the proto-new wave melodies at a breathless pace, spouting out lyrics rife with neurotic darkness and crashing into Jim Eno's buoyant drumming with the discipline of an old Linn machine. Along with the lo-fi instrumental "Tweakers" and the Duane Eddy-style reverb rocker "Stroke Their Brains," the single rounds out a most impressive EP that will hold fans over until the band's next album.—RH

R&B

KEYSHIA COLE FEATURING MONICA Trust (4:13)

Producers: "Toxic" Donald

Alford, Ron Fair

Writers: K.M. Cole, F.

Taylor, D. Alford

Publishers: various

Imani/Geffen/Interscope

SHAKIRA

Loba (3:08)

Producers: Shakira, John Hill

Writers: various

Publishers: various

Epic

After you set a commentary on East Timor to a disco beat—as Shakira did on "Timor," from her 2007 album "Oral Fixation"—any future musical endeavor inevitably seems less ambitious. Now Shakira is back with a modern disco track called "Loba," the Spanish version of "She-Wolf," her first single from her fall album. Though the song's wolf cries and panting noises are a little goofy, it's sure to get the Colombian singer's die-hard fans howling right along on the dancefloor. Its infectious groove rides a funk bassline, pulsates like a wild animal's heartbeat and plays perfectly to Shakira's ability to sing fast, crowded phrases in a way that forces the listener to pay attention. It's an unselfconsciously sexy, stylish ode to a woman on the prowl.—ABY



Keyshia Cole's latest single, currently rising on the Billboard Hot 100 and the Hot R&B/Hip-Hop Songs chart, marks a comeback of sorts for fellow R&B vocalist Monica. The pair's soulful voices bounce off one another in a similar spirit to Monica's "The Boy Is Mine" duet with Brandy a decade ago. Here, though, instead of competing, the singers are in harmony. The vocals float over a moderate

production by "Toxic" Donald Alford and Ron Fair, who allow the duo's emotive singing to shine above everything else. And the songwriting is accomplished, bearing a simplicity that evokes Babyface's R&B ballad staples of the '90s. As Cole and Monica exchange dialogue about the somewhat uncommon theme of a woman as the protector, they can trust they've scored a hit.—MM

LEGEND & CREDITS

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

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

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

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EMINEM

Beautiful (4:01)

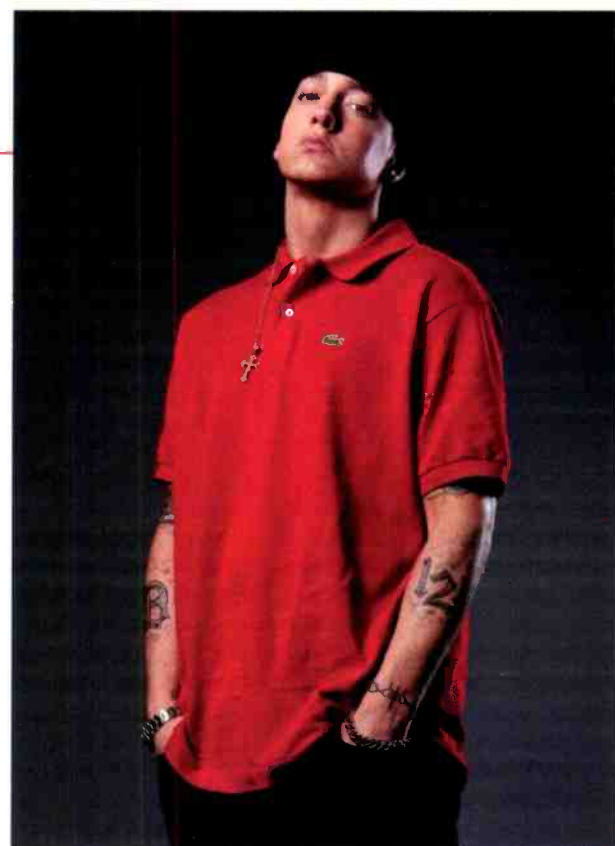
Producers: Eminem, Jeff Bass

Writers: various

Publishers: various

WEB/Shady/Aftermath/Interscope

"I just want to be just like you/Blend in with the rest of the room/Maybe just point me to the nearest restroom," Eminem pleads on "Beautiful," the epic fifth single from "Relapse." Though Eminem may crave anonymity, the fact that he's releasing yet another single from an album that arrived in May suggests that, with Michael Jackson gone, he might be the most riveting male star in the world. Part confessional ("I'm just so fucking depressed," begins the track's explicit version) and part "Lose Yourself"-style motivational anthem, "Beautiful" encapsulates the schizophrenic nature of "Relapse" but deviates from the shock tactics that dominate the album. Utilizing a Queen sample ("Reaching Out," from the 2005 live album "Return of the Champions") as its foundation, the song is as much a lighters-in-the-air, arena rock power ballad as it is a lyrical showcase.—JS



POP BY RICHARD SMIRKE

Jackson Vs. Jackson

La Roux Battles Michael For U.K. Chart Crown

Michael isn't the only eccentric, '80s-sounding Jackson at the top of the U.K. charts—meet Elly Jackson, better-known as half of the electronic pop duo La Roux.

La Roux's self-titled debut album was kept out of the top spot by Jackson's "The Essential" compilation when it entered at No. 2 on the July 5 listing, despite impressive first-week sales of 62,500, according to the Official Charts Co. (OCC).

"It felt awful wanting more sales than a dead man, especially someone so inspiring to me," says a candid Jackson, who's joined in La Roux by behind-the-scenes producer Ben Langmaid. "Still, if you're going to get beaten, at least it's him and not Cliff Richard or Enya."

Mixing upbeat dance tracks with mournful ballads and minimalist electronic production reminiscent of '80s British groups like Yazoo and Depeche Mode, "La Roux" (Polydor/Universal) builds on the success of two early singles. "In for the Kill" peaked at No. 2 in March and has sold 525,000 copies, according to the OCC, while the follow-up "Bulletproof" hit No. 1 in June (140,000), making La Roux one of the biggest debut acts so far this year.

La Roux was first tipped in the BBC's influen-

tial "Sound of 2009" tastemakers poll, but Jackson says she and Langmaid realized long ago they didn't want to appeal just to hipsters. "Then we were like, 'Fuck it. I want to make pop music,'" Jackson says with a laugh.

Jackson's androgynous sci-fi image, coupled with her distinctive falsetto, have also helped the act gain attention. Hannah Neaves, senior product manager at Polydor, credits the act's strong visual aesthetic as a key factor in attracting the fashion-conscious, 16-24 market. Matthew LaMotte, marketing director at Cherrytree/Interscope, expects similar results when his label releases the album stateside Sept. 29.

"Girls from every demographic are going to be into her," he says. "The melodies are incredible and her voice is incredible—the songs are hits."

At home, La Roux benefited from a partnership with the market-leading entertainment retailer HMV: Customers who pre-ordered the album through the store were entered in a contest to attend a free live show at the 2,300-capacity HMV Forum. This doubled the album's anticipated pre-orders, according to Neaves, although she was unable to cite figures.

A U.S. EP will be released July 21, and "Bul-



Bullet time:
ELLY JACKSON

letproof" will initially be promoted to dance and club formats. The band starts a nine-date U.S. tour July 22, booked by the New York-based Paradigm, that includes an appearance at Lollapalooza.

"I don't think there's any way that you can possibly prepare yourself for a year like this," Jackson says. "This has all come from somewhere very home-grown: just me and Ben making music in a living room." ◆◆◆

GOING GAGA

Lady GaGa becomes just the third artist in the 16-year history of Billboard's Mainstream Top 40 airplay chart to collect three No. 1 singles from a debut album. "LoveGame" rises 2-1 on the tally, marking the singer's third No. 1 following "Just Dance" and "Poker Face." The three songs appear on her top five Billboard 200 album, "The Fame." Lady GaGa joins Ace of Base and Avril Lavigne in accomplishing this triple play.

—Gary Trust



On top of her 'Game':
LADY GAGA

THREE OF A KIND

Ace of Base, Avril Lavigne and Lady GaGa all ruled the Mainstream Top 40 airplay chart.



ACE OF BASE, 'THE SIGN'
Arista, 1993
"All That She Wants," nine weeks
"The Sign," 14 weeks (a record for the Mainstream Top 40 airplay chart)
"Don't Turn Around," six weeks



AVRIL LAVIGNE, 'LET GO'
Arista, 2002
"Complicated," eight weeks
"Sk8er Boi," one week
"I'm With You," four weeks



LADY GAGA, 'THE FAME'
Interscope, 2008
"Just Dance," two weeks
"Poker Face," five weeks
"LoveGame," one week

SOURCE: Mainstream Top 40 airplay chart for the week ending July 12.

Boy Meets 'World'

Usher Protégé Justin Bieber Could Be The Next Teen Sensation

It's a familiar narrative: wunderkind shows a childhood gift for music, takes it seriously by age 13 and lands a major-label deal before he gets his driver's license. Usher, Chris Brown and Britney Spears all fit the formula. Now, Justin Bieber can add his name to the list.

"Things are amazing right now," says the 15-year-old singer, who debuts on the Billboard charts this week with his single, "One Time." Produced by Christopher "Tricky" Stewart, the puppy-love song is No. 13 on Heatseekers Songs and No. 95 on the Billboard Hot 100.

"People don't hear it and think, 'Oh, it's a little kid's record,'" says Bieber's manager Scooter Braun, who also manages the rapper Asher Roth. "He's a young kid who sings with a lot more soul than he should, so the song can play on the Z100s and KISS-FMs."

Raised by a single mother in Ontario, Canada, Bieber started singing just three years ago but took up per-

cussion at age 2 when, as he puts it, "I was basically banging on everything I could get my hands on." Bieber's mother bought him a drum kit, guitar and keyboard, and he taught himself to play all of them.

The turning point came in 2007, when Bieber's mother set up a YouTube account so that friends could watch her son sing Ne-Yo's "So Sick" at a local competition. She continued to upload clips of Bieber performing R&B covers, and an organic fan base was born.

Bieber is No. 23 on YouTube's most-subscribed-musicians list, and the music video for "One Time," which features him clad in a grey hooded sweatshirt and grinning mischievously into the camera, has been viewed more than 2 million times since June 13. "It was really cool going from my webcam to professional videos," he says.

Among Bieber's first fans was Braun, who reached out to the young singer after finding him online. "He was very, very persistent," Bieber says. "He even



Time is on his side: JUSTIN BIEBER

called my great aunt and my school board." Braun flew Bieber to Atlanta and met Usher, who then took Bieber to sing for Island Def Jam CEO Antonio "L.A." Reid. Braun says Reid found it uncanny that "Justin was the same exact age as Usher when he was signed."

"He was an amazing talent and find," Usher says. "Given my experience, I knew exactly what it would take for him to become an incredible artist."

Bieber signed with Island Records and RBMG, a label imprint on which Braun and Usher are partners. He's

now recording his debut album, "My World," for a fall release, and an EP will come out Aug. 11. In addition to Stewart, the-Dream, Midi Mafia, Bryan-Michael Cox and Johna Austin have all contributed to the project, and Usher recorded guest vocals for the song "First Dance."

It's a fairytale beginning for a kid who had little more than a popular Web video profile two years ago, but Bieber still has plenty of big dreams to fulfill. "I would love to collaborate with Beyoncé," he says. "She's beautiful." ♦♦♦

RED ROCKS WAL-MART

The independent distributor RED teamed with the punk magazine Alternative Press to release the 2009 "Summer of Rock" tour guide, a Wal-Mart-exclusive booklet that features music, editorial content and other collectibles from the distributor's bands—and it's already rocking the charts.

The guide, released July 7, includes a 20-song sampler of RED-affiliated acts, exclusive interviews, trading cards, guitar picks and stickers. It bows this week at No. 165 on the Billboard 200, selling 3,000 copies in the United States, according to Nielsen SoundScan. The guide also debuts at No. 9 on Top Compilation Albums and No. 48 on Top Alternative Albums.

"We wanted to do something to let kids know that the bands were on the road and get them into the physical store, rather than making another piece of music or compilation they could download online," says Brittany Hodak, partnership marketing director at RED.

The \$5 guide features four different covers for Aiden, A Day to Remember, All That Remains and Cage the Elephant. For RED and Alternative Press, the booklet is intended as a marketing endeavor more than a profit generator, Hodak says. "We sold it to Wal-Mart for just enough to cover the expenses of production."



Pick and choose: 'Summer of Rock' swag

The guide is positioned on endcaps and within a Vans Warped tour-themed section in the music department of select Wal-Marts, Hodak says. Acts featured on the sampler include A Day to Remember, Less Than Jake, Spinnerette, NOFX and Passion Pit.

None of the songs are exclusive, but acts featured on the disc have released an album within the past six months or will do so soon. To raise visibility and potential sales, albums from several acts on the sampler have been placed near the guides, a strategy that Hodak says has worked well in the past.

Last year, albums positioned near RED's Wal-Mart exclusive "Summer Tour Survival Guide"—which featured a 14-song CD sampler of acts like Emure, Drowning Pool and Every Time I Die—rose an average of 42% in sales compared with the week prior to the program's start, according to Hodak. She adds that the '09 guide has sold approximately 350 more copies in its first week than last year's guide. The '08 guide has sold 25,000, she says.

—Mitchell Peters

'CHILLIN' ' OUT

After building an underground fan base with a string of popular mixtapes, the Washington, D.C., rapper Wale is primed to bring his offbeat charm to the mainstream. "Chillin'," his club-ready single featuring Lady GaGa, rises to No. 32 this week on Billboard's Rhythmic Top 40 chart. With its bouncy hook and slick verses, the track is the perfect precursor to Wale's long-awaited debut, "Attention: Deficit," due Sept. 22 on Interscope/Allido Records.

The album is the culmination of Wale's steady rise from small beginnings. The son of a D.C. cab driver, Wale dreamed of becoming an MC in spite of hip-hop's local perception. "When I told girls I wanted to be a rapper, they told me to get a life," he says. "It was the ultimate turnoff because every-

one thought it was unrealistic. I didn't do it to get famous or put D.C. on the map though; I was rapping because I loved the art."

After a series of tracks started receiving airplay in the D.C. area, the producer Mark Ronson stumbled upon a demo and played the mixtape jam "Good Girls" on his East Village Radio show in March 2007. Wale signed a joint deal with Ronson's Allido imprint and Interscope in March 2008, and soon after he released "The Mixtape About Nothing," an acclaimed 19-track concept album based on the sitcom "Seinfeld."

Wale says the TV show's "honest dialogue" mirrors his lyrical style, which frequently references pop culture and politics while avoiding gangster-rap bluster. "My reality is the same as a lot of peo-

ple's," he says. "Chances are that you know more about my lifestyle than that of a gangster—I buy regular cars and try to meet nice girls. I'm trying to make music a large group can relate to."

"Back to the Feature," a new mixtape released last month, ups the ante by featuring a varied list of guest stars, including Duffy, Memphis Bleek and Peter Bjorn and John. The assorted field of collaborators previews the sonic diversity of "Attention: Deficit," which features production by Ronson, Cool and Dre, and TV on the Radio's Dave Sitek.

"The reason Wale's been successful in the mixtape game is because he's well-rounded," his product manager Andrew Flad says. "He collaborates with people who he respects and doesn't shy away from a challenge. We'll see that on 'Attention: Deficit' but in a more refined way."

"Chillin'" is the first glimpse of the polished product, and its Chris Robinson-directed music video was recently added to BET's rotation. Wale also performed on "Late Night With Jimmy Fallon" July 14 and has a run of East Coast shows leading up to the album's release.

While the wait between his signing and album release has been long, Wale feels the patience has paid off. "I could have had an album out five months after I signed, but that's not what I wanted. It's about solidifying a brand," he says. "I might not go platinum at first, but I connect with people and can slowly make that impact." —Jason Lipshutz



Attention must be paid: WALE

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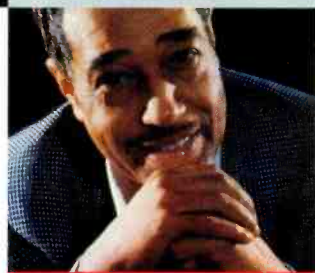
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SIR DUKE

>>>X5 Recordings strikes again. The Amazon MP3 store's dally deal for X5's "Best of Duke Ellington" brings the legend onto the Billboard 200 (No. 186) for the first time since 1968. Amazon sold the 26-song digital set for \$1.99 July 12.

THREE'S COMPANY

>>>Lady Antebellum's "I Run to You" is No. 1 on Hot Country Songs (page 57), making the trio the first threesome to claim its first No. 1 since Rascal Flatts notched its initial chart-topper with "These Days" in 2002. (For more, read Chart Beat at billboard.com/chartbeat.)



FIRST 'SONG'

>>>On the Hot Christian AC Songs chart (page 60), the veteran trio Phillips, Craig & Dean claims its first No. 1 with "Revelation Song." The act's previous high on the 6-year-old chart came with "Here I Am to Worship," which hit No. 4 in 2004.

CHART BEAT

>>>Mariah Carey notches her 40th Billboard Hot 100 entry with the No. 11 bow of "Obsessed." She becomes just the eighth woman in the chart's history to make 40-plus appearances. Aretha Franklin is the Hot 100's leading lady with 73 charted titles, followed by Dionne Warwick (56), Madonna (54), Connie Francis (53), Brenda Lee (48), Barbra Streisand (41) and Diana Ross (40).

>>>By debuting on Hot Digital Songs at No. 50, USA for Africa's "We Are the World" appears on a Billboard chart for the first time since 1985. Of the song's 21 soloists, six appear this week on current-based Billboard surveys: Lionel Richie, Stevie Wonder, Paul Simon, Willie Nelson, Michael Jackson and Bob Dylan.

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

Billboard

CHARTS

Action Jackson: The Super Sales Story Continues

For the first time this year, three albums sell at least 200,000 copies each in a week. **Michael Jackson's** "Number Ones" is the week's best seller, with 349,000 copies (up 3%), while **Maxwell** scores a career-high 316,000 with "BLACKsummers'night," and Jack-



MICHAEL JACKSON NUMBER ONES

son's "Thriller" sells 264,000 (up 41%), according to Nielsen SoundScan.

The feat hasn't happened since the final tracking week of 2008, when **Taylor Swift's** "Fearless" reigned with 262,000 copies while **Beyoncé's** "I Am... Sasha Fierce" was No. 2 with 211,000, and **Britney Spears'** "Circus" was third with 203,000.

A year ago this week, no album had sold more than 200,000 and only two

exceeded 100,000. **Lil Wayne's** "Tha Carter III" sold 125,000 in its fifth week of release and **Coldplay's** "Viva La Vida or Death and All His Friends" sold 113,000 in its sixth.

For a third week in a row, Jackson's "Number Ones" is No. 1 on the Top Comprehensive Albums chart and Top Pop Catalog Albums (see page 52).

With a 2009 sales total of 912,000 copies, "Number Ones" is the eighth-biggest-selling album of the year. It's also the year's top-selling catalog set.

On top of all that, "Number Ones" is the biggest-selling non-Christmas catalog album since 2000. That year, **Creed's** debut album, "My Own Prison," sold 1.1 million copies. The set, released in June 1997, spent 112 weeks on the Billboard 200, peaking at No. 22 on the May 2, 1998, chart.

Back then, albums that were more than 2 years old and had fallen below No. 100 on the Billboard 200 shifted to catalog status.

On the Dec. 11, 1999, chart, the then-2-year-old title fell below No. 100 on the Billboard 200, moving it to catalog status and making it eligible for the Top Pop Catalog Albums chart. On the latter tally, the set went on to spend 54 weeks

at No. 1, with most of those in 2000.

"Prison" remained a consistent seller through the year, as **Creed's** second album, the blockbuster "Human Clay,"

spent most of 2000 lodged in the top 10 of the Billboard 200. Creed was so popular at the time, sales for both albums were very strong. (For more on the band, see page 26.)

Today, albums that are more than 18 months old, have fallen below No.

100 on the Billboard 200 and don't have a current radio single shift to catalog status. This is why **Swift's** self-titled debut is spending its 142nd week on the Billboard 200 (No. 38) and **Daughtry's** self-titled album is in its 138th week (No. 100). The latter album's 2008 single "What About Now" is still in the top five on the Adult Contemporary radio chart.

Daughtry's second album, "Leave This Town," is on course for a No. 1 debut on the Billboard 200 next week. The band had a bevy of TV appearances lined up during release week, including "Today," "The View," "The Tonight Show With Conan O'Brien" and "Jimmy Kimmel Live!"

LOOKING BACK... AND AHEAD:

Last year, the top-selling catalog album year-to-date also was a **Michael Jackson** release: "Thriller."

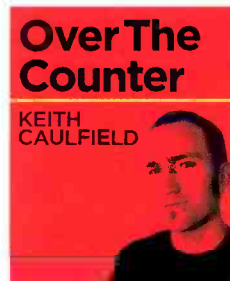
Thanks to its February 2008 reissue, as of July 13 it had sold 617,000 copies, also making it the 15th-best-selling title among all albums. It ultimately finished 2008 as the 45th-biggest-selling album overall, with 712,000.

If "Number Ones" continues to perform strongly throughout 2009, could it end up as one of the top 10 or 20 sets of the year?

Industry prognosticators have suggested that last week was probably the high-water mark for Jackson's album sales and that his stratospheric numbers are bound to start dropping.

They also point to how Jackson's sales were particularly strong last week because of the publicity generated by his July 7 memorial service and brick-and-mortar retailers increasing their stock.

If anyone can defy expectations, though, it's Jackson. Stay tuned. ♦♦♦



Over The Counter

KEITH CAULFIELD

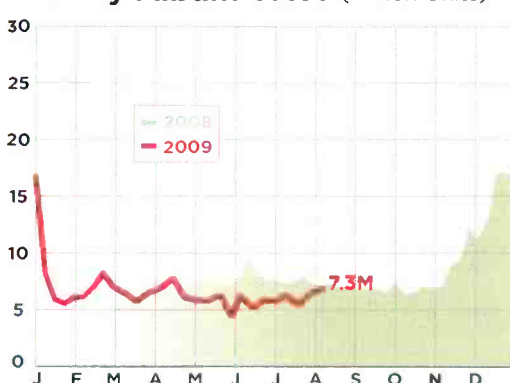
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,276,000	1,412,000	22,339,000
Last Week	6,962,000	1,502,000	23,173,000
Change	4.5%	-6.0%	-3.6%
This Week Last Year	7,331,000	1,187,000	18,965,000
Change	-0.8%	19.0%	17.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	219,532,000	188,715,000	-14.0%
Digital Tracks	581,945,000	658,535,000	13.2%
Store Singles	897,000	925,000	3.1%
Total	802,374,000	848,175,000	5.7%
Albums w/TEA*	277,726,500	254,568,500	-8.3%

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

ALBUM SALES



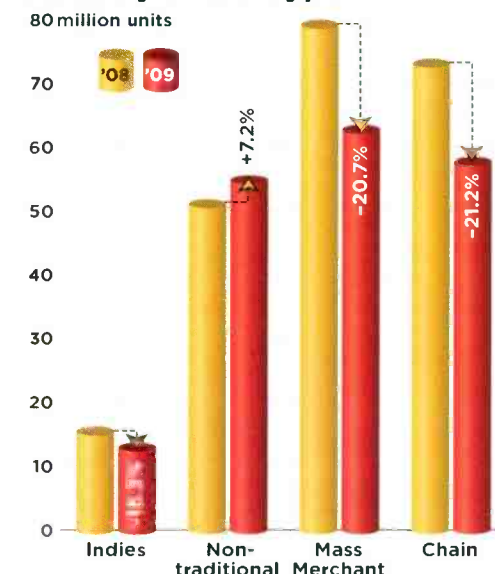
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	184,565,000	146,891,000	-20.4%
Digital	34,012,000	40,464,000	19.0%
Cassette	53,000	22,000	-58.5%
Other	902,000	1,338,000	48.3%

For week ending July 12, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 MAXWELL COLUMBIA 69142/SONY MUSIC (15.98) ⊕	BLACKsummers'night		1
2	NEW	1	SOUNDTRACK WALT DISNEY 002970 (18.98)	Hannah Montana 3		2
3	1	2	VARIOUS ARTISTS EM/UNIVERSAL ZOMBA 28617/SONY MUSIC (18.98)	NOW 31		1
4	NEW	1	ALL TIME LOW HOPELESS 710 (15.98)	Nothing Personal		4
5	5	1	THE BLACK EYED PEAS INTERSCOPE 012887/IGA (13.98)	The E.N.D.		5
6	2	2	BRAD PAISLEY ARISTA NASHVILLE 47352 SMN (18.98)	American Saturday Night		6
7	3	2	ROB THOMAS EMBLEM ATLANTIC 517814/AG (18.98) ⊕	Cradlesong		3
8	11	11	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		1
9	9	5	EMINEM WEB SHADY AFTERMATH/INTERSCOPE 012863/IGA (13.98)	Relapse		9
10	8	2	JONAS BROTHERS HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times		10
11	4	2	WILCO NONESUCH 516608/WARNER BROS. (18.98)	Wilco (The Album)		11
12	12	10	SOUNDTRACK WALT DISNEY 005101 (18.98)	Hannah Montana: The Movie		12
13	10	8	LADY GAGA STREAMLINE KONLIVE CHERRYTREE/INTERSCOPE 011805/IGA (12.98)	The Fame		13
14	14	13	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		14
15	6	2	JEREMIH MICA SCHULTZ/DEF JAM 013095/IDJMG (12.98)	Jeremih		15
16	16	14	GREEN DAY REPRISE 517153/WARNER BROS. (18.98)	21st Century Breakdown		16
17	17	16	ZAC BROWN BAND ROAR BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		17
18	20	18	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse		18
19	15	4	DAVE MATTHEWS BAND BAMA RAGS RCA 48112/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King		19
20	18	19	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		20
21	7	2	KILLSWITCH ENGAGE ROADRUNNER 617889 (18.98) ⊕	Killswitch Engage		21
22	24	21	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		22
23	13	7	SOUNDTRACK REPRISE 519244/WARNER BROS. (18.98)	Transformers: Revenge Of The Fallen: The Album		23
24	19	17	KENNY CHESNEY BNA 49330 SMN (18.98)	Greatest Hits II		24
25	27	14	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		25
26	29	23	SHINEDOWN ATLANTIC 511244/AG (18.98)	The Sound Of Madness		26
27	28	26	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		27
28	21	15	CHICKENFOOT REDLINE 20091 (13.98)	Chickenfoot		28
29	30	22	SOUNDTRACK SUMMIT CHOP SHOP ATLANTIC 515923/AG (18.98) ⊕	Twilight		29
30	31	27	BEYONCE MUSIC WORLD COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		30
31	33	30	PINK LAFACE 36759 JLG (18.98)	Funhouse		31
32	26	3	REGINA SPEKTOR SIRE 519396/WARNER BROS. (15.98) ⊕	Far		32
33	NEW	1	LMFAO PARTY ROCK WILL I AM/CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock		33
34	35	9	GINUWINE NOTIFI ASYLUM 519147/WARNER BROS. (18.98)	A Man's Thoughts		34
35	61	40	GREATEST GAINER CHRISSETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany		35
36	34	2	SOUNDTRACK 19/RCA 55516 EX/RMG (13.98)	American Idol: Season 8		36
37	42	48	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		37
38	44	39	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		38
39	38	31	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs		39
40	40	28	VARIOUS ARTISTS UNIVERSAL EM/SONY MUSIC ZOMBA 012654/UME (18.98)	NOW 30		40
41	39	25	AVENTURA PREMIUM LATIN 20900 SONY MUSIC LATIN (14.98)	The Last		41
42	NEW	1	JOB FOR A COWBOY METAL BLADE 14744 (13.98)	Ruinaton		42
43	43	33	SUGARLAND MERCURY NASHVILLE 011273/UMGN (13.98)	Love On The Inside		43
44	NEW	1	SON VOLT ROUNDER 613274 (15.98)	American Central Dust		44
45	47	34	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		45
46	41	36	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		46
47	48	42	THE FRAY EPIC 10202/SONY MUSIC (18.98) ⊕	The Fray		47
48	52	37	JASON MRAZ ATLANTIC 448508/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		48
49	54	53	3OH!3 PHOTO FINISH 511181 (13.98)	Want		49
50	53	98	VARIOUS ARTISTS SIOGNEUMY 1387 (8.98)	Vans Warped Tour: 2009 Tour Compilation		50



As the title character makes waves on the Billboard Hot 100 (see page 54), the album is the seventh in the "Hannah" franchise to reach the top 10.



An \$11.98 sale price at Target last week helps lift this title (up 8%), as well as Nos. 25, 35, 69 and 157—which has its best sales week (slightly more than 3,000) in a month.



Paul Oakenfold's latest set—which boasts a redux of "Let the Music Play" by Shannon (pictured)—gives the DJ/producer his eighth top 10 on Top Electronic Albums (No. 5).



The side project of Vampire Weekend's Rostam Batmanglij and Ra Ra Riot's Wes Miles begins with 5,000 sold—nearly all from digital downloads, since the physical CD will impact next week's charts.



The first posthumous release from Jackson—featuring alternate takes of some of his early Motown solo hits—hit digital retailers July 7. The physical version will be released July 28.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	45	24	INCUBUS IMMORTAL EPIC 45317/SONY MUSIC (18.98)	Monuments And Melodies		5
52	55	47	HOLLYWOOD UNDEAD A&M/OCTONE 011331/IGA (12.98)	Swan Songs		22
53	51	54	JAMIE FOXX J 41294/RMG (18.98)	Intuition		3
54	65	58	KELLY CLARKSON S/19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted		18
55	36	2	LEVON HELM DIRT FARMER VANGUARD 79861/WELK (18.98)	Electric Dirt		36
56	50	35	BEYONCE MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC (13.98 CD/DVD) ⊕	Above And Beyonce: Video Collection & Dance Mixes (EP)		35
57	25	2	MAINO HUSTLE HARD ATLANTIC 512968/AG (13.98)	If Tomorrow Comes...		25
58	NEW	1	VICENTE FERNANDEZ SONY MUSIC LATIN 53282 (16.98)	Necesito De Ti		58
59	56	55	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
60	23	2	ACE HOOD WE THE BEST/DEF JAM 013066/IDJMG (10.98)	Ruthless		23
61	64	56	KATY PERRY CAPITOL 04249 (12.98)	One Of The Boys		9
62	57	51	JAMEY JOHNSON MERCURY NASHVILLE 011237/UMGN (13.98)	That Lonesome Song		26
63	NEW	1	THE ALCHEMIST ALC 4220/E1 (17.98)	Chemical Warfare		63
64	60	2	PAUL SIMON RHINO CUSTOM PRODUCTS 8321 EX/STARBUCKS (12.98)	This Better Be Good		60
65	37	2	VARIOUS ARTISTS EM/UNIVERSAL ZOMBA 45347/SONY MUSIC (18.98)	NOW That's What I Call The 80s Vol. 2		37
66	NEW	1	OAKENFOLD PERFECTO 90819/THRIVE (18.98)	Perfecto: Vegas		66
67	59	100	MARY MARY MY BLOCK/COLUMBIA 28087/SONY MUSIC (15.98) ⊕	The Sound		7
68	68	69	KID ROCK TOP DOG ATLANTIC 290556/AG (18.98) ⊕	Rock N Roll Jesus		3
69	74	59	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
70	22	2	MOBY LITTLE IDIOT 9416/ MUTE (15.98)	Wait For Me		22
71	NEW	1	THE JAYHAWKS MUSIC FROM THE NORTH COUNTRY: THE JAYHAWKS ANTHOLOGY AMERICAN 41056/SONY MUSIC (13.98) ⊕	The Jayhawks Anthology		71
72	71	70	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977/UMRG (13.98)	Tha Carter III		3
73	NEW	1	BORN OF OSIRIS SUMMERIAN 202 (13.98)	A Higher Place		73
74	69	45	MOS DEF DOWNTOWN 70055 (16.98)	The Ecstatic		9
75	73	66	PHOENIX LOYALTY 0105/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
76	70	61	ADELE XL/COLUMBIA 31859/SONY MUSIC (15.98)	19		10
77	46	6	DREAM THEATER ROADRUNNER 617883 (18.98)	Black Clouds & Silver Linings		6
78	63	52	WISIN & YANDEL WY MACHETE 012967/UMLE (11.98) ⊕	La Revolucion		63
79	72	80	VARIOUS ARTISTS WALT DISNEY 003713 (18.98)	Disney Channel Playlist		72
80	78	76	KELLIE PICKLER 19/BNA 2281/SMN (18.98) ⊕	Kellie Pickler		78
81	88	38	MICHAEL BUBLE 143/REPRISE 517153/WARNER BROS. (24.98 CD/DVD) ⊕	Michael Buble Meets Madison Square Garden		14
82	99	43	LAURA IZIBOR ATLANTIC 512240/AG (13.98)	Let The Truth Be Told		27
83	32	2	SUICIDE SILENCE CENTURY MEDIA 8803 (18.98) ⊕	No Time To Bleed		32
84	92	86	ANTHONY HAMILTON MISTER S MUSIC 60 80 DEF 23387/JLG (18.98)	The Point Of It All		12
85	77	60	RICK ROSS MAYBACH SLIP-N-SLIDE DEF JAM 012772/IDJMG (13.98) ⊕	Deeper Than Rap		77
86	86	78	COLDPLAY CAPITOL 16886 (18.98)	Viva La Vida or Death And All His Friends		2
87	94	103	CAGE THE ELEPHANT DSP JIVE 49658/JLG (13.98)	Cage The Elephant		87
88	66	41	GEORGE HARRISON DARK HORSE APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison		24
89	NEW	1	DISCOVERY XL 446/BEGGARS GROUP (14.98)	LP		89
90	83	75	SEETHER WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
91	82	88	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012389/IGA (13.98)	iSouljaBoyTell'em		43
92	103	67	WILL DOWNING PEAK 31278/CONCORD (18.98)	Classique		22
93	108	95	U2 ISLAND/INTERSCOPE 012630/IGA (13.98) ⊕	No Line On The Horizon		108
94	67	50	PLEASURE P ATLANTIC 516393/AG (18.98) ⊕	The Introduction Of Marcus Cooper		16
95	NEW	1	MICHAEL JACKSON MOTOWN DIGITAL EX/UME (9.98)	The Stripped Mixes		95
96	81	62	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	ISolated Incident		4
97	84	84	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
98	87	87	DAVID COOK 19/RCA 33443/RMG (18.98)	David Cook		3
99	58	12	THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS. (13.98)	Octahedron		12
100	105	91	DAUGHTRY RCA 88860/RMG (18.98) ⊕	Daughtry		4

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JAMIE JOHNSON	26	JAMIE JOHNSON			

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	91	74	DIANA KRALL VERVE 012433/VG (13.98)	Quiet Nights		
102	104	99	SILVERSN PICKUPS DANGERRBIRD 035* (15.98)	Swoon		
103	89	90	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		
104	106	110	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
105	80	117	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		
106	107	111	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		
107	187	2	PACE RAZOR & THE KIDZ BOP KIDS KIDZ BOP GREATEST HITS RAZOR & THE 89195* (18.98)	Kidz Bop Greatest Hits		107
108	111	113	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
109	101	94	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		
110	79	65	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		19
111	114	105	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		
112	85	29	DINOSAUR JR. JAGJAGUAR 150* (14.98)	Farm		29
113	110	79	METHOD MAN & REDMAN WU-TANG DEF JAM 012400*/IDJMG (13.98)	Blackout! 2		
114	132	159	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm		40
115	122	82	TEENA MARIE STAX 31320/CONCORD (18.98)	Congo Square		20
116	147	196	KIDZ BOP KIDS RAZOR & THE 89195* (18.98)	Kidz Bop 15		
117	109	121	BUSTA RHYMES UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.		
118	RE-ENTRY	2	ORIGINAL BROADWAY CAST RECORDING NEW LINE 39151 (18.98)	Rock Of Ages		118
119	100	72	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest		
120	98	68	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT DUCK/REPRISE 517584/WARNER BROS (24.98)	Live From Madison Square Garden		14
121	49	2	WU-TANG WU-TANG 4215E1 (17.98)	Chamber Music		49
122	102	119	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		
123	96	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 012438 EX/STARBUCKS (12.98)	World Is Africa		98
124	119	120	THE AIRBORNE TOXIC EVENT MAJOR3DOM/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event		108
125	116	114	KANYE WEST ROC-A-RELLA DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		
126	159	176	TENTH AVENUE NORTH REUNION 10178 (13.98)	Over And Underneath		126
127	90	83	MITCHEL MUSSO WALT DISNEY 003103 (13.98)	Mitchel Musso		19
128	NEW	1	TIERRA CALI VENEMUSIC/UNIVERSAL MUSIC LATINO 653700/UMLE (12.98)	Si Tu Te Vas		128
129	113	92	MAT KEARNEY AWARE COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White		13
130	130	135	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CMG/PROVIDENT-INTEGRITY 867742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
131	75	64	BOB DYLAN COLUMBIA 43893*/SONY MUSIC (18.98) ⊕	Together Through Life		
132	121	128	AKON KONVICT/PFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		
133	NEW	1	CAGE DEFINITIVE JUX 179* (13.98)	Depart From Me		133
134	169	152	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
135	126	127	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		
136	127	150	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		
137	133	107	SONIC YOUTH MATADOR 829* (14.98)	The Eternal		18
138	139	142	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		
139	145	139	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		
140	76	2	VARIOUS ARTISTS Kerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III BLACKSMOKE 3068 WORLDWIDE (14.98 CD/DVD) ⊕	Kerry Douglas Presents: Gospel Truth Magazine: Gospel Mix Volume III		76
141	142	59	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static		
142	97	73	311 VOLCANO 48091*/JLG (17.98) ⊕	Uplifter		
143	125	122	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
144	120	102	MARILYN MANSON INTERSCOPE 012796/IGA (13.98)	The High End Of Low		
145	112	131	DIERKS BENTLEY CAPITOL NASHVILLE 92158 (18.98)	Feel That Fire		
146	124	134	THE ALL-AMERICAN REJECTS DOGHOUSE DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
147	135	130	METALLICA WARNER BROS 508732* (18.98)	Death Magnetic		
148	134	115	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		
149	131	172	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		101
150	137	77	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 012564/UME (13.98)	B Is For Bob		77



As TV ads start to air touting the Aug. 4 release of "Kidz Bop 16" (which features the kid-friendly take of the Black Eyed Peas' "Boom Boom Pow"), the "Kidz" albums at Nos. 107 and 116 have sales spikes.

118 The Tony Award-nominated musical's cast album rebounds to No. 2 on the Top Cast Albums chart (up 1,008%) with 4,000 copies after the set's physical version was released. It spent its first five weeks of release as a digital exclusive.



After the iTunes store launched its "Sinatra: His Way, Our Way" promotion July 7—featuring exclusive covers of songs associated with him by contemporary acts—this set benefits from the attention, growing by 27%.

173 A \$4.99 sale price at Best Buy for this album pushes it to its first week on the Billboard 200 and to No. 5 on Top Heatseekers Albums with a 32% jump.



It's likely that her performance at the Michael Jackson memorial service (July 7) spurs a gain for this album (up 26%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
161	129	163	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		2
152	115	89	TAKING BACK SUNDAY WARNER BROS 516894* (13.98) ⊕	New Again		
153	136	126	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus		1
164	141	155	SAVING ABEL SKIDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
165	123	96	RANCID HELLCAT 86843*/EPITAPH (16.98) ⊕	Let The Dominoes Fall		11
156	93	32	PETE YORN COLUMBIA 32162*/SONY MUSIC (15.98)	Back & Fourth		32
157	RE-ENTRY	13	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		
158	149	112	LIONEL RICHIE ISLAND 011917*/IDJMG (13.98)	Just Go		24
159	162	138	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
160	148	146	HILLSONG United: a CROSS/the_EARTH: Tear Down The Walls HILLSONG-INTEGRITY/COLUMBIA/SONY MUSIC (13.98)	United: a CROSS/the_EARTH: Tear Down The Walls		21
161	165	174	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		
162	95	49	SOUNDTRACK REPRISE 519972/WARNER BROS (18.98)	Transformers: Revenge Of The Fallen: The Score		49
163	168	160	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		1
164	151	144	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age		
165	NEW	1	VARIOUS ARTISTS Alternative Press: Summer Of Rock 2009: Your Ultimate Guide RED 9471 EX (6.98)	Alternative Press: Summer Of Rock 2009: Your Ultimate Guide		165
166	143	123	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
167	146	168	TOBY KEITH SHOW DDC NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
168	RE-ENTRY	21	INDIA ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		
169	181	158	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
170	188	192	COLT FORD AVERAGE JOE S 1001 (16.98)	Ride Through The Country		170
171	144	147	ASHER ROTH SCHOOLBOY LOUD SRC UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle		5
172	NEW	1	DRIVE-BY TRUCKERS NEW WEST 6168 (18.98 CD/DVD) ⊕	Live From Austin TX		172
173	NEW	1	SAFETYSUIT UNIVERSAL MOTOWN 010978/UMRG (11.98)	Life Left To Go		173
174	171	162	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		
175	173	171	YOUNG JEEZY CTE DEF JAM 011536*/IDJMG (13.98)	The Recession		
176	155	9	THE DEVIL WEARS PRADA FERRET 123 (14.98) ⊕	With Roots Above And Branches Below		11
177	138	129	FLO RIDA PDE BDY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		
178	164	173	CHRIS TOMLIN SIXSTEPS 12359 SPARROW (17.98)	Hello Love		
179	166	169	YEAH YEAH YEAHS DRESS UP DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22
180	NEW	1	POISON THE WELL FERRET 131 (14.98)	The Tropic Rot		180
181	RE-ENTRY	34	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
182	154	132	CIARA LAFACE 31390/JLG (18.98)	Fantasy Ride		
183	140	140	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		11
184	128	46	ELVIS COSTELLO HEAR 31280* (18.98)	Secret, Profane & Sugarcane		13
185	157	106	DIRTY PROJECTORS DOMINO 217* (13.98)	Bitte Orca		65
186	NEW	1	DUKE ELLINGTON X5 DIGITAL EX (6.98)	Best Of Duke Ellington		186
187	185	85	AL B. SURE! HIDDEN BEACH 00092 (15.98)	Honey I'm Home		85
188	150	137	IL DIVO SVC/COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise		
189	RE-ENTRY	37	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		
190	62	2	JASON CRABB GAITHER MUSIC GROUP 21143 (17.98)	Jason Crabb		62
191	152	136	IRON AND WINE SUB POP 808* (14.98)	Around The Well		25
192	178	157	TORI AMOS UNIVERSAL REPUBLIC 012873*/UMRG (13.98)	Abnormally Attracted To Sin		
193	192	8	PARACHUTE MERCURY 012917*/IDJMG (10.98)	Losing Sleep		40
194	193	15	A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick		21
195	167	156	SOUNDTRACK HBO ELEKTRA 519381/AG (18.98)	True Blood: Music From The HBO Original Series		105
196	RE-ENTRY	18	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS (11.98)	My Paper Heart		91
197	117	44	PAULINA RUBIO UNIVERSAL MUSIC LATINO 013075/UMLE (11.98) ⊕	Gran City Pop		44
198	RE-ENTRY	47	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		
199	191	2	SOUNDTRACK DECCA 013072 (18.98)	Public Enemies		191
200	RE-ENTRY	29	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		11

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MGMT	113	MATT NATHANSON	159	PAPA ROACH	161	RASCAL FLATTS	25, 106	SEAL	166	REGINA SPEKTOR	32	MOVIE	12	TWILIGHT	29	U2	93	DISNEY CHANNEL	50	WU-TANG	121
CHRISTETTE MICHELE	104	NE-YO	151	PARACHUTE	193	LIONEL RICHIE	158	SEETHER	90	GEORGE STRAIT	97	MAMMA MIA!	138	U2	93	PLAYLIST	79	WORLD IS AFRICA	123		
MOBY	70	NICKELBACK	18	KATY PERRY	61	RISE AGAINST	139	SHINEDOWN	26	SUGARLAND	43	PUBLIC ENEMIES	199	CARRIE UNDERWOOD	69	KERRY DOUGLAS PRESENTS: GOSPEL	79	WOW HITS 2009: 30 OF	123		
MONTGOMERY GENTRY	180			PHOENIX	75	RICK ROSS	85	SILVERSN PICKUPS	102	SUICIDE SILENCE	83	TRANSFORMERS:		KEITH URBAN	45	TRUTH MAGAZINE: GOSPEL	140	THE YEAR'S TOP	130	YEAH YEAH YEARS	179
MOS DEF	74			KELLIE PICKLER	80	ASHER ROTH	171	PAUL SIMON	64	AL B. SURE!	187	REVENGE OF THE	23			TRUTH MAGAZINE: GOSPEL	140	CHRISTIAN ARTISTS AND	130	PETE YORN	156
JASON MRAZ	48			PINK	31	PAULINA RUBIO	197	FRANK SINATRA	134	TAYLOR SWIFT	8, 38	FALLEN: THE ALBUM				TRUTH MAGAZINE: GOSPEL	140	HITS	130	YOUNG JEEZY	175
MUSIQ SOULCHILD	200			PLEASEURE P	94	DARIUS RUCKER	22	SOUNDTRACK	163			TRANSFORMERS:				TRUTH MAGAZINE: GOSPEL	140				
MITCHEL MUSSO	127			POISON THE WELL	180			MICHAEL W. SMITH	181			REVENGE OF THE				TRUTH MAGAZINE: GOSPEL	140				
				PRINCE/BRIA VALENTE	157			SONIC YOUTH	137			FALLEN: THE SCORE	162			TRUTH MAGAZINE: GOSPEL	140				
								SON VOLT	47			TRUE BLOOD: MUSIC	36			TRUTH MAGAZINE: GOSPEL	140				
								SOULJA BOY TELLEM	91			FROM THE HBO ORIGINAL	195			TRUTH MAGAZINE: GOSPEL	140				

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	118	#1 MICHAEL JACKSON	Number Ones	◆
2	2	264	MICHAEL JACKSON	Thriller	◆
3	3	16	MICHAEL JACKSON	The Essential Michael Jackson	◆
4	4	194	MICHAEL JACKSON	Off The Wall	◆
5	6	114	GREATEST GAINER MICHAEL JACKSON	Bad	◆
6	5	121	MICHAEL JACKSON	Dangerous	◆
7	7	3	JACKSON 5	The Ultimate Collection	◆
8	22	5	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	◆
9	10	35	MICHAEL JACKSON	Greatest Hits: HIStory – Volume 1	◆
10	16	39	MICHAEL JACKSON	HIStory: Past, Present And Future Book 1	◆
11	9	31	MICHAEL JACKSON	Invincible	◆
12	8	1	MICHAEL JACKSON	The Ultimate Collection	◆
13	15	41	TOBYMAC	(portable sounds)	◆
14	13	1002	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	◆
15	12	818	JOURNEY	Journey's Greatest Hits	◆
16	11	643	CREEDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	◆
17	14	86	LED ZEPPELIN	Mothership	◆
18	18	113	LINKIN PARK	Minutes To Midnight	◆
19	17	277	GUNS N' ROSES	Greatest Hits	◆
20	25	121	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys	◆
21	19	494	ABBA	Gold – Greatest Hits	◆
22	20	197	NICKELBACK	All The Right Reasons	◆
23	34	109	PARAMORE	RIOT!	◆
24	28	22	KINGS OF LEON	Because Of The Times	◆
25	23	44	TOM PETTY AND THE HEARTBREAKERS	Greatest Hits	◆
26	24	191	CARRIE UNDERWOOD	Some Hearts	◆
27	32	429	THE BEATLES	1	◆
28	21	12	MICHAEL JACKSON	Blood On The Dance Floor: HIStory In The Mix	◆
29	38	219	ORIGINAL BROADWAY CAST RECORDING	Wicked	◆
30	30	39	AEROSMITH	Devil's Got A New Disguise: The Very Best Of Aerosmith	◆
31	35	232	ELVIS PRESLEY	Elvis 30 #1 Hits	◆
32	29	87	GARTH BROOKS	The Ultimate Hits	◆
33	40	191	JACK JOHNSON	In Between Dreams	◆
34	31	139	SUGARLAND	Enjoy The Ride	◆
35	37	1663	PINK FLOYD	Dark Side Of The Moon	◆
36	26	80	MAXWELL	Maxwell's Urban Hang Suite	◆
37	36	887	AC/DC	Back In Black	◆
38	39	761	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	◆
39	49	16	KINGS OF LEON	Aha Shake Heartbreak	◆
40	27	129	BRAD PAISLEY	Time Well Wasted	◆
41	33	138	GEORGE STRAIT	50 Number Ones	◆
42	47	215	STEVIE WONDER	The Definitive Collection	◆
43	42	3	THE JACKSONS	The Jacksons Story: Number 1's	◆
44	43	68	KORN	Greatest Hits Vol. I	◆
45	RE-ENTRY		METALLICA	Metallica	◆
46	RE-ENTRY		DEF LEPPARD	Vault – Greatest Hits 1980-1995	◆
47	44		FLEETWOOD MAC	Greatest Hits	◆
48	RE-ENTRY		LINKIN PARK	[Hybrid Theory]	◆
49	RE-ENTRY		MICHAEL BUBLE	It's Time	◆
50	RE-ENTRY		QUEEN	Greatest Hits	◆

Since the Top Catalog Albums chart launched May 25, 1991, there have been only two weeks when the top four titles all sold at least 100,000 copies. It first happened on the Jan. 4, 1997, chart, which reflected the Nielsen SoundScan week that ended Dec. 22, 1996. And it happens again this week, with Michael Jackson ruling with "Number Ones" (349,000), "Thriller" (264,000), "The Essential Michael Jackson" (148,000) and "Off the Wall" (107,000).



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	101	#1 MICHAEL JACKSON	Number Ones	◆
2	NOT SHOT DEBUT		MAXWELL	BLACKsummers'night	◆
3	2	20	MICHAEL JACKSON	Thriller	◆
4	5	10	MICHAEL JACKSON	The Essential Michael Jackson	◆
5	NEW		SOUNDTRACK	Hannah Montana 3	◆
6	11	3	MICHAEL JACKSON	Off The Wall	◆
7	3	2	VARIOUS ARTISTS	NOW 31	◆
8	25	3	GREATEST GAINER MICHAEL JACKSON	Bad	◆
9	21	1	MICHAEL JACKSON	Dangerous	◆
10	NEW		ALL TIME LOW	Nothing Personal	◆
11	8	1	THE BLACK EYED PEAS	The E.N.D.	◆
12	4	2	BRAD PAISLEY	American Saturday Night	◆
13	6	1	ROB THOMAS	Cradlesong	◆
14	15	35	TAYLOR SWIFT	Fearless	◆
15	13	1	EMINEM	Relapse	◆
16	54	3	JACKSON 5	The Ultimate Collection	◆
17	12	4	JONAS BROTHERS	Lines, Vines And Trying Times	◆
18	7	1	WILCO	Wilco (The Album)	◆
19	16	1	SOUNDTRACK	Hannah Montana: The Movie	◆
20	14	37	LADY GAGA	The Fame	◆
21	18	42	KINGS OF LEON	Only By The Night	◆
22	9	2	JEREMIH	Jeremih	◆
23	20	9	GREEN DAY	21st Century Breakdown	◆
24	22	34	ZAC BROWN BAND	The Foundation	◆
25	26	34	NICKELBACK	Dark Horse	◆
26	19	6	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King	◆
27	23	14	JASON ALDEAN	Wide Open	◆
28	10	2	KILLSWITCH ENGAGE	Killswitch Engage	◆
29	30	43	DARIUS RUCKER	Learn To Live	◆
30	17	3	SOUNDTRACK	Transformers: Revenge Of The Fallen: The Album	◆
31	24	8	KENNY CHESNEY	Greatest Hits II	◆
32	33	14	RASCAL FLATTS	Unstoppable	◆
33	126	3	PACE SETTER JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	◆
34	35	55	SHINEDOWN	The Sound Of Madness	◆
35	34	65	LADY ANTEBELLUM	Lady Antebellum	◆
36	27	6	CHICKENFOOT	Chickenfoot	◆
37	69	3	MICHAEL JACKSON	Greatest Hits: HIStory – Volume 1	◆
38	36	36	SOUNDTRACK	Twilight	◆
39	96	1	MICHAEL JACKSON	HIStory: Past, Present And Future Book 1	◆
40	37	34	BEYONCE	I Am...Sasha Fierce	◆
41	64	3	MICHAEL JACKSON	Invincible	◆
42	39	37	PINK	Funhouse	◆
43	32	1	REGINA SPEKTOR	Far	◆
44	NEW		LMFAO	Party Rock	◆
45	41	3	GINUWINE	A Man's Thoughts	◆
46	71	10	CHRISSETTE MICHELE	Epiphany	◆
47	40	2	SOUNDTRACK	American Idol: Season 8	◆
48	48	16	BILLY CURRINGTON	Little Bit Of Everything	◆
49	50	142	TAYLOR SWIFT	Taylor Swift	◆
50	44	67	THEORY OF A DEADMAN	Scars & Souvenirs	◆

Sony Music Entertainment has eight of the top 10 on Top Comprehensive Albums with its Michael Jackson sets at Nos. 1, 3, 4, 6, 8 and 9, along with Maxwell's "BLACKsummers'night" at No. 2 and the "Now 31" compilation at No. 7. Since the chart launched in November 2003, only one other label—Universal—has managed eight out of 10 in one week, and it has done so five times.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	3	#1 MAN IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)
2	2	3	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)
3	1	4	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)
4	4	3	SMOOTH CRIMINAL	MICHAEL JACKSON (EPIC/LEGACY)
5	14	5	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
6	6	3	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)
7	5	3	BLACK OR WHITE	MICHAEL JACKSON (EPIC/LEGACY)
8	9	3	DIRTY DIANA	MICHAEL JACKSON (EPIC/LEGACY)
9	10	3	BAD	MICHAEL JACKSON (EPIC/LEGACY)
10	8	3	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC/LEGACY)
11	15	3	HUMAN NATURE	MICHAEL JACKSON (EPIC/LEGACY)
12	7	3	ROCK WITH YOU	MICHAEL JACKSON (EPIC/LEGACY)
13	11	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)
14	12	15	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM INTERSCOPE)
15	13	3	REMEMBER THE TIME	MICHAEL JACKSON (EPIC/LEGACY)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 MAN IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)
2	2	3	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)
3	3	10	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)
4	28	10	WILL YOU BE THERE (FROM "FREE WILLY")	MICHAEL JACKSON (MJJ/EPIC/SOUNDTRAX/EPIC/LEGACY)
5	4	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)
6	5	3	BEAT IT	MICHAEL JACKSON (EPIC/LEGACY)
7	13	6	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC/LEGACY)
8	6	8	BLACK OR WHITE	MICHAEL JACKSON (EPIC/LEGACY)
9	7	3	SMOOTH CRIMINAL	MICHAEL JACKSON (EPIC/LEGACY)
10	21	3	HUMAN NATURE	MICHAEL JACKSON (EPIC/LEGACY)
11	8	3	DON'T STOP 'TIL YOU GET ENOUGH	MICHAEL JACKSON (EPIC/LEGACY)
12	9	3	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON (EPIC/LEGACY)
13	10	3	ROCK WITH YOU	MICHAEL JACKSON (EPIC/LEGACY)
14	16	3	I'LL BE THERE	JACKSON 5 (MOTOWN/UMG)
15	12	3	BAD	MICHAEL JACKSON (EPIC/LEGACY)

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BETWEEN THE BULLETS

TRIBUTE TRIUMPHS

The star-studded July 7 memorial for Michael Jackson at Los Angeles' Staples Center generates further chart moves for the King of Pop. The original versions of several Jackson titles performed at the gathering climb Hot Digital Songs, including two from his 1991 album "Dangerous." "Will You Be There," which was performed by Jennifer Hudson, rockets 59-10 (103,000 downloads, up 189%), while "Heal the World" debuts at No. 39 (48,000, up 180%). Also benefiting are Jackson's "Human Nature" (47-21), reinvented at the memorial as a guitar instrumental by John Mayer, and USA for Africa's "We Are the World," which is new at No. 50 (40,000, up 87%).

For a third week, Jackson also monopolizes the upper reaches of the Billboard Hot 100 Recurrents chart. —Gary Trust

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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 KNOCK YOU DOWN	KE\$HA HILSON FEAT. KANYE WEST & NE-YO (MUSLEY/ZONE) (INTERSCOPE)
2	2	10	BEST I EVER HAD	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)
3	4	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
4	6	9	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
5	3	14	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
6	5	19	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
7	8	5	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
8	7	11	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
9	11	10	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
10	9	11	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	14	9	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
12	10	19	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
13	3	14	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC)
14	12	12	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
15	19	19	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
16	16	30	SECOND CHANCE	SHINEDOWN (ATLANTIC)
17	18	3	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	17	4	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
19	19	32	YOU FOUND ME	THE FRAY (EPIC)
20	20	45	I'M YOURS	JON MRAZ (ATLANTIC/RRP)
21	25	15	I RUN TO YOU	L.A. ANTEBELLUM (CAPITOL NASHVILLE)
22	27	10	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
23	26	12	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
24	22	14	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
25	23	43	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	17	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
27	30	10	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
28	24	13	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
29	32	6	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
30	28	27	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
31	36	7	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
32	35	8	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
33	41	10	PRETTY WINGS	MAXWELL (COLUMBIA)
34	37	7	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
35	29	24	DAY 'N' NITE	KID CUDI (DREAM ON G.O.O.D./UNIVERSAL MOTOWN)
36	38	7	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
37	34	25	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
38	42	8	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
39	43	5	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
40	53	3	BREAK UP	MARION FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
41	55	6	LAST CHANCE	JACK INGRAM (NOTIFY/ASYLUM/WARNER BROS.)
42	31	15	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
43	33	15	OUT LAST NIGHT	KENNY CHESNEY (BNA)
44	45	8	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
45	49	6	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
46	47	5	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
47	48	4	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
48	40	37	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
49	60	2	OBSESSED	MARIAH CAREY (ISLAND/DJMG)
50	59	3	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	50	9	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
52	54	6	NEW DIVIDE	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)
53	64	2	TRUST	KEYSHIA COLE Duet with MONICA (MANI/GEFFEN/INTERSCOPE)
54	51	11	STRANGE	REBA (STARSTRUCK/VALORY)
55	58	3	BIG GREEN TRACTOR	JASON ALOEAN (BROKEN BOW)
56	52	11	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
57	63	3	ICE CREAM PAINT JOB	DORROUGH (GENIUS E1)
58	57	2	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
59	39	16	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
60	65	3	SO FINE	SEAN PAUL (VP/ATLANTIC)
61	62	6	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE)/WRN)
62	44	18	BOYFRIEND #2	PLEASURE P (ATLANTIC)
63	-	1	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)
64	-	1	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LIGHTON MEESTER (DECAT/DANCE FUELED BY RAMEN/ATLANTIC/RRP)
65	61	8	SWAG SURFIN'	F.L.Y. (FAST LIFE YUNGSTAZ) (MUSIC LINE/IDJMG)
66	67	5	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
67	75	2	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
68	70	5	SMALL TOWN USA	JUSTIN MOORE (VALORY)
69	66	19	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
70	68	4	WILD AT HEART	GLORIANA (EMBLEM/REPRISE/WARNER BROS./WRN)
71	71	3	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
72	46	12	LOST YOU ANYWAY	TOBY KEITH (SHOW DOGS NASHVILLE)
73	-	5	ON THE OCEAN	K'JON (UP&UP DEH TYME/UNIVERSAL REPUBLIC)
74	73	2	INDIAN SUMMER	BROOKS & DUNN (ARISTA NASHVILLE)
75	69	7	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)

1,297 stations compiled data for the Hot 100 Airplay chart. Airplay data is electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER 66 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 66 Where included, this award indicates the title with the chart's largest airplay increase.

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

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

HOT DANCE CLUB SONGS
Compiled from a national sample of reports from club DJs.

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

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

AWARD CERT. LEVELS

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

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

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles. □ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
2	-	1	HE COULD BE THE ONE	HANNAH MONTANA (WALT DISNEY)	
3	2	3	IN THE MIRROR	MICHAEL JACKSON (EPIC/LEGACY)	
4	11	5	BEST I EVER HAD	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)	
5	3	15	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
6	-	1	OBSESSED	MARIAH CAREY (ISLAND/DJMG)	
7	6	10	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
8	4	3	JEAN	MICHAEL JACKSON (EPIC/LEGACY)	
9	5	15	THILLER	MICHAEL JACKSON (EPIC/LEGACY)	
10	59	3	WIL YOU BE THERE	MICHAEL JACKSON (M.J./EPIC SOUNDTRAX/EPIC/LEGACY)	
11	8	8	NEW DIVIDE	LINIKIN PARK (MACHINE SHOP/WARNER BROS.)	
12	15	11	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
13	7	3	WAY YOU MAKE ME FEEL	MICHAEL JACKSON (EPIC/LEGACY)	
14	29	2	LOV DRUNK	THE GIRLS (COLUMBIA)	
15	12	13	LOV GAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
16	10	3	BEA IT	MICHAEL JACKSON (EPIC/LEGACY)	
17	28	3	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC/LEGACY)	
18	13	3	BLA K OR WHITE	MICHAEL JACKSON (EPIC/LEGACY)	
19	17	12	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
20	14	3	ABC	MICHAEL JACKSON (EPIC/LEGACY)	
21	47	3	HUM N NATURE	MICHAEL JACKSON (EPIC/LEGACY)	
22	19	20	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
23	20	16	KNOCK YOU DOWN	KE\$HA HILSON FEAT. KANYE WEST & NE-YO (MUSLEY/ZONE 4/INTERSCOPE)	
24	16	3	DON'T TRUST ME	MICHAEL JACKSON (EPIC/LEGACY)	
25	18	3	P.Y.T. PRETTY YOUNG THING	MICHAEL JACKSON (EPIC/LEGACY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	33	6	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LIGHTON MEESTER (DECAT/DANCE FUELED BY RAMEN/ATLANTIC/RRP)	
27	35	3	21 GUNS	GREEN DAY (REPRISE)	
28	27	22	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
29	26	11	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
30	9	2	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
31	40	3	I'LL BE THERE	JACKSON 5 (MOTOWN/UME)	
32	25	37	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
33	22	29	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
34	23	3	ROCK WITH YOU	MICHAEL JACKSON (EPIC/LEGACY)	
35	24	3	BAD	MICHAEL JACKSON (EPIC/LEGACY)	
36	34	24	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
37	42	8	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
38	32	3	DIRTY DIANA	MICHAEL JACKSON (EPIC/LEGACY)	
39	-	1	HEAL THE WORLD	MICHAEL JACKSON (EPIC/LEGACY)	
40	39	19	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
41	36	26	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
42	21	3	WANNA BE STARTIN' SOMETHIN'	MICHAEL JACKSON (EPIC/LEGACY)	
43	31	5	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
44	41	15	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
45	43	3	ABC	JACKSON 5 (MOTOWN/UME)	
46	37	11	GOODBYE	KRISTINA DEBARGE (SODAPOPOP/ISLAND/IDJMG)	
47	57	4	BIG GREEN TRACTOR	JASON ALOEAN (BROKEN BOW)	
48	30	8	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	
49	49	3	HERE WE GO AGAIN	DEMI LOVATO (HOLLYWOOD)	
50	-	1	WE ARE THE WORLD	USA FOR AFRICA (COLUMBIA/LEGACY)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	46	3	I WANT YOU BACK	JACKSON 5 (MOTOWN/UME)	
52	44	3	REMEMBER THE TIME	MICHAEL JACKSON (EPIC/LEGACY)	
53	48	12	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
54	51	4	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
55	-	1	WHO'S LOVIN' YOU	JACKSON 5 (MOTOWN/UME)	
56	-	1	SMILE	MICHAEL JACKSON (EPIC/LEGACY)	
57	45	22	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	3
58	-	1	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)	
59	61	10	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
60	55	7	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
61	54	5	NEVER SAY NEVER	THE FRAY (EPIC)	
62	53	26	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
63	-	1	I WANNA KNOW YOU	HANNAH MONTANA (WALT DISNEY)	
64	66	2	THEY DON'T CARE ABOUT US	MICHAEL JACKSON (EPIC/LEGACY)	
65	50	24	DAY 'N' NITE	KID CUDI (DREAM ON G.O.O.D./UNIVERSAL MOTOWN)	
66	60	4	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
67	-	1	GONE TOO SOON	MICHAEL JACKSON (EPIC/LEGACY)	
68	62	15	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
69	52	6	OUT LAST NIGHT	KENNY CHESNEY (BNA)	
70	-	2	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/J/RMG)	
71	58	52	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
72	64	14	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
73	38	3	D.O.A. (DEATH OF AUTO-TUNE)	JAY-Z (ROC NATION)	
74	56	18	TURN MY SWAG ON	SOUJIA BOY TELLEM (COLLIPARK/INTERSCOPE)	
75	65	14	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	

MAINSTREAM TOP 40 chart listing songs like 'LOVEGAME' by Lady Gaga, 'DON'T TRUST ME' by 3OH3S, 'WAKING UP IN VEGAS' by Katy Perry, etc.

ADULT CONTEMPORARY chart listing songs like 'THE CLIMB' by Miley Cyrus, 'LOVE STORY' by Taylor Swift, 'I'M YOURS' by Jason Mraz, etc.

ADULT TOP 40 chart listing songs like 'SECOND CHANCE' by Shinedown, 'IF TODAY WAS YOUR LAST DAY' by Nickelback, 'HER DIAMONDS' by Rob Thomas, etc.

ROCK SONGS chart listing songs like 'NEW DIVIDE' by Linkin Park, 'SOUND OF MADNESS' by Shinedown, 'USE SOMEBODY' by Kings of Leon, etc.

ACTIVE ROCK chart listing songs like 'NEW DIVIDE' by Linkin Park, 'SOUND OF MADNESS' by Shinedown, 'CHAMPAGNE' by Cavo, etc.

HERITAGE ROCK chart listing songs like 'NEW DIVIDE' by Linkin Park, 'SOUND OF MADNESS' by Shinedown, 'DROWNING (FACE DOWN)' by Saving Abel, etc.

After only two female artists scored a pair of top 10s on the Adult Top 40 chart from a debut album in the first half of the decade, four have now done so since 2007.

Katy Perry is the latest, as "Waking Up In Vegas," from her debut Capitol release, "One of the Boys," rises 11-8. "Hot N Cold" spent four weeks at No. 1.

Previously accomplishing the feat were Michelle Branch (2002), Avril Lavigne (2003), KT Tunstall (2007), Colbie Caillat and Leona Lewis (both last year).

On Mainstream Top 40, Britney Spears takes the lead for most charted hits this decade as "Radar," the fourth single from her "Circus" album (originally available on her previous set, "Blackout"), debuts at No. 35. The track is her 21st entry on the list in the 2000s, lifting her ahead of Nelly, who has amassed 20 charted titles in that span.



PERRY

Paramore previews its third album, "Brand New Eyes," due Sept. 29, with "Ignorance," new on Rock Songs at No. 36. On Alternative at billboard.biz/charts (No. 26), the bow is the best for a song with female lead vocals since Evanescence's "Call Me When You're Sober" (No. 21) in August 2006.



PARAMORE

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, POP, ROCK, and 61 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. AIRPLAY MONITORED BY SALES DATA COMPILED BY nielsen BDS nielsen SoundScan. Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

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



With 21.3 million impressions, Randy Houser's second single is his first top 10. The lead track, "Anything Goes," peaked at No. 16 in December.



The lead single from "Twang," due Aug. 11, becomes Strait's 81st career top 10 in its seventh chart week. With 92 top 10s, only Eddy Arnold has more trips to that part of the chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	26	26	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus	Walt Disney/Hollywood Lyric Street		25
27	38	—	AMERICAN RIDE T. KEITH (J. WEST, D. PAHANISH)	Toby Keith	Show Dog Nashville		27
28	41	59	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley	Arista Nashville		28
29	28	28	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols	Universal South		28
30	52	—	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCFEAN, J. REID)	Keith Urban	Capitol Nashville		30
31	29	29	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green	BNA		28
32	30	33	RED LIGHT J. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail	MCA Nashville		30
33	43	46	JOEY B. GALLAGHER, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland	Mercury		33
34	32	36	BONFIRE P. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan	BNA		32
35	31	32	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHEARD, T. JAMES)	Trace Adkins	Capitol Nashville		30
36	36	30	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSUMUNSON, B. REGAN)	Bomshel	Curb		30
37	33	35	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan	Capitol Nashville		33
38	34	31	BOY LIKE ME J. FLOWERS (J. FLOWERS)	Jessica Harp	Warner Bros. WRN		30
39	37	34	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington	Lyric Street		32
40	44	40	ROCKIN' THE BEER GUT T. KEITH (BUTTER)	Trailer Choir	Show Dog Nashville		39
41	39	39	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride	RCA		39
42	40	38	SINCE YOU BROUGHT IT UP J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto	Warner Bros. WRN		37
43	45	41	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry	Columbia		41
44	42	37	DEAD FLOWERS J. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	Columbia		37
45	46	43	EIGHT SECOND RIDE J. RITCHIE, J. OWEN, E. DURRANCE	Jake Owen	RCA		43
46	47	44	ADDRESS IN THE STARS C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	Caitlin & Will	Columbia		42
47	49	51	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band	Homegrown/Atlantic Big Picture		47
48	50	52	TODAY M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan	MCA Nashville		48
49	48	45	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson	Carrollwood		45
50	56	—	HURRY HOME D. GEHMAN (Z. WILLIAMS)	Jason Michael Carroll	Arista Nashville		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	2	#1 BRAD PAISLEY ARISTA NASHVILLE 47352/SMN (10.98)	American Saturday Night			1
2	2	2	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless			1
3	3	12	WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie			1
4	4	3	ZAC BROWN BAND BROKEN BOW 7637 (18.98)	The Foundation			2
5	5	14	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open			1
6	7	7	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live			1
7	6	4	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II			1
8	8	6	GREATEST GAINER RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable			1
9	8	5	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum			1
10	10	12	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything			2
11	12	11	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift			1
12	11	9	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside			1
13	13	10	KEITH URBAN CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity			1
14	14	14	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time			1
15	15	13	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song			1
16	16	15	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride			1
17	17	11	KELLIE PICKLER 19 BNA 22811/SMN (18.98)	Kellie Pickler			1
18	19	18	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour			1
19	21	19	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1			1
20	18	16	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue			7
21	20	20	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina			4
22	22	21	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire			1
23	23	25	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes			21
24	25	24	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits			1
25	28	23	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country			25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	24	22	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes			1
27	29	31	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition			1
28	30	28	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy			1
29	26	23	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco			19
30	31	27	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun			1
31	34	36	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires			1
32	27	—	TANYA TUCKER SAGUARO ROAD 24553 (17.98)	My Turn			27
33	32	30	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis			17
34	33	32	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine			1
35	37	35	VARIOUS ARTISTS CAPITOL NASHVILLE/SUN/MCA/UMGN/ARISTA 011724/UMGN (18.98)	Now That's What I Call Country			1
36	35	41	RODNEY ATKINS CURB 79132 (18.98)	It's America			1
37	38	29	STEVE EARLE VIEW WEST 6164* (17.98)	Townes			1
38	36	34	JOEY + RORY JANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song			10
39	39	40	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous			1
40	40	44	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits Every Mile A Memory 2003-2008			1
41	41	39	JASON MICHAEL CARROLL ARISTA NASHVILLE 28910/SMN (12.98)	Growing Up Is Getting Old			1
42	42	45	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All			3
43	43	42	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock			20
44	48	47	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It			1
45	46	51	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3			1
46	55	53	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)			46
47	45	43	DARRYL WORLEY STRODUAVARIOS 01002 (13.98)	Sounds Like Life			26
48	47	48	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems			13
49	50	50	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten			7
50	53	54	CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits			16

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	PEAK POSITION
1	1	21	#1 STEVE MARTIN 17 WKS 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo			1
2	2	4	RHONDA VINCENT ROUNDER 610623	Destination Life			1
3	4	4	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head			1
4	3	37	STEVE IVEY IM/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass			1
5	5	42	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher			1
6	RE-ENTRY	—	MICHAEL MARTIN MURPHEY RURAL RHYTHM 1044	Buckaroo Blue Grass			1
7	NEW	—	RED STICK RAMBLERS SUGAR HILL 4053/WELK	My Suitcase Is Always Packed			1
8	RE-ENTRY	—	THE DEVIL MAKES THREE MILAN 36420*	Do Wrong Right			1
9	68	—	THE STEELDRIEVERS ROUNDER 610598	The SteelDrivers			1
9	28	—	STEVE IVEY MADACY SPECIAL PRODUCTS 53894/MADACY	Celtic Hymns			1

BETWEEN THE BULLETS

'RUN' TO NO. 1



With the longest climb to No. 1 in more than a year (26 weeks), Lady Antebellum lands its first chart-topper on Hot Country Songs, as "I Run to You" climbs 3-1. That's the longest trek since James Otto's "I Just Got Started Lovin' You" needed 29 weeks in May 2008. The trio peaked at No. 3 a year ago with its debut single, "Love Don't Live Here," and rose to No. 11 with "Lookin' for a Good Time" in December. So far this year, "Run" is the 19th title to lead the list, compared with 12 different chart-toppers during the same period last year (for more, see billboard.com/chartbeat).

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS chart listing artists like Maxwell, Jeremih, The Black Eyed Peas, and Eminem.

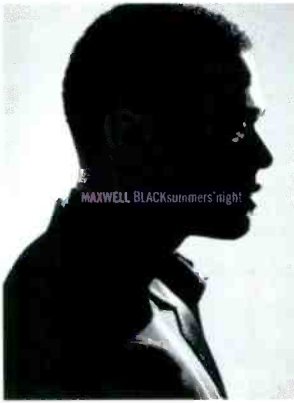
MAINSTREAM R&B/HIP-HOP chart listing artists like Drake, Beyonce, Ego, and Keyshia Cole.

RHYTHMIC chart listing artists like Drake, Keyshia Cole, and Beyonce.

ADULT R&B chart listing artists like Maxwell, Ruben Studdard, and Jennifer Hudson.

HOT RAP SONGS chart listing artists like Drake, Keyshia Cole, and Beyonce.

BETWEEN THE BULLETS MAXWELL'S BIG RETURN



Eight years after his last debut, Maxwell returns to No. 1 on the Billboard 200 and Top R&B/Hip-Hop Albums chart with his album "BLACKsummers'night."

Keyshia Cole (pictured) and Monica each collect their 11th top 10 on Mainstream R&B/Hip-Hop with the 11-9 climb of their duet, "Trust."



—Raphael George

AIRPLAY MONITORED BY
nielsen
BDS

SALES DATA COMPILED BY
nielsen
SoundScan

Billboard DANCE

AIRPLAY MONITORED BY
nielsen
BDS

SALES DATA COMPILED BY
nielsen
SoundScan

JAZZ/ CLASSICAL/ WORLD JUL 25 2009

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	3	8	#1 LOVEGAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	4	9	LOVE ETC.	PET SHOP BOYS	ASTRALWERKS/CAPITOL
3	1	9	MAGNIFICENT	U2	ISLAND/INTERSCOPE
4	8	8	GIVE YOU EVERYTHING	ERIKA JAYNE	E1
5	6	7	HUSH HUSH	THE PUSSYCAT DOLLS	FEATURING NICOLE SCHERZINGER INTERSCOPE
6	7	7	WAKING UP IN VEGAS	KATY PERRY	CAPITOL
7			SING	WYONNNA CURB	
8	9	9	BACK IT UP	GIA BELLA	XTRME NYC
9	1	11	BODY ROCK	OCEANA	SILVER LABEL/TOMMY BOY
10	14	6	PATRON TEQUILA	PARADISO GIRLS	WILL.I.AM/INTERSCOPE
11	13		FIRE BURNING	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
12	16	7	MONEYS TOO TIGHT TO MENTION 2009	SIMPLY RED	SIMPLYRED.COM/RAZOR & TIE
13	12	1	BAD, BAD BOY	THE PERRY TWINS	FEATURING NIKI HARIS PERRY TWINS
14	18	5	CRAZY POSSESSIVE	KACI BATTAGLIA	CURB
15	10	11	NOW I'M THAT BITCH	LIVVI FRANC	JIVE/JLG
16	8	12	WHEN LOVE TAKES OVER	DAVID GUETTA	FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
17	21	5	DROP A HOUSE	DJ DEMARCO	FEAT. HEATHER LEIGH WEST SILVER LABEL/TOMMY BOY
18	19	7	JUST GO	LIONEL RICHELIE	DEF JAM/DJMG
19	25	4	GOODBYE	KRISTINIA DEBARGE	SODAPOPI/ISLAND/DJMG
20	23	6	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE	WARNER BROS.
21	24	5	ANOTHER DAY	SOPHIA MAY	NERVOUS
22	36	3	POWER PICK BE ALRIGHT	KRISTINE W	FLY AGAIN
23	12	11	YOU WITHOUT ME	TINA SUGANDH	TINA SUGANDH
24	33		ATTENTION WHORE	DEADMAUS & MELLEEFRESH	PLAY
25	34	4	AT MIDNIGHT	JIMMY D. ROBINSON	PRESENTS CEEVOX J MUSIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
28	15	14	BOOM BOOM POW	THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
27	26	12	NIGHTLIFE	AN-YA PAPA JOE	
26	27	9	WALKING ON A DREAM	EMPIRE OF THE SUN	ASTRALWERKS/CAPITOL
25	40	2	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
24	11	1	FALLING ANTHEM	BAD BOY BILL	FEATURING ALYSSA PALMER NETTWERK
23	37	4	RISE	DEEP INFLUENCE	FEATURING ZELMA DAVIS BLUEPLATE
22	38	4	ARMAGEDDON	JESSICA JARRELL	MERCURY/DJMG
21	31	9	EPIC	RANNY	FEATURING RACHEL PANAY ROCKBERRY
20	32	6	EPIPHANY (I'M LEAVING)	CHRISTINE MICHELLE	DEF JAM/DJMG
19	35	3	LIVING FOR THE WEEKEND	JILL JONES	PEACE BISQUIT
18	30	8	CANDLELIGHT	JODY WATLEY	AVANTONE
17	41	3	MORE IS MORE	HEIDI MONTAG	THE ORCHARD
16	43	2	ROSE OF JERICHO	BT	NETTWERK
15	42	3	SUGARFREE	KAT DANSON	FLOWER
14	35	10	BIG MAMA'S HOUSE	CAPRETTA	DANCEMUSIC/LABEL.COM/CARRILLO
13	47	2	SHOES	TIGA	LAST GANG/TURBO
12	45	3	TOTALLY NUMB	TOD MINER	MUSIC PLANT
11	29	12	IF I KNOW YOU	THE PRESETS	MODULAR/INTERSCOPE
10	48	2	RISE	CYONFLARE	MUSIC PLANT
9	45		LOT SHOT DEBUT SWEET DREAMS (BEAUTIFUL NIGHTMARE)	BEYONCE	MUSIC WORLD/COLUMBIA
8	44	5	HAZEL	JUNIOR BOYS	DOMINO
7	49	2	WHILE YOU SEE A CHANCE	MATT ZARLEY	FEATURING BILLY PORTER ZARLEY SONGS
6	48		NEW PARANOID	JONAS BROTHERS	HOLLYWOOD
5	28	10	I DID IT FOR LOVE	BDA	SM USA/ARSENAL
4	50	2	LAGERFELD LADY	FRITZ HELDER	HOUSE OF HELDER

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	37	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/IGA
2	NEW		LMAFO	PARTY ROCK PARTY ROCK	WILLIAM/CHERRYTREE/INTERSCOPE 012930/IGA
3	4	53	3OH3	WANT PHOTO	FINISH 5 1181
4	3	4	BEYONCE	MORE AND BEYONCE	MIRO COLLECTION & DANCE MIXES CD/MSK WORLD/COLUMBIA 5290/SONY MUSIC
5	RE-ENTRY		OAKENFOLD	PERFECTO	VEGAS PERFECTO 90819/THRIVE
6	2	2	MOBY	WAIT FOR ME	LITTLE IDIOT 9416*/MUTE
7	NEW		DISCOVERY	LP XL 446*	BEGGARS GROUP
8	5	33	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
9	1	1	JASON NEVINS	ULTRA WEEKEND 5	ULTRA 2080
10	7	13	DEPECHE MODE	SONDS OF THE UNIVERSE	MUTE/MIRGIN 96769*/CAPITOL
11	11	4	MAJOR LAZER	GUNS DON'T KILL PEOPLE... LAZERS DO	DOWNTOWN 70088*
12	5	5	DAVID WAXMAN	ULTRA HITS	ULTRA 2043
13	0	63	SANTOGOLD	SANTOGOLD LIZARD	KING 70034*/DOWNTOWN
14	12	12	VARIOUS ARTISTS	JUSTDANCE	ULTRA/ISLAND 013025/DJMG
15	9	3	VNV NATION	OF FAITH, POWER AND GLORY	ANACHRON 2
16	13	27	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVE/DANCE 90799/THRIVE
17	15	19	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVE/DANCE 90807/THRIVE
18	14	8	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE	TMG 97935/TOOTH & NAIL
19	17	5	PAUL VAN DYK	VOLUME: THE BEST OF PAUL VAN DYK	VANDIT 2040/ULTRA
20	16	27	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA	DANCE 10 ULTRA 1895
21	21	20	THE PRODIGY	INVADERS MUST TAKE ME TO THE HOSPITAL	90146*/COOKING VINYL
22	25	77	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1836
23	16	12	PET SHOP BOYS	YES	ASTRALWERKS 96470
24	19	9	THE CRYSTAL METHOD	DIVIDED BY NIGHT	TINY E 009*/INGROOVES
25	22	4	MIKE SNOW	MIKE SNOW DOWNTOWN	70085*

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	10	#1 LET THE FEELINGS GO	ANNABREKA	ROBBINS
2	1	13	WHEN LOVE TAKES OVER	DAVID GUETTA	FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
3	3	7	LOVEGAME	LADY GAGA	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	6	8	CRAZY POSSESSIVE	KACI BATTAGLIA	CURB
5	4	13	INFINITY 2008	SPUR	JOSH PROJECT ULTRA
6	8	4	FIRE BURNING	SEAN KINGSTON	BELUGA HEIGHTS/EPIC
7	7	3	ARMAGEDDON	JESSICA JARRELL	MERCURY/DJMG
8	0	3	I GOTTA FEELING	THE BLACK EYED PEAS	INTERSCOPE
9	5	8	ANOTHER DAY	SOPHIA MAY	NERVOUS
10	13	42	FEEL YOUR LOVE	KIM SOZZI	ULTRA
11	15	6	HUSH HUSH	THE PUSSYCAT DOLLS	FEATURING NICOLE SCHERZINGER INTERSCOPE
12	11	5	BEAUTIFUL U R	DEBORAH COX	DECO/IMAGE
13	9	18	IF YOU KNEW	CHRIS LAKE	FEATURING NASTALA NERVOUS
14	12	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA
15	NEW		SWEET DREAMS (BEAUTIFUL NIGHTMARE)	BEYONCE	MUSIC WORLD/COLUMBIA
16	18	16	BOOM BOOM POW	THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
17	17	7	GONE	LASGO	ROBBINS
18	19	2	PLEASE DON'T LEAVE ME	PINK	LAFACE/JLG
19	14	11	LOVE STRUCK	V	FACTORY REPRISE
20	NEW		SOUND OF MISSING YOU	AMEERAH	ROBBINS
21	12	12	MODERN TIMES	STEVE FOREST	VS CHRIS ORTEGA FEAT. MARCUS PEARSON RED STRICTLY RHYTHM
22	22	4	DANCE BAILALO	KAT DELUNA	UNIVERSAL MOTOWN
23	20	2	I REMEMBER	DEADMAUS	MAUSTRAP/AND PRES/S/ULTRA
24	RE-ENTRY		STEP ONE TWO	KASKADE	ULTRA
25	RE-ENTRY		NOW I'M THAT BITCH	LIVVI FRANC	JIVE/JLG

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	4	#1 MICHAEL BUBLE	ONE SHELL BLUE	MEETS WARREN SQUARE GARDEN 142/REPRISE 017705/WARNER BROS.
2	2	16	DIANA KRALL	QUIET NIGHTS	VERVE 012493/VG
3	3	11	DUKE ELLINGTON	BEST OF DUKE ELLINGTON X5	DIGITAL EX
4	3	2	SOUNDTRACK	PUBLIC ENEMIES	DECCA 013072
5	4	11	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
6	5	25	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 518860/PREPRISE
7	6	6	FRANK SINATRA	CLASSIC SINATRA II	THE FRANK SINATRA COLLECTION 96444/CAPITOL
8	3	3	FRANK SINATRA	LIVE AT THE MEADOWLANDS	THE FRANK SINATRA COLLECTION 31331/CONCORD
9	10	70	MELODY GARDOT	WORRISOME HEART	VERVE 010468/VG
10	8	3	KURT ELLING	RECORDED TO YOU	OFF BEING SINGS THE MUSIC OF COLTRAN AND HARTMAN CONCORD JAZZ 31740/CONCORD
11	11	18	MADELEINE PEYROUX	BARE BONES	ROUNDER 513272
12	NEW		STEVE KUHN TRIO WITH JOE LOVANO	MOSTLY COULDRANE	ECM 013036/UNIVERSAL CLASSICS GROUP
13	12	12	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	MOVESUCH 480380/WARNER BROS.
14	13	4	CHRISTIAN MCBRIDE & INSIDE STRAIGHT	KING OF BRODWN	MACK AVENUE 1047/ARTISTRY
15	14	23	VARIOUS ARTISTS	BEST OF BIG BAND MADADY	SPECIAL PRODUCTS 54101/MADADY

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	12	#1 STILE ANTICO	SONG OF SONGS	HARMONIA MUNDI 807489
2	1	34	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
3	4	18	PLACIDO DOMINGO	AMORE INFINITO	DG 012532/UNIVERSAL CLASSICS GROUP
4	7	35	LUCIANO PAVAROTTI	THE DUETS	DECCA 012245/UNIVERSAL CLASSICS GROUP
5	5	57	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT	MUSIC FOR THE SOUL DECCA 011488/UNIVERSAL CLASSICS GROUP
6	3	3	MORMON TABERNACLE CHORUS AT TEMPLE SQUARE	(MILBERG) ENCORE COLLECTION	MORMON TABERNACLE CHORUS 502285/1
7	10	4	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SYMPHONICAL 11013/SONY MASTERWORKS
8	8	2	VLADIMIR HOROWITZ	AT CARNEGIE HALL	THE PRIVATE COLLECTION RCA RED SEAL 48525/SONY MASTERWORKS
9	9	1	ANDRE RIEU	GREATEST HITS	DENON 17764/SLG
10	NEW		TONHALLE ORCHESTRA ZURCH	DAVID ZINMAN MAHLER SYMPHONY NO. 6	RCA RED SEAL 36485/SONY MASTERWORKS
11	16	3	STEVEN OSBORNE	RACHMANINOV: 24 PRELUDES	HYPERION 67700
12	3	9	ARVO PART	IN PRINCIPIO	ECM NEW SERIES/ECM 012599/UNIVERSAL CLASSICS GROUP
13	3	2	THE ROYAL OPERA CHORUS	THE TEMPEL	EMI CLASSICS 95234/BLG
14	11	41	ANDRE RIEU	LIVE IN VIENNA	DENON 17695/SLG
15	12	1	SOUNDTRACK	THE SOLOIST	DG 012798/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	2	16	#1 CHRIS BOTTI	13 WEEKS	CHRIS BOTTI	IN BOSTON COLUMBIA 38720/SONY MUSIC
2	5	6	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816	
3	6	1	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815	
4	1	1	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/RDCK RIDGE	
5	17	18	THE RIPPINGTONS	FEAT. RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD	
6	4	75	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD	
7	RE-ENTRY		TOWER OF POWER	GREAT AMERICAN SOULBOOK	TOWER OF POWER 300205	
8	9	6	MARCUS JOHNSON	POETICALLY JUSTIFIED	THREE KEYS 2079	
9	10	7	PAUL HARDCASTLE	THE COLLECTION	TRIPPIN' N' RHYTHM 36	
10	7	8	RICHARD ELLIOT	ROCK STEADY	MACK AVENUE 7018/ARTISTRY	
11	15	11	MARION MEADOWS	SECRETS	HEADS UP 3150/CONCORD	
12	11	61	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140	
13	NEW		SOULIVE	UP HERE	ROYAL FAMILY 819	
14	14	52	WAYMAN TISDALE	REBOUND	RENDEZVOUS 5139	
15	8	11	SPYRO GYRA	DOWN THE WIRE	HEADS UP 3154	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	
1	1	35	#1 IL DIVO	26 WEEKS	IL DIVO	THE PROMISE SYCO/COLUMBIA 38868/SONY MUSIC
2	2	1	DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP	
3	3	3	NEAL E. BOYD	MY AMERICAN DREAM	DECCA 012897	
4	1	36	ANDREA BOCELLI	INCANTO	SUGAR 012161/DECCA	
5	6	11	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC	
6	4	16	MORMON TABERNACLE CHORUS AT TEMPLE SQUARE	(MILBERG) COME THOU FOUNT OF EVERY BLESSING	MORMON TABERNACLE CHORUS 501433/2	
7	7	7	ESCALA	ESCALA	SYCO/COLUMBIA 47423/SONY MUSIC	
8	8	18	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA	MANHATTAN 21681/BLG	
9	11	16	SHARON ISBIN	JOURNEY TO THE NEW WORLD	SONY CLASSICAL 45456/SONY MASTERWORKS	
10	10	76	ANDREA BOCELLI	VIVERE	LIVE IN TUSCANY SUGAR/DECCA 010665/UNIVERSAL CLASSICS GROUP	
11	10	9	SOUNDTRACK	ANGELS & DEMONS	SONY CLASSICAL 52096/SONY MASTERWORKS	
12	13	29	MORMON TABERNACLE CHORUS AT TEMPLE SQUARE	(MILBERG) PRAISE TO THE MAN	MORMON TABERNACLE CHORUS 501232/3	
13	12	77	SARAH BRIGHTMAN	SYMPHONY	MANHATTAN 46078/BLG	
14	16	10	TIEMPO LIBRE	BACH IN HAVANA	SONY CLASSICAL 44701/SONY MASTERWORKS	
15	14	39	YO			

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
2	3	12	LO INTENTAMOS	ESPIÑOZA PAZ (ASL)
3	2	19	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	4	22	EL AMOR	TITO "EL BAMBINO" (SIENTE)
5	10	10	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
6	9	21	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
7	5	8	LOCO POR TI	LOS TEMERARIOS (FONOVISA)
8	18	11	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
9	25	25	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
10	17	12	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
11	18	18	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
12	14	12	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
13	15	6	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
14	8	36	TE PRESUMO	BANDA EL RECORDO (FONOVISA)
15	10	17	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVISA)
16	19	10	QUIEN ES USTED?	SERGIO VEGA (DISA)
17	23	2	GREATEST GAINER LOBA	SHAKIRA (EPIC/SONY MUSIC LATIN)
18	16	16	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
19	14	2	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
20	16	6	POR UN SEGUNDO	AVENTURA (PREMIUM LATIN)
21	17	7	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
22	27	9	CAMINARE	INTOCABLE (EMI TELEVISION)
23	10	10	SEXY ROBOTICA	DON OMAR (MACHETE)
24	15	5	TU CAMISA PUESTA	JENNI RIVERA (FONOVISA)
25	11	1	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
26	35	9	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
27	4	7	EL BALEADO	LARRY HERNANDEZ (FONOVISA/MUSIVISA)
28	11	11	FUJ	REIK (SONY MUSIC LATIN)
29	30	15	OJOS QUE NO VEN	ALEXIS & FIDO (SONY MUSIC LATIN)
30	5	5	TE AMO TANTO	FLEX (EMI TELEVISION)
31	4	4	NECESITO DE TI	VICENTE FERNANDEZ (SONY MUSIC LATIN)
32	12	12	ERES	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
33	9	9	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
34	42	4	ME GUSTA ME GUSTA	LOS BUTIFES DE CUCARAN SINALOA (LADISCOMUS/UNIVERSAL MUSIC LATIN)
35	33	17	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
36	37	12	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVISA)
37	41	2	MAR ADENTRO	TOMMY TORRES (WARNER LATINA)
38	3	3	TU NO VALES LA PENA	CUISILLOS (MUSART/BALBOA)
39	45	17	LA RECIA	LOS DAREYES DE LA SIERRA (DISA)
40	46	4	PROPIEDAD PRIVADA	LOS TUCANES DE TIJUANA (FONOVISA)
41	44	5	EL LATIDO DE MI CORAZON	TATI (786/ROYAL)
42	NEW	NEW	HOT SHOT DEBUT RECUERDAME	LA QUINTA ESTACION (SONY MUSIC LATIN)
43	47	12	GENTE DE ALTO PODER	EL TIGRILLO PALMA (FONOVISA)
44	36	5	ME HACES FALTA	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
45	NEW	NEW	NEW TE VES FATAL	EL TRONO DE MEXICO (FONOVISA)
46	43	10	SI TE LLAME	EL CHAPO DE SINALOA (DISA)
47	48	2	EXCUSE ME	DA ZOO (SONY MUSIC LATIN)
48	NEW	NEW	NEW TU PRIMERA VEZ	HECTOR ACOSTA (D.A.M./VENEMUSIC)
49	NEW	NEW	NEW UNA VEZ MAS	OLIVER OCHOA (SONY MUSIC LATIN)
50	NEW	NEW	NEW TOCANDO FONDO	RICARDO ARJONA (WARNER LATINA)

After three prior attempts, Espinoza Paz lands his first No. 1 on Regional Mexican Airplay, as "Lo Intentamos" rises 2-1. His previous best was with "El Proximo Viernes" (No. 5) in November. "Lo Intentamos" also closes in on the summit of Hot Latin Songs (3-2, 13.6 million in audience, up 7%).



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
2	NEW	NEW	HOT SHOT DEBUT VICENTE FERNANDEZ	NECESITO DE TI SONY MUSIC LATIN 53282	
3	2	7	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
4	NEW	NEW	NEW TIERRA CALI	SI TU TE VAS VENEMUSIC/UNIVERSAL MUSIC LATIN 653700/UMLE	
5	3	3	PAULINA RUBIO	GRAN CITY POP UNIVERSAL MUSIC LATIN 013075/UMLE	
6	5	18	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
7	4	3	ALICIA VILLARREAL	LA JEFA FONOVISA 354073/UMLE	
8	7	35	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
9	9	8	ESPIÑOZA PAZ	YO NO CANTO PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
10	13	8	PACE SETTER LUIS ENRIQUE	CICLOS TOP STOP 8910	
11	11	11	EL TRONO DE MEXICO	DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE	
12	12	12	LOS TIGRES DEL NORTE	LEFGA Y TRONCO LAS GRANDES NORITAS DE LOS DOLOS DEL PUEBLO FONOVISA 354195/UMLE	
13	10	11	DON OMAR	IDON MACHETE 012867/UMLE	
14	12	16	MARISELA	20 EXITOS INMORTALES IM 6614	
15	14	13	EL COMPA CHUY	EL NIÑO DE ORO GYPSY 37208/SONY MUSIC LATIN	
16	21	52	ESPIÑOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
17	23	15	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE	
18	17	48	DADDY YANKEE	TALENTO DE BARRO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	
19	19	2	TEMPO	FREE TEMPO FREE TEMPO 80100/SONY MUSIC LATIN	
20	15	5	VARIOUS ARTISTS	SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE	
21	NEW	NEW	NEW VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS: CORRIDOS PESADOS FONOVISA 354066/UMLE	
22	18	3	HUICHOL MUSICAL	QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE	
23	22	46	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
24	NEW	NEW	NEW BANDA EL RECORDO	LA HISTORIA DE LOS EXITOS FONOVISA 354120/UMLE	
25	41	41	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA	
26	16	2	CRUZ MARTINEZ PRESENTA LOS SUPER REYES	CUMBIA CON SOUL WARNER LATINA 519949	
27	19	19	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE	
28	30	16	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE	
29	25	25	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE	
30	28	40	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE	
31	7	7	HECTOR ACOSTA	SIMPLEMENTE: EL TRONO DE MEXICO UNIVERSAL MUSIC LATIN 653681/UMLE	
32	33	68	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE	
33	26	6	K-PAZ DE LA SIERRA	COMO UN TATUAJE DISA 724171/UMLE	
34	34	1	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397	
35	27	3	HECHIZEROS BAND	LOS MAS BAILABLES DEL SONIDITO NERY/FONOVISA 354076/UMLE	
36	20	3	LOS RIELEROS DEL NORTE	PESE A QUIEN LE PESE FONOVISA 354069/UMLE	
37	42	63	MANA	ARDE EL CIELO WARNER LATINA 481788	
38	38	16	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615	
39	NEW	NEW	NEW EL GUERO Y SU BANDA CENTENARIO	ANTES... Y DESPUES A.R.C./VENEMUSIC/UNIVERSAL MUSIC LATIN 653705/UMLE	
40	39	78	FLEX	TE QUIERO EMI TELEVISION 15221	
41	41	24	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917	
42	47	2	BANDA MACHOS	ESTAS SELECCIONADAS SONY MUSIC LATIN 52781	
43	36	21	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE	
44	29	34	BANDA EL RECORDO	TE PRESUMO FONOVISA 353799/UMLE	
45	NEW	NEW	NEW VARIOUS ARTISTS	CORRIDOS DE CINCO ESTRELLAS SONY MUSIC LATIN 53672	
46	NEW	NEW	NEW DUELO	LA HISTORIA DE LOS EXITOS FONOVISA 354127/UMLE	
47	31	2	EL TIGRILLO PALMA	PA ALBOROTAR LA PLEBADA FONOVISA 354096/UMLE	
48	43	12	EL COMPA SACRA: EL ULTIMO RAZO	HERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714	
49	41	16	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN	
50	32	4	GRACIELA BELTRAN	LA REINA DE LA BANDA FONOVISA 354031/UMLE	

Daddy Yankee returns with the merengue-tinged "El Ritmo No Perdona (Prende)" at No. 16 on Latin Rhythm Airplay (1.2 million in audience, up 325%). It's his seventh top 20 debut, the most in the chart's four-year history. Don Omar is second with five top 20 bows, followed by Wisin & Yandel with four.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 LO INTENTAMOS	ESPIÑOZA PAZ ASL
2	1	21	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
3	9	14	GREATEST GAINER COMPRENDEME	GERMAN MONTERO FONOVISA/MUSIVISA
4	3	19	EL KATCH	EL COMPA CHUY SONY MUSIC LATIN
5	7	15	COMO UN TATUAJE	K-PAZ DE LA SIERRA DISA/EDIMONSA
6	8	9	SUFRE	LOS DAREYES DE LA SIERRA DISA
7	5	18	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVISA
8	10	13	QUIEN ES USTED?	SERGIO VEGA DISA
9	4	38	TE PRESUMO	BANDA EL RECORDO FONOVISA
10	6	30	QUIEREME MAS	PATRULLA 81 DISA
11	16	12	CAMINARE	INTOCABLE EMI TELEVISION
12	11	29	ALMAS GEMELAS	EL TRONO DE MEXICO FONOVISA/MUSIVISA
13	13	10	TU CAMISA PUESTA	JENNI RIVERA FONOVISA
14	15	43	ESPERO	GRUPO MONTEZ DE DURANGO DISA
15	17	16	NO ME DEJES DE AMAR	LA APUESTA SERCA
16	12	24	EL OTRO	PALOMO DISA
17	13	13	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO A.R.C.
18	18	15	EL BALEADO	LARRY HERNANDEZ FONOVISA/MUSIVISA
19	14	14	LOCO POR TI	LOS TEMERARIOS FONOVISA
20	22	6	NECESITO DE TI	VICENTE FERNANDEZ SONY MUSIC LATIN

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 YO NO SE MANANA	LUIS ENRIQUE TOP STOP
2	3	19	SI TU TE VAS	REY RUIZ G&A/SONY MUSIC LATIN
3	2	9	ABUSADORA	WISIN & YANDEL WY/MACHETE
4	5	27	LLEGO EL AMOR	GILBERTO SANTA ROSA SONY MUSIC LATIN
5	4	22	EL AMOR	TITO "EL BAMBINO" SIENTE
6	6	14	SEXY ROBOTICA	DON OMAR MACHETE
7	8	20	BABY COME BACK	MAGIC JUAN FLIA
8	11	5	CAUSA Y EFECTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
9	10	9	HAGAMOSLO AUNQUE DUELA	MARLON MACHETE
10	14	6	TE AMO TANTO	FLEX EMI TELEVISION
11	9	25	ME PUEDO MATAR	BACHATA HEIGHTZ NU LIFE
12	10	13	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
13	13	17	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
14	16	15	OJOS QUE NO VEN	ALEXIS & FIDO SONY MUSIC LATIN
15	15	20	QUIEN DE LOS DOS	JERRY RIVERA PLATINUM MELODIES
16	22	5	TU PRIMERA VEZ	HECTOR ACOSTA D.A.M./VENEMUSIC
17	12	8	SALSA CON TIMBA	AYMEE NUVIOLA JSF
18	19	16	AQUI ESTOY YO	LUIS FONSI UNIVERSAL MUSIC LATIN
19	20	4	EL CULPABLE SOY YO	CRISTIAN CASTRO UNIVERSAL MUSIC LATIN
20	18	18	DESCARA	YOMO BLACK PEARL

BETWEEN THE BULLETS THE KING OF REGIONAL MEXICAN



Vicente Fernandez has had an unparalleled string of chart-topping releases since 1985, when "15 Nuevos Exitos" debuted at No. 13 on the June 29, 1985, Regional Mexican Albums chart. His latest set, "Necesito De Ti," which debuts at No. 1 (7,000 copies), is his 37th title on the tally, tying him with Los Tigres Del Norte for the most chart appearances. Of those 37 titles 24 debuted in the top 10, which is why he's known as "El Rey" (the King) throughout the Latin world. —Raul Ramirez

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

JAPAN			
ALBUMS			
THIS WEEK	LAST WEEK	(HANSCH/SOUNDSKAN JAPAN/PLANTECH)	JULY 14, 2009
1	NEW	PERFUME TRIANGLE (CD/DVD LTD EDITION) TOKUMA	
2	NEW	MIRIYA KATO RING (CD/DVD LTD EDITION) SONY	
3	6	MICHAEL JACKSON KING OF POP JAPAN EDITION (LTD VERSION) EPIC/SONY	
4	NEW	MIRIYA KATO RING SONY	
5	NEW	PERFUME TRIANGLE TOKUMA	
6	NEW	SOUNDTRACK MOBILE SUIT GUNDAM 00 COMPLETE BEST MUSIC RYAN INC.	
7	3	GREENE SHIO KOSHIO (LTD EDITION B) UNIVERSAL	
8	2	MASAHARU FUKUYAMA ZANKYO (CD/DVD LIVE LTD EDITION) UNIVERSAL	
9	4	MASAHARU FUKUYAMA ZANKYO UNIVERSAL	
10	10	KANA NISHINO LOVE ONE SONY	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JULY 12, 2009
1	1	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY	
2	NEW	FLORENCE & THE MACHINE LUNGS ISLAND	
3	10	MICHAEL JACKSON OFF THE WALL EPIC/LEGACY	
4	6	MICHAEL JACKSON THRILLER EPIC/LEGACY	
5	NEW	MICHAEL JACKSON AND JACKSON FIVE THE MOTOWN YEARS MOTOWN/UMG	
6	2	LA ROUX LA ROUX POLYDOR	
7	3	MICHAEL JACKSON NUMBER ONES M.J.J./EPIC	
8	NEW	CASCADA EVACUATE THE DANCEFLOOR ZOO LAND/ZEBRALATION/A&TW	
9	18	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY	
10	8	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JULY 14, 2009
1	1	MICHAEL JACKSON KING OF POP EPIC/LEGACY	
2	7	MICHAEL JACKSON NUMBER ONES EPIC	
3	2	MICHAEL JACKSON THRILLER EPIC/LEGACY	
4	NEW	MICHAEL JACKSON HISTORY - PAST PRESENT & FUTURE BOOK 1 EPIC/LEGACY	
5	23	MICHAEL JACKSON DANGEROUS EPIC/LEGACY	
6	9	MICHAEL JACKSON BAD EPIC/LEGACY	
7	4	A-HA FOOT OF THE MOUNTAIN UNIVERSAL	
8	NEW	MICHAEL JACKSON LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/LEGACY	
9	19	MICHAEL JACKSON THE COLLECTION EPIC	
10	6	MYSTIC PROPHECY FIREANGEL MASSACRE	

EUROPEAN HOT 100			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSKAN INTERNATIONAL)	JULY 15, 2009
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN	
2	3	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
3	2	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
4	6	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/A&TW	
5	4	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
6	8	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	
7	7	MAN IN THE MIRROR MICHAEL JACKSON EPIC/LEGACY	
8	5	CA M'ENERVE HELMUT FRITZ DUST IN	
9	10	BULLETPROOF LA ROUX POLYDOR	
10	9	BILLIE JEAN MICHAEL JACKSON EPIC/LEGACY	
11	21	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
12	12	STADT CASSANDRA STEEN & ADEL TAWAL DOMESTIC ROCK/URBAN	
13	15	LOVE GAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
14	13	SHOW CE SOIR BISSO NA BISSO UP	
15	14	NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BROS.	
16	11	AYO TECHNOLOGY MILOW HOMERUN	
17	18	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
18	16	THRILLER MICHAEL JACKSON EPIC/LEGACY	
19	34	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC/LEGACY	
20	22	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP	

EURO DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSKAN INTERNATIONAL)	JULY 25, 2009
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
2	2	KNOCK YOU DOWN KEIR HILSON FT. KANYE WEST & NE-YO MOSLEYZONE/INTERSCOPE	
3	3	EVACUATE THE DANCEFLOOR CASCADA ZOO LAND/ZEBRALATION/A&TW	
4	4	MAN IN THE MIRROR MICHAEL JACKSON EPIC/LEGACY	
5	5	BULLETPROOF LA ROUX POLYDOR	
6	16	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
7	9	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
8	7	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
9	10	PAPARAZZI LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
10	6	BILLIE JEAN MICHAEL JACKSON EPIC/LEGACY	
11	8	THRILLER MICHAEL JACKSON EPIC/LEGACY	
12	14	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC/LEGACY	
13	11	BEAT IT MICHAEL JACKSON EPIC/LEGACY	
14	NEW	HEAL THE WORLD MICHAEL JACKSON EPIC/LEGACY	
15	NEW	DIAMOND RINGS CHIPMUNK FT. EMIeli SANDE JIVE	

FRANCE			
ALBUMS			
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	JULY 14, 2009
1	2	GREGOIRE TOI + MOI MY MAJOR COMPANY	
2	NEW	CHARLIE WINSTON HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE	
3	3	THE BLACK EYED PEAS THE E.N.D. WILL.I.AM/INTERSCOPE	
4	5	SEAL SOUL WARNER BROS.	
5	9	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS	
6	7	FLORENT PAGNY C'EST COMME CA MERCURY	
7	4	MOBY WAIT FOR ME LITTLE IDIOT	
8	17	U2 NO LINE ON THE HORIZON MERCURY	
9	1	BOOBA AUTOPSIE/VOL 3 BECAUSE	
10	6	RIM-K RIM-K PRESENTS: MAGHREB EPIC	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSKAN)	JULY 25, 2009
1	1	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL	
2	NEW	SOUNDTRACK HANNAH MONTANA 3 WALT DISNEY/UNIVERSAL	
3	2	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL	
4	7	VARIOUS ARTISTS NOW! 14 RHINO/WARNER	
5	5	VARIOUS ARTISTS NOS STARS CELEBRENT LE JAZZ A MONTREAL SPECTRA	
6	9	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD/UNIVERSAL	
7	9	EMINEM RELAPSE WEBB SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	
8	6	ALEXISONFIRE OLD CROWS / YOUNG CARDINALS DINE ALONE	
9	12	NICKELBACK DARK HORSE EMI	
10	13	KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MUSIC	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA)	JULY 12, 2009
1	1	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY	
2	2	MICHAEL JACKSON NUMBER ONES EPIC/LEGACY	
3	3	MICHAEL JACKSON THRILLER EPIC/LEGACY	
4	NEW	ROB THOMAS CRADLESONG EMBLEM ATLANTIC	
5	NEW	MARK VINCENT MY DREAM - MIO VISIONE SONY	
6	7	MICHAEL JACKSON KING OF POP EPIC/LEGACY	
7	6	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	
8	5	PINK FUNHOUSE LAFACE JLG	
9	8	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY	
10	4	HILLTOP HOODS STATE OF THE ART GEFEN	

EURO DIGITAL SONGS SPOTLIGHT			
LUXEMBOURG			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSKAN INTERNATIONAL)	JULY 25, 2009
1	4	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN	
2	1	CA M'ENERVE DJ TEAM LA GAGHERAIE/STICK	
3	2	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	
4	NEW	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE	
5	5	BILLIE JEAN MICHAEL JACKSON EPIC/LEGACY	
6	NEW	HEAL THE WORLD MICHAEL JACKSON EPIC/LEGACY	
7	8	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC/LEGACY	
8	NEW	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA	
9	6	THRILLER MICHAEL JACKSON EPIC/LEGACY	
10	9	EARTH SONG MICHAEL JACKSON EPIC/LEGACY	

EUROPEAN AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSKAN INTERNATIONAL)	JULY 15, 2009
1	1	MICHAEL JACKSON KING OF POP EPIC	
2	2	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY	
3	4	MICHAEL JACKSON THRILLER EPIC/LEGACY	
4	6	MICHAEL JACKSON NUMBER ONES EPIC/LEGACY	
5	5	THE BLACK EYED PEAS THE E.N.D. WILL.I.AM/INTERSCOPE	
6	3	MICHAEL JACKSON THE COLLECTION EPIC	
7	14	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY	
8	34	MICHAEL JACKSON OFF THE WALL EPIC/LEGACY	
9	92	MICHAEL JACKSON HISTORY - PAST PRESENT & FUTURE BOOK 1 EPIC	
10	8	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
11	7	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE	
12	NEW	MICHAEL JACKSON AND JACKSON FIVE THE MOTOWN YEARS MOTOWN/UMG	
13	NEW	FLORENCE & THE MACHINE LUNGS ISLAND	
14	12	EROS RAMAZZOTTI ALI E RADICI RCA	
15	20	U2 NO LINE ON THE HORIZON MERCURY	

ITALY			
ALBUMS			
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	JULY 13, 2009
1	12	MICHAEL JACKSON THRILLER EPIC/LEGACY	
2	4	MICHAEL JACKSON KING OF POP EPIC/LEGACY	
3	1	EROS RAMAZZOTTI ALI E RADICI RCA	
4	3	TIZIANO FERRO ALLA MIA ETA' CAPITOL	
5	2	LIGABUE SETTE NOTTI IN ARENA WARNER BROS.	
6	34	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY	
7	52	MICHAEL JACKSON BAD EPIC/LEGACY	
8	42	MICHAEL JACKSON DANGEROUS EPIC/LEGACY	
9	5	J-AX DECA DANCE RCA	
10		LAURA PAUSINI PRIMAVERA IN ANTICIPO ATLANTIC	

SPAIN			
ALBUMS			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	JULY 15, 2009
1	2	MICHAEL JACKSON KING OF POP EPIC	
2	1	BEBE Y VALE	
3	3	OPERACION TRIUNFO 2009 OPERACION TRIUNFO 2009 - MUSICA VALE	
4	4	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD	
5	5	MICHAEL JACKSON THE COLLECTION EPIC/LEGACY	
6	41	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY	
7	NEW	LOS PLANETAS PRINCIPIOS BASICOS DE ASTRONOMIA OCTUBRE	
8	8	CARLOS BAUTE DE MI PUNO Y LETRA DRO	
9	7	MIGUEL PVEDA COPLAS DEL QUERER UNIVERSAL	
10	NEW	MICHAEL JACKSON GREATEST HITS - HISTORY VOL. 1 EPIC	

MEXICO			
ALBUMS			
THIS WEEK	LAST WEEK	(BIMSA)	JULY 15, 2009
1	2	VARIOUS ARTISTS ATREVETE A SONAR UNIVERSAL	
2	NEW	PAULINA RUBIO GRAN CITY POP UNIVERSAL	
3	1	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD	
4	4	WISIN/YANDEL LA REVOLUCION UNIVERSAL	
5	6	MARIA JOSE AMANTE DE LO AJENO SONY/DCESA	
6	NEW	MICHAEL JACKSON KING OF POP EPIC	
7	NEW	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY	
8	3	JORGE MUNIZ SERENATA VOL. 2 TEMI	
9	12	LUIS FONSI PALABRAS DEL SILENCIO UNIVERSAL	
10	1	VICENTE FERNANDEZ PRIMERA FILA SONY	

2009 "Australia's Got Talent" winner Mark Vincent delivers his tenor voice straight in at No. 5 on the Australia Albums chart with his operatic debut, "My Dream."



EUROPEAN AIRPLAY			
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSKAN INTERNATIONAL)	JULY 15, 2009
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN	
2	2	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
3	3	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
4	4	AYO TECHNOLOGY MILOW HOMERUN	
5	5	PLEASE DON'T LEAVE ME PINK LAFACE JLG	
6	7	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
7	6	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/A&TW	
8	9	HALO BEYONCE MUSIC WORLD/COLUMBIA	
9	8	WE MADE YOU EMINEM WEBB SHADY/AFTERMATH/INTERSCOPE	
10	13	SHOW CE SOIR BISSO NA BISSO UP	
11	12	KNOW YOUR ENEMY GREEN DAY REPRISE	
12	15	WAKING UP IN VEGAS KATY PERRY CAPITOL	
13	10	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
14	18	HOT N COLD KATY PERRY CAPITOL	
15	17	MAMA DO PIXIE LOTT (UH OH, UH OH) MERCURY	

SWITZERLAND			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JULY 14, 2009
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN	
2	19	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
3	6	WILL YOU BE THERE MICHAEL JACKSON EPIC/LEGACY	
4	10	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC/LEGACY	
5	2	BILLIE JEAN MICHAEL JACKSON EPIC/LEGACY	

ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JULY 14, 2009
1	1	MICHAEL JACKSON KING OF POP EPIC/LEGACY	
2	3	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY	
3	1	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY	
4	5	THE BASEBALLS STRIKE! WARNER	
5	9	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE	

FINLAND			
SINGLES			
THIS WEEK	LAST WEEK	(YLE)	JULY 15, 2009
1	5	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE	
2	1	SUUELLAAN LAURI TAHKA & ELONKERUU UNIVERSAL	
3	10	FAIRYTALE ALEXANDER RYBAK EMI	
4	7	JUURET ANTTI TUISKU HMC	
5	3	POIKKEUS SAANTOON ASTE WARNER	

ALBUMS			
THIS WEEK	LAST WEEK	(YLE)	JULY 15, 2009
1	4	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY	
2	1	ANNA PUU ANNA PUU RCA	
3	10	TAPIO RAUTAVAARA KULKURIN TAIVAL WARNER	
4	3	CHEEK JARE HENRIK TIHONEN RAHINA	
5	7	MICHAEL JACKSON THRILLER 25TH ANNIVERSARY EDITION EPIC/LEGACY	

WALLONIA			
SINGLES			
THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	JULY 15, 2009
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN	
2	1	F**K YOU LILY ALLEN REGAL/PARLOPHONE	
3	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA	
4	4	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	
5	3	CA M'ENERVE HELMUT FRITZ DUST IN	

ALBUMS			
THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	JULY 15, 2009
1	6	MICHAEL JACKSON KING OF POP EPIC/LEGACY	
2	1	MICHAEL JACKSON THE COLLECTION EPIC/LEGACY	
3	86	MICHAEL JACKSON AND JACKSON FIVE THE MOTOWN YEARS MOTOWN	
4	3	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS	
5		FLORENT PAGNY C'EST COMME CA MERCURY	

POLAND			
ALBUMS			
THIS WEEK	LAST WEEK	(ZWI, ZEK PRODUCEMENTOW AUDIO VIDEO)	JULY 10, 2009

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: E1 Music names **Alan Grunblatt** president and **Michael Healy** executive VP/GM. Grunblatt was executive VP/GM, and Healy was executive VP of finance and operations.

Nine North Records names **Ted Wagner** director of promotion for the Southeast and Southwest. He was regional promotion manager for the Southeast at **Montage Music Group**.



WAGNER

JOHNSON

RASO

BRUSCA

PUBLISHING: Bug Music Publishing in Nashville promotes **Sara Johnson** to senior director of creative services and appoints **Ed Williams** director of creative services. Johnson was creative director, and Williams was creative director at **Crossfire3**.

The **Harry Fox Agency** names **John Raso** VP of publisher services and distributions. He was GM at **23 Omnimedia**.

RELATED FIELDS: **Razor & Tie Entertainment** promotes **Kerri Brusca** to VP of media and artist relations. She was senior director.

Salli Frattini opens the broadcast and live event production company **Sunset Lane Entertainment**. She was senior VP/executive in charge of production at **MTV**.

—Edited by Mitchell Peters

GOODWORKS

ARTISTS TURNING TO TICKETS-FOR-CHARITY

Earlier this year, singer/songwriter **James Taylor** wanted to help fund the **Natural Resources Defense Council** through the sale of his concert tickets, so he turned to the online ticketing platform **Tickets-for-Charity**. Taylor is one of many artists using the recently launched ticketing company to raise money for more than 30 nonprofit organizations.



POSTER

Tickets-for-Charity connects with artists, managers, venues and promoters before a tour to set aside an allotment of tickets to be sold on its Web site. It then prices those tickets based on the going rate in the secondary ticketing market. For each one sold on **TicketsForCharity.com**, the original face value of the ticket is paid back to

the artist and the difference is donated to charity. **Tickets-for-Charity** earns money on the ticket service fees.

For example, "if the secondary market is pricing a \$50 ticket at \$500, then we'll try and capture that \$450 for charity," **Tickets-for-Charity** CEO **Jord Poster** says, noting that the price and donation are charged separately on the buyer's credit card. The average donation per sold ticket is about \$150, he says.

The purpose of **Tickets-for-Charity** is to give concertgoers the opportunity to help others. "All we're doing is creating a socially positive option for consumers when they can't find what they want," Poster says. "Rather than paying \$400 to a broker or scalper, they can pay \$400 to **Tickets-for-Charity**. The difference is that most of the benefit is going to charity rather than a secondary reseller."

The Web site launched in June, but during an 18-month testing period, the site raised about \$3 million from concerts by Taylor, the Rolling Stones, the Police, John Mayer and Lionel Richie, among others. Poster expects to raise "hundreds of millions of dollars" for nonprofits in the future. This summer, the company is working with Brad Paisley, Coldplay, Carlos Santana, Diana Krall, Kenny Chesney and Sugarland, among others.

—Mitchell Peters

BACKBEAT



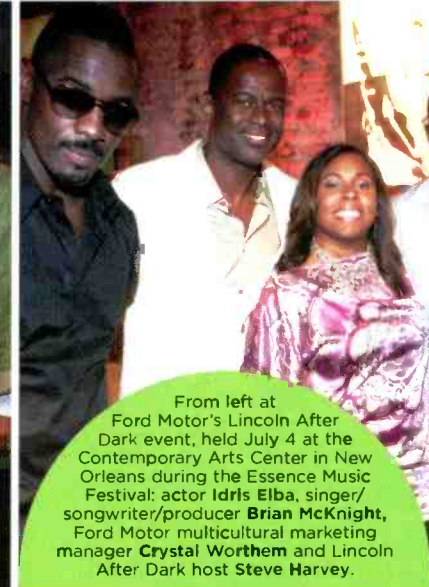
Martina McBride visited country **KSCS Dallas** as she continues to climb the charts with her single "I Just Call You Mine," the second hit from her chart-topping album, "Shine." From left: the **KSCS Dorsey Gang's Mark "Hawkeye" Louis** and **Rebecca Carrell**, McBride and show host **Terry Dorsey**.



Empire of the Sun frontman **Luke Steele** (left) accepts an award from **EMI Australasia** country chairman **Mark Poston** marking platinum shipments (70,000 copies) of the act's debut album, "Walking on a Dream" (Capitol). The presentation was made during **EMI Australia's** annual conference at the **Powerhouse Museum** in Sydney.



Chris Botti enjoys a moment backstage with **Nederlander** executives and friends before his July 9 performance at the **Greek Theatre** in Los Angeles. From left: Botti's manager **Bobby Colomby** of the **Colomby Group**, **Nederlander Concerts** VP of marketing **Jamie Loeb**, Botti, **Greek Theatre** GM **Rena Wasserman**, **Nederlander Concerts** senior director of talent **Paola Palazzo** and **William Morris** agent **Gayle Holcomb**. PHOTO: COURTESY OF MITCHELL HADDAD



From left at **Ford Motor's Lincoln After Dark** event, held July 4 at the **Contemporary Arts Center** in New Orleans during the **Essence Music Festival**: actor **Idris Elba**, singer/songwriter/producer **Brian McKnight**, **Ford Motor** multicultural marketing manager **Crystal Worthem** and **Lincoln After Dark** host **Steve Harvey**.



Between his two sold-out shows at the **Montreal Jazz festival**, **Jeff Beck**, along with his band and manager **Harvey Goldsmith**, accepted **Canadian platinum** awards for their recent DVD "Performing This Week... Live at Ronnie Scott's" from **Eagle Rock Entertainment** director of **Canadian operations** **David MacMillan**. From left: **Goldsmith**, bassist **Tal Wilkenfeld**, Beck, **MacMillan**, drummer **Vinnie Colaiuta** and keyboardist **Jason Rebello**.

INSIDE TRACK

CHEVELLE'S 'CRIMES' STORY

When **Chevelle** hit the studio in Nashville to create its fifth album—"Sci-Fi Crimes," due Sept. 9—the goal was to make "a record that was more true to what our live sound is like," according to drummer **Sam Loeffler**.

"We wanted to go in the studio and play the tracks and just record them and not make a perfect record the way I think a lot of our records in the past have been made," Loeffler says. "We just went in and recorded... not tuning the vocals and not tuning every single chord and not adding samples so every single snare hit is exactly the same. It's not a sonically perfect record; it's more like you get if you go into a studio and just play. And I'm curious to see if people

notice a difference."

Key to this new approach for **Chevelle** was producer **Brian Virtue**, who the group went to after recording its last two studio albums with **Michael "Elvis" Baskette** on a recommendation from friends in **30 Seconds to Mars**.

"[Virtue] came really highly recommended from different people that he's worked with," Loeffler says. "No one had anything bad to say about him, so that was a good sign."

"He's really a free-flowing, smart guy who's really connected to what you're



CHEVELLE

doing. He wants it to be your band, and he won't shape you. He'll let you shape yourself, which I feel like we've been trying to do all along. We had a great time being with him."



In the midst of his successful 45-city summer tour with Demi Lovato, "American Idol" runner-up **David Archuleta** was presented with a gold plaque commemorating the sale of more than 500,000 copies of his self-titled debut album. From left: Jive Label Group executive VP **Peter Thea** and senior VP of marketing and digital media **Jeff Dodes**, Jive Records senior VP of A&R **Jeff Fenster**, Jive Label Group executive VP/GM **Tom Carrabba**, Archuleta, Jive Label Group executive VP of pop promotion **Joe Riccitelli** and RCA/Jive Label Group chairman/CEO **Barry Weiss**. PHOTO: COURTESY OF CARLOS VEGA



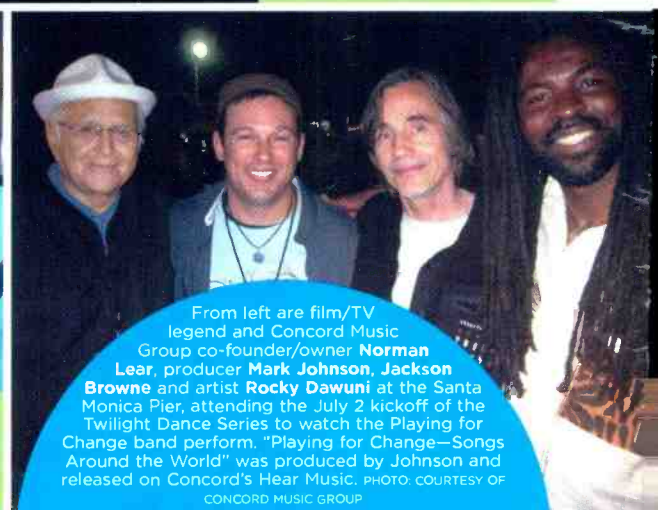
Twisted Sister signed autographs for fans at J&R Music World in New York after it received gold plaques for digital downloads (25,000 copies) of "We're Not Gonna Take It." Standing, from left: Bassist **Mark Mendoza**, guitarists **Jay Jay French** and **Eddie Ojeda**, and drummer **A.J. Pero**. Kneeling is vocalist **Dee Snider**. PHOTO: COURTESY OF CHRISTA TITUS



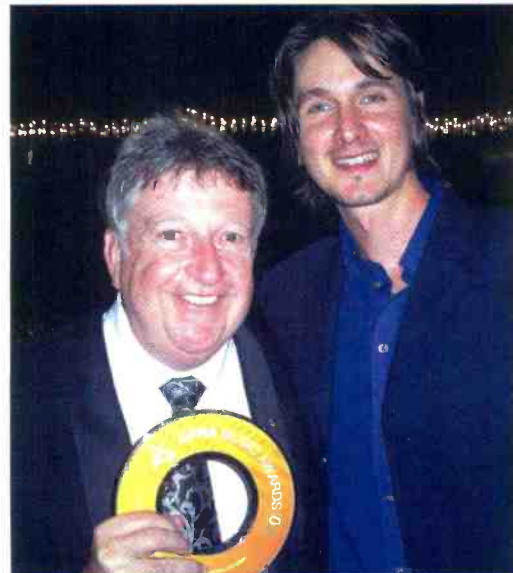
James Taylor cut a version of **John Anderson's** hit "Seminole Wind" for his 2008 album, "Covers." Backstage at a recent Nashville concert are, from left, Anderson's publicist **Jim Della Croce**, Anderson's manager **Bobby Roberts**, Anderson and Taylor.



BMI presented its Latin music showcase Verano Alternativo "Women of Latin Music" July 7 at S.O.B.'s in New York. This year's showcase featured emerging acts **Eljuri**, **Afrobeta**, **Giriz Talk**, **Alih Jey**, **Bea Ba**, **Nina Dioz** and **Cristal Marie**, whose performances kicked off the 2009 Latin Alternative Music Conference. Backstage, from left: BMI senior director of Latin writer/publisher relations **Porfirio Pina**, **Dioz**, BMI associate director of Latin writer/publisher relations **Marissa Lopez** and **Afrobeta's Cristina Garcia** and **Tony Laurencio**. PHOTO: COURTESY OF BILLY TOMPKINS



From left are film/TV legend and Concord Music Group co-founder/owner **Norman Lear**, producer **Mark Johnson**, **Jackson Browne** and artist **Rocky Dawuni** at the Santa Monica Pier, attending the July 2 kickoff of the Twilight Dance Series to watch the **Playing for Change** band perform. "Playing for Change—Songs Around the World" was produced by Johnson and released on Concord's **Hear Music**. PHOTO: COURTESY OF CONCORD MUSIC GROUP



Billboard Australia correspondent **Lars Brandle** (right) congratulates Sony Music Australasia chairman/CEO **Denis Handlin** on receiving the prestigious **Ted Albert Award** for outstanding services to Australian music. Handlin was honored June 23 at the Australian Performing Right Assn. Awards in Melbourne.



At a recent appearance on NBC's "Today" in New York, the **Fray** was presented with a gold plaque for its self-titled second album. The plaque also commemorated more than 2 million downloads of its first single, "You Found Me." From left: Aware Records manager **Jason Rio**, Epic GM **Adam Granite**, Paradigm Talent Agency booking agent **Jonathan Adelman**, manager **Gregg Latterman**, the Fray's **Joe King** and **Ben Wysocki**, Epic president **Amanda Ghost** and VP of marketing **Scott Carter**, the Fray's **Dave Welsh**, Columbia/Epic Label Group senior VP of media **Fran DeFeo**, Epic executive VP of marketing **Lee Stimmel** and the Fray's **Isaac Slade**.

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