

# Billboard



JULY 11, 2009  
[www.billboard.com](http://www.billboard.com)  
[www.billboard.biz](http://www.billboard.biz)  
US \$6.99 CAN \$8.99 UK £5.50







*we heart michael*



# CONTENTS

VOLUME 121, NO. 27

# No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	THE BLACK EYED PEAS / THE E.N.D.	
TOP POP CATALOG	40	MICHAEL JACKSON / NUMBER ONES	
TOP DIGITAL	40	MICHAEL JACKSON / THE ESSENTIAL MICHAEL JACKSON	
TOP INTERNET	40	DREAM THEATER / BLACK CLOUDS & SILVER LININGS	
TOP HEATSEEKERS	41	DARKEST HOUR / ETERNAL RETURN	
TASTEMAKERS	41	THE MARS VOLTA / OCTAHEDRON	
TOP COUNTRY	45	SOUNDTRACK / HANNAH MONTANA: THE MOVIE	
TOP BLUEGRASS	45	STEVE MARTIN / THE CROW: NEW SONGS FOR THE FIVE-STRING BANJO	
TOP R&B/HIP-HOP	46	GINUWINE / A MAN'S THOUGHTS	
TOP CHRISTIAN	48	MAT KEARNEY / CITY OF BLACK & WHITE	
TOP GOSPEL	48	MARY MARY / THE SOUND	
TOP DANCE/ELECTRONIC	49	LADY GAGA / THE FAME	
TOP TRADITIONAL JAZZ	49	MICHAEL BUBLE / MICHAEL BUBLE MEETS MADISON SQUARE GARDEN	
TOP CONTEMPORARY JAZZ	49	CHRIS BOTTI / CHRIS BOTTI: IN BOSTON	
TOP TRADITIONAL CLASSICAL	49	ENSEMBLE DEVOTIO MODERNA / GOD SHALL BE PRAISED: MUSIC FROM LUNE CONVENT	
TOP CLASSICAL CROSSOVER	49	IL DIVO / THE PROMISE	
TOP WORLD	49	VARIOUS ARTISTS / PLAYING FOR CHANGE: SONGS AROUND THE WORLD	
TOP LATIN	50	AVENTURA / THE LAST	
SONGS		PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	42	THE BLACK EYED PEAS / I GOTTA FEELING	
HOT 100 AIRPLAY	43	KERI HILSON FEAT. KANYE WEST & NE-YO / KNOCK YOU DOWN	
HOT DIGITAL SONGS	43	THE BLACK EYED PEAS / I GOTTA FEELING	
MAINSTREAM TOP 40	44	THE BLACK EYED PEAS / BOOM BOOM POW	
ADULT CONTEMPORARY	44	TAYLOR SWIFT / LOVE STORY	
ADULT TOP 40	44	SHINEDOWN / SECOND CHANCE	
ROCK SONGS	44	LINKIN PARK / NEW DIVIDE	
ACTIVE ROCK	44	SHINEDOWN / THE SOUND OF MADNESS	
HERITAGE ROCK	44	GREEN DAY / KNOW YOUR ENEMY	
HOT COUNTRY SONGS	45	DIERKS BENTLEY / SIDEWAYS	
MAINSTREAM R&B/HIP-HOP	46	DRAKE / BEST I EVER HAD	
RHYTHMIC	46	KERI HILSON FEAT. KANYE WEST & NE-YO / KNOCK YOU DOWN	
ADULT R&B	46	K'JON / ON THE OCEAN	
HOT RAP SONGS	46	DRAKE / BEST I EVER HAD	
HOT R&B/HIP-HOP SONGS	47	DRAKE / BEST I EVER HAD	
CHRISTIAN SONGS	48	MATTHEW WEST / THE MOTIONS	
HOT CHRISTIAN AC SONGS	48	MATTHEW WEST / THE MOTIONS	
CHRISTIAN CHR	48	MAT KEARNEY / CLOSER TO LOVE	
HOT GOSPEL SONGS	48	DONALD LAWRENCE & CO. / BACK II EDEN	
HOT DANCE CLUB SONGS	49	LIVVI FRANC / NOW I'M THAT BITCH	
HOT DANCE AIRPLAY	49	DAVID GUETTA FEAT. KELLY ROWLAND / WHEN LOVE TAKES OVER	
SMOOTH JAZZ SONGS	49	JACKIEM JOYNER / I'M WAITING FOR YOU	
HOT LATIN SONGS	50	PAULINA RUBIO / CAUSA Y EFECTO	
HOT RINGMASTERS	10	JEREMIH / BIRTHDAY SEX	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP INDEPENDENT	#1	CHICKENFOOT / CHICKENFOOT	
TOP MUSIC VIDEO SALES	#1	MICHAEL JACKSON / NUMBER ONES	
HOT VIDEOCLIPS	#1	MICHAEL JACKSON / THE WAY YOU MAKE ME FEEL	
TOP DVD SALES	#1	GRAN TORINO	

## UPFRONT

- 7 **DOUBLE TROUBLE** Digital album sales growth slows in Q2, as CD decline continues to accelerate.
- 9 On The Road
- 10 Digital Entertainment
- 12 Global, Latin Notas

## FEATURES

### COVER STORY

## 13 MICHAEL JACKSON: KING OF POP

- 14 Labels rush to keep up with consumer demand.
- 16 AEG Live's aftermath: recoupment plans and insurance concerns.
- 17 When he died, Jackson was working on a pair of new albums.
- 18 The King of Pop was a worldwide phenomenon.
- 20 Jackson's music proves as popular as ever—online and off.
- 22 Jackson didn't just rule pop, he changed the way it's sold.
- 26 The singer left behind videos that changed MTV forever.
- 28 Jackson by numbers: How he dominated sales, TV and even blogs.

## MUSIC

- 31 **ABSOLUTELY FABOLOUS** The Brooklyn rapper gets personal on his fifth studio release.
- 32 Global Pulse
- 33 6 Questions: **Jason Crabb**
- 34 Reviews
- 35 Happening Now

## IN EVERY ISSUE

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

ON THE COVER: Michael Jackson photograph by Kevin Mazur/WireImage.com



360 DEGREES OF BILLBOARD

## HOME FRONT

### Events

#### MOBILE ENTERTAINMENT LIVE

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

#### FILM & TV MUSIC

This conference 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](http://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](http://billboardevents.com).

### Online

#### MORE MICHAEL

After reading about Michael Jackson in this issue, go to [billboard.blogs.com/michaeljackson](http://billboard.blogs.com/michaeljackson) for news, charts, video and our special 1984 Jackson issue. For more from the music industry perspective, go to [billboard.biz/jackson](http://billboard.biz/jackson).



EXECUTIVE EDITOR: **ROBERT LEVINE** 646-654-4707  
 DEPUTY EDITOR: **Louis Hau** 646-654-4708  
 SENIOR EDITOR: **Ann Donahue** 323-525-2392  
 SPECIAL FEATURES EDITOR: **Thom Duffy** 646-654-4716  
 INTERNATIONAL BUREAU CHIEF: **Mark Sutherland** 011-44-207-420-6155  
 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: **Lella Cobo** (Miami) 305-361-5279  
 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: **Ray Waddell** (Nashville) 615-451-0441  
 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: **Antony Bruno** (Denver) 303-771-1342  
 SENIOR CORRESPONDENTS: **Ed Christman** (Retail) 646-654-4723; **Gail Mitchell** (R&B) 323-525-2289; **Tom Ferguson** (Deputy Global Editor) 011-44-207-420-6069  
 SENIOR EDITORIAL ANALYST: **Glenn Peoples** gpeoples@billboard.com  
 CORRESPONDENTS: **Ayala Ben-Yehuda** (Latin) 323-525-2295; **Cortney Harding** (Indies) 646-654-5592; **Mitchell Peters** 323-525-2322  
 INTERNATIONAL: **Lars Brande** (Australia); **Wolfgang Spahr** (Germany); **Robert Thompson** (Canada)  
 BILLBOARD.BIZ NEWS EDITOR: **Chris M. Walsh** 646-654-4904  
 GLOBAL NEWS EDITOR: **Andre Palne** 011-44-207-420-6068  
 BILLBOARD.COM EDITOR: **Jessica Letkemann** 646-654-5536  
 BILLBOARD.COM NEWS EDITOR: **David J. Prince** 646-654-5582  
 BILLBOARD.COM ASSOCIATE EDITORS: **Marlee Conception** 646-654-4780; **Monica Herrera** 646-654-5534  
 COPY CHIEF: **Chris Woods**  
 COPY EDITOR: **Christa Titus**  
 ASSOCIATE EDITOR, SPECIAL FEATURES: **Evie Nagy** 646-654-4709  
 CONTRIBUTORS: **Jim Bessman**, **Larry Blumenfeld**, **Jullana Koranteng**, **Kerri Mason**, **Deborah Evans Price**, **Paul Sexton**, **Steve Traiman**, **Anastasia Tsoulcas**  
 SPECIAL PROJECTS MANAGER: **Kristina Tunzi**

DESIGN & PHOTOGRAPHY

ART DIRECTOR: **Christine Bower-Wright** SENIOR DESIGNER: **Greg Grabowy**  
 PHOTO EDITOR: **Amelia Halverson**

CHARTS & RESEARCH

DIRECTOR OF CHARTS: **SILVIO PIETROLUONGO**  
 ASSOCIATE DIRECTOR OF CHARTS: **Raphael George**  
 SENIOR CHART MANAGERS: **Keith Caulfield** (The Billboard 200, Heatseekers, Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks; L.A.); **Wade Jessen** (Bluegrass, Country, Christian, Gospel; Nashville)  
 CHART MANAGERS: **Bob Allen** (Boxscore; Nashville); **Anthony Colombo** (Rock, Spotlight Recaps, Video); **Raphael George** (Blues, Reggae, R&B/Hip-Hop, Rhythmic, Rap); **Gordon Murray** (Comedy, Dance, Electronic, Jazz, New Age, Social Network, World); **Silvio Pietroluongo** (The Billboard Hot 100, Hot Digital Songs); **Paul Pomfret** (Hits of the World; London); **Gary Trust** (Mainstream Top 40, Adult Contemporary, Adult Top 40); **Alex Vitoulis** (Classical, Kid Audio);  
 INTERIM CHART MANAGER: **Raully Ramirez** (Latin)  
 CHART PRODUCTION MANAGER: **Michael Cusson**  
 ASSOCIATE CHART PRODUCTION MANAGER: **Alex Vitoulis**  
 BILLBOARD RESEARCH MANAGER: **Gordon Murray** 646-654-4633

DIGITAL

VICE PRESIDENT, DIGITAL: **JOSHUA ENGRUFF**  
 DIRECTOR, MARKET DEVELOPMENT: **Eric Ward**  
 MANAGER, MARKET DEVELOPMENT: **Justin Harris**

ADVERTISING SALES

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: **JEREMY LEVINE** 646-654-4627  
 NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: **Derek Sentner** 646-654-4616  
 DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: **Cindy Mata** 646-654-4770  
 EASTERN SALES DIRECTORS: **Antonio Amato** 646-654-4688; **Ryan Bleich** 646-654-4635  
 DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: **Aki Kaneko** 323-525-2299  
 MIDWEST SALES DIRECTOR: **Alana Schilke** 312-583-5514  
 WEST COAST ACCOUNT DIRECTOR: **Casey Dennehy** (323) 525-2237  
 NASHVILLE: **Lee Ann Photoglo** 615-378-7931 (Labels); **Cynthia Mellow** 615-352-0265 (Touring)  
 ADVERTISING DIRECTOR DETROIT: **Kathy Vargo** 248-887-9168  
 ADVERTISING DIRECTOR EUROPE/U.K.: **Frederic Fenucci** 011-44-207-420-6078  
 INSIDE ACCOUNT REP: **Jeff Serrette** 646-654-4697  
 MANAGING DIRECTOR/LATIN: **Gene Smith** 973-746-2520  
 LATIN AMERICA/MIAMI: **Marla Olival** 305-864-7578, Fax: 305-864-5227  
 ASIA-PACIFIC/AUSTRALIA: **Linda Match** 612-9440-7777, Fax: 612-9440-7788  
 JAPAN: **Aki Kaneko** 323-525-2299  
 MANAGER OF SALES ANALYTICS: **Mirna Gomez** 646-654-4695  
 ADVERTISING COORDINATOR: **Alexandra Hartz** 646-654-5581

MARKETING

SENIOR MARKETING DIRECTOR: **LILA GERSON** 646-654-4629  
 EVENT MARKETING MANAGER: **Nicole Carbone** 646-654-4634  
 SENIOR MARKETING MANAGER: **James Cress** 646-654-5489  
 MARKETING MANAGER: **Kerri Bergman** 646-654-4617  
 SALES/MARKETING ART DIRECTOR: **Melissa Subatch**  
 SALES/MARKETING DESIGN MANAGER: **Kim Grasing**

AUDIENCE MARKETING

AUDIENCE MARKETING DIRECTOR: **NEIL EISENBERG**  
 ASSOCIATE AUDIENCE DIRECTOR (GROUP): **Linda Lam**  
 AUDIENCE MARKETING ASSISTANT MANAGER: **Nidia Augustin**  
 SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (International)

LICENSING, EVENTS & REPRINTS

VICE PRESIDENT, BUSINESS DEVELOPMENT & LICENSING: **ANDREW MIN** andrew.min@nielsen.com  
 EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: **MICHELE JACANGELO**  
 SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: **Cebelle Marquez** 646-654-4648  
 SPONSORSHIP SALES MANAGERS: **Matthew Carona** 646-654-5115; **Kim Griffiths** 646-654-4718  
 SPECIAL EVENTS DIRECTOR: **Margaret O'Shea**  
 SPECIAL EVENTS MANAGER: **Lisa DiAntonio**  
 EVENT CLIENT SERVICES MANAGER: **Courtney Marks**  
 DIRECTOR, LICENSING & CUSTOM MEDIA: **Diane Driscoll** 646-654-4677  
 GROUP FINANCIAL DIRECTOR: **Barbara Grieninger** 646-654-4675  
 MANAGER, INTERNATIONAL LICENSING & SALES: **Angeline Blesheuve** angeline.blesheuve@nielsen.com  
 MAGAZINE REPRINTS: **Doug Kline** - 1-800-290-5460 Ext. 133 or BB@theVCSgroup.com

PRODUCTION

PRODUCTION DIRECTOR: **TERRENCE C. SANDERS**  
 ASSOCIATE PRODUCTION DIRECTOR: **Anthony T. Stallings**  
 COMPOSITION TECHNICIAN: **Rodger Leonard**

OPERATIONS

VICE PRESIDENT/CHIEF OPERATING OFFICER: **ANDY BILBAO**  
 HUMAN RESOURCES DIRECTOR: **BILL FINTON**  
 LEGAL COUNSEL: **MARK MILLER**  
 DISTRIBUTION DIRECTOR: **Lou Bradford**  
 PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: **Dana Parra** 646-654-4690  
 VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: **Jennifer Grego**  
 VICE PRESIDENT, AUDIENCE MARKETING: **Joanne Wheatley**

BILLBOARD OFFICES

**NEW YORK:** 770 Broadway, New York, NY, 10003  
 Phone: 646-654-4500  
 Edit. Fax: 646-654-4681  
 Adv. Fax: 646-654-4799

**LOS ANGELES:** 5055 Wilshire Blvd., Los Angeles, CA 90036  
 Phone: 323-525-2300  
 Fax: 323-525-2394/2395

**MIAMI:** 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149  
 Phone: 305-361-5279  
 Fax: 305-361-5299

**NASHVILLE:** 3200 West End Ave., Suite 500, Nashville, TN, 37203

**LONDON:** Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT, UK  
 Phone: 011-44-207-420-6003  
 Fax: 011-44-207-420-6014

SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP  
**GERRY BYRNE**

The Hollywood Reporter • Billboard • Back Stage • Film Journal International  
 The BookSeller • Kirkus Reviews • ShoWest • ShowEast • Cinema Expo International • CineAsia



**Nielsen Business Media**  
 PRESIDENT: **Greg Farrar**, SENIOR VICE PRESIDENT, HUMAN RESOURCES: **Michael Alica**; SENIOR VICE PRESIDENT, FINANCE: **Sloane Goggin**; SENIOR VICE PRESIDENT, MARKETING: **Mark Hosbel**; SENIOR VICE PRESIDENT, MEDIA & ENTERTAINMENT: **Gerry Byrne**; SENIOR VICE PRESIDENT, BRAND MEDIA & CORPORATE DEVELOPMENT: **Andrew Bilbao**; SENIOR VICE PRESIDENT, RETAIL: **David Loechner**; SENIOR VICE PRESIDENT, BUILDING & DESIGN: **Joe Randall**; SENIOR VICE PRESIDENT, CENTRAL SERVICES: **Mary Kay Sustek**; VICE PRESIDENT, LICENSING: **Howard Appelbaum**; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: **Jennifer Grego**; VICE PRESIDENT, AUDIENCE MARKETING: **Joanne Wheatley**

# OPINION

EDITORIALS | COMMENTARY | LETTERS

**BILL WERDE**  
Editorial Director  
Billboard



## Remembering Michael

The Late Pop Legend Represented Something Different To Each Of Us

**THIS IS THE** second time in my life I've been heartbroken to miss a Michael Jackson concert.

The first time was when I was in the sixth grade, and my 17-year-old sister came home and surprised us with the news that she had tickets to the Jacksons' Victory tour at the now-defunct JFK Stadium in Philadelphia and wanted to take me, her spazzy little brother, to the show.

My mother—probably wisely—decided I was too much of a handful to be sent to the big city with only my sister as supervision. I've only recently forgiven my mother; actually, as I type these words today, I realize that maybe I really haven't.

I have two other early memories of Jackson. One was when I excitedly opened a giant, heavy box that my twin best friends had given me for my 10th birthday, only to find that they had duped me by stuffing the box with pieces of wood and newspaper. But the box also included a cassette tape of "Thriller."

The other memory was watching the "Thriller" video for the first time on a large, rickety projection screen at the roller skating rink near my home in Newark, Del. There were about 45 of us restless, wriggling 10-year-olds, who for 14 minutes all sat still as statues, riveted by what we were watching. MTV hadn't hit many of our neighborhoods yet and we were still too young to stay up for "Friday Night Videos" on NBC. For the rest of that birthday party, we all zombied and spun, falling over as often as we made it around the rink.

I've been blessed to live a life around music, as so many of you have. And as I sat reflecting in the days after Jackson's death, I can say that I've never experienced fandom the way I experienced fandom for Jackson. I bought postcard-sized photos of him in cheap cardboard frames with my hard-earned quarters at the mall: Jackson looking wholesome in a yellow sweater vest, Jackson looking sleek in a sparkly black jacket. I practiced moonwalking in my bedroom like every other kid on my block, in my town, in my state, in the country and all over the world. When the bus driver who took us to Bancroft Intermediary School finally relented and let us bring a boombox onboard for the long ride from the suburbs into Wilmington, it was always MJ on one of the two tape decks. "Mama say mama say my moc-cas-sins," we'd chant.

Somewhere, the love faded. Moonwalks gave way to breakdancing and hip-hop, "Thriller" was replaced by "Born in the

U.S.A." And eventually I didn't just move on, but consciously left Jackson behind. His face got too strange, the songs too stale, the allegations too upsetting.

**I'VE DONE A** lot of press in the days since Jackson died. I felt fortunate that my role in feeding the media beast wasn't to discuss pills or family dramas, but to talk about his music and the remarkable success it enjoyed on Billboard's charts.

I was surprised only once. I didn't have an answer when a Fox News host, the morning after Jackson died, leaned to me off-air and asked, "Why did he stay so popular for so long with so many people?" I could speak easily to his greatness at his peak. But who were the thousands of fans who lined the streets of Los Angeles outside of courtrooms where he was being tried for unspeakable things? Who were the millions of fans around the world that stuck with him, and why?

I've never experienced fandom the way I experienced fandom for Jackson.

At his peak, Jackson represented something different to each of us, depending on where we were coming from. To some it was a world where the biggest pop star in history used his power the way we all hoped we'd use it if we had it—coming to the aid of poor Africans or speaking of love and children, long before those words could have possibly taken on any other connotation. To some it was a world where a black man could be just as culturally important and massive across all audiences as a white man. How touching was it to see Jamie Foxx at the recent BET Awards pronounce Jackson "Ours!" and hear the crowd cheer triumphantly?

But perhaps most memorably, Jackson represented a world where the

human body was no longer encumbered by the pesky laws of physics. He was a great singer when he was younger, and he had amazing songs—songs that will last for all time, his legacy safe in the hands of his hits. But to watch him dance was to free your soul. Go to YouTube and watch him move effortlessly, joyously in "Don't Stop 'Til You Get Enough." Look up that clip of him at Motown's 25th-anniversary concert, where he introduced the world to the moonwalk. If the hair on your neck doesn't stand up, you're either not alive or holding on to too much anger. I watched it on repeat probably 10 times, and even when I knew it was coming—knew the exact beat when it would hit, 3:39 in—I still smiled in wonder like the kid at the roller skating rink. Jackson was living, breathing proof that the impossible could be done.

None other than the Game helped crystallize this for me when I was e-mailed a copy of his "Better on the Other Side" tribute track, featuring Diddy, Chris Brown, Boys II Men, Polow Da Don and Mario Winans. "I remember the first time I saw you moonwalk," Game says in the track's intro. "I believed I could do anything."

The Game was 5 years old in '85, when I was 11. He was in Compton, moonwalking for his mom, he says in the track, and I was 2,694 miles away, moonwalking in gym socks in suburban Delaware. "You made the world dance," the Game says.

So maybe Jackson couldn't keep the world moving to music, and maybe he did terrible things or maybe he didn't. But for one long, glorious moment he made the world dance. And he did it like no one ever had or probably ever will.

For these past few days, Jackson has boomed out of every car window and across every dancefloor. Fans in corners of every city have gathered in vigil and song. And that's what I've felt most deeply—the enjoyment of watching the world take a deep collective breath, letting go of its judgments and dancing once again to Jackson, now eternally young. Even under the worst possible circumstances, it's been one pretty great last show to catch.

**WRITE US.** Share your feedback with Billboard readers around the world. Send correspondence to [letters@billboard.com](mailto:letters@billboard.com). Include name, title, address and phone number for verification.

**SUBSCRIBE.** Go to [billboard.biz/subscribe](http://billboard.biz/subscribe) or call 800-658-8372 (U.S. toll free) or 847-559-7531 (International).

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.







**SOLID**

**IS THE**

**NEXT BIG THING**

### Specialized Wealth Management for the Music Industry

After 20 years of serving the music industry, our financial advisors know exactly what it takes to get and stay on solid ground. We can help you streamline your cash flow, manage your assets, and most importantly, create a plan designed to provide financial stability on the road ahead. For more information, call Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc., at 404.724.3477 or visit [suntrust.com/talent](http://suntrust.com/talent).

Royalty and Catalog Lending   Financial Planning   Retirement Planning   Investment Management



Live Solid. Bank Solid.™

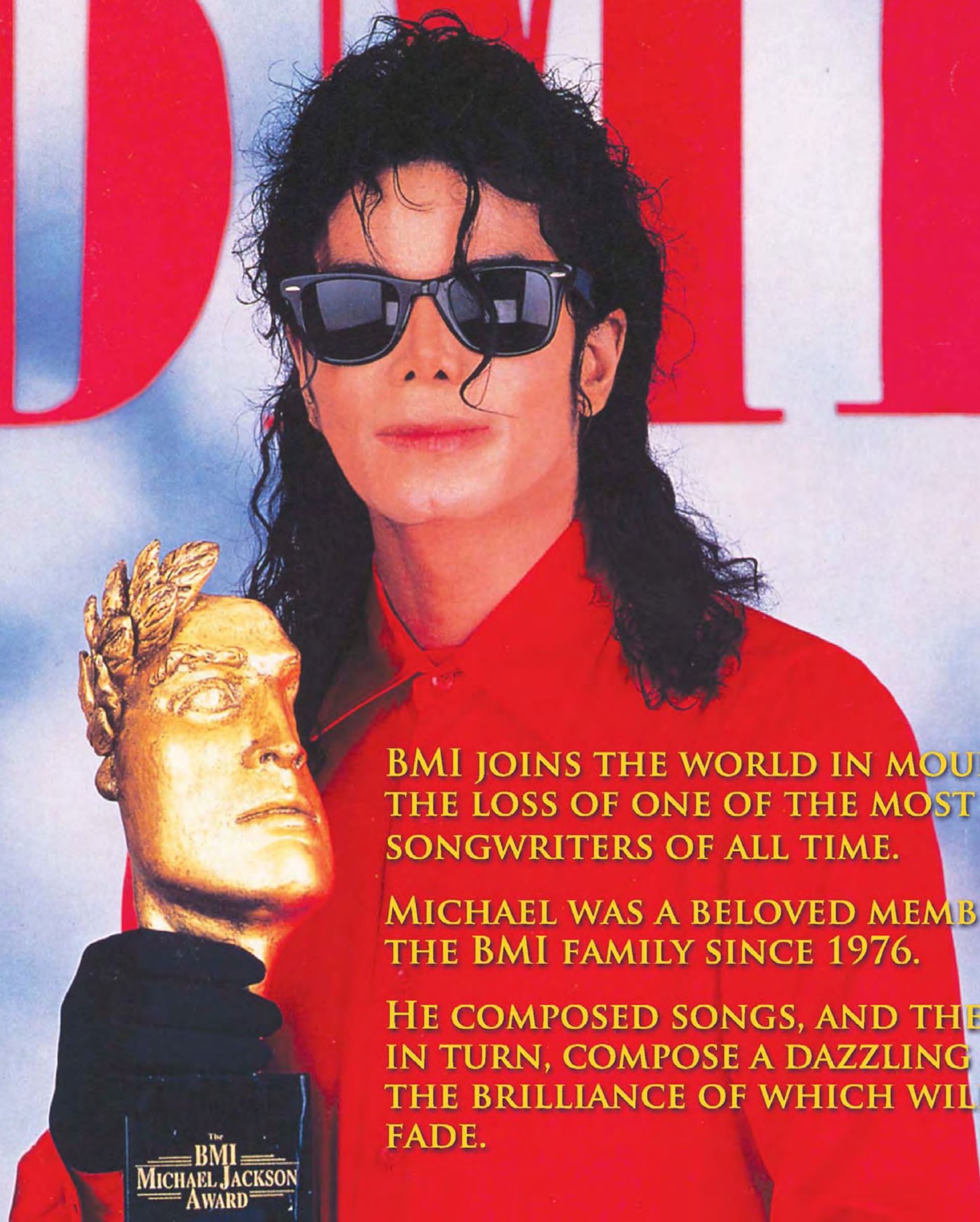
Securities and Insurance Products and Services: Are not FDIC or any other Government Agency Insured · Are not Bank Guaranteed · May Lose Value  
Thomas Carroll is Senior Vice President, SunTrust Investment Services, Inc., and Managing Director of SunTrust's Sports and Entertainment Specialty Group.  
SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank. Securities, brokerage services, insurance (including annuities and certain life insurance products) and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC-registered investment adviser and broker/dealer and a member of FINRA and SIPC. Other insurance products and services are offered by SunTrust Insurance Services, Inc., a licensed insurance agency.

©2009 SunTrust Banks, Inc. SunTrust is a federally registered service mark of SunTrust Banks, Inc. Live Solid. Bank Solid. is a service mark of SunTrust Banks, Inc.



S U M M E R 1 9 9 0

# MUSICWORLD®



BMI JOINS THE WORLD IN MOURNING THE LOSS OF ONE OF THE MOST GIFTED SONGWRITERS OF ALL TIME.

MICHAEL WAS A BELOVED MEMBER OF THE BMI FAMILY SINCE 1976.

HE COMPOSED SONGS, AND THE SONGS, IN TURN, COMPOSE A DAZZLING LEGACY, THE BRILLIANCE OF WHICH WILL NEVER FADE.





**COUNTRY GUMBO**  
'Superfest' planned in  
Baton Rouge



**FULL 'TILT'**  
App maker develops  
custom artist games



**DAB'LL DO YA**  
U.K. outlines transition  
to digital radio



**VISIT MEXICO**  
Alejandro Fernández  
stages benefit shows

9

10

12

12

**>>>LIVE  
NATION,  
MICROSOFT  
TEAM FOR  
NICKELBACK**

Microsoft's recently launched Web browser, Internet Explorer 8, will be the official sponsor of the upcoming Nickelback tour and the Live Nation-produced Bamboozle Music Festival. As part of a sponsorship deal between Live Nation and Microsoft, music fans who download customized versions of the new browser will have access to exclusive content.

**>>>SONY  
MUSIC, IODA  
ENTER DEAL**

Sony Music Entertainment and the indie digital distributor Independent Online Distribution Alliance joined forces in a partnership that allows Sony and its independent distribution subsidiary RED to tap into IODA's digital distribution system worldwide. Sony has also made a strategic investment in the company.

**>>>BANNER,  
MC LYTE LEND  
HAND TO KFC**

David Banner and MC Lyte will help select the winners of KFC's recently launched Hitmaker contest. It invites aspiring artists to submit songs that offer a positive message for a shot at prizes and national exposure. Now in its third year, the contest is part of KFC's Pride 360 initiative that encourages positive work in the community. The songs will be posted on KFCHitmaker.com, where visitors can listen to them and vote for their favorites.

# UP FRONT

Diamonds  
on my mic, yo:  
**TAYLOR SWIFT** and  
**FLO RIDA** (right)



**RETAIL** BY ED CHRISTMAN

## Double Trouble

### Digital Album Sales Growth Slows In Q2, As CD Decline Continues To Accelerate

U.S. recorded-music sales were hit with an unwelcome double whammy in the second quarter, as slowing growth in digital album sales added to the misery of an accelerating decline in CD sales.

During the six months ended June 28, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 235.8 million units, down 8.9% from 258.9 million during the same period last year, according to Nielsen SoundScan. That marked a steeper decline than the 4.7% fall recorded in the first half of 2008, when album and TEA sales fell to 258.9 million from 271.6 million a year earlier. Album sales minus TEA fell 14.7% to 174.5 million during the first half, widening from an 11% decline during the year-earlier period.

CD sales in the second quarter dropped 22.3% to 65.2 million units from 83.9 million during the same period last year, according to SoundScan. That's worse than a 20.2% fall in the first quarter, when sales fell to 70.5 million from 88.6 million, and a 16.4% decline in second-quarter 2008. CD sales fell 21.2% in the first half, according to SoundScan.

Meanwhile, digital album sales grew just 14.9% in the second quarter to 18.5 million units from 15.9 million in the corresponding period of 2008, slowing markedly from 22.6% growth in the first quarter, when sales climbed to 19.5 million units from 15.9 million a year earlier, and 32.7% in the second quarter of last year. Year to date, digital album sales were up 18.9%.

Taylor Swift's "Fearless" (Big Machine) is the top-sell-

ing album in the United States so far this year with 1.3 million copies, according to SoundScan. Only two other albums scanned more than 1 million copies in the first half, matching last year's tally of three million-sellers in the first six months of the year: the "Hannah Montana: The Movie" (Walt Disney) soundtrack and Eminem's "Relapse" (Web/Shady/Aftermath/Interscope), which have each sold 1.2 million.

Digital track sales increased 13% during the first half of the year to 613 million units, from 542.6 million a year earlier, slowing sharply from growth of 30% in the year-earlier period. So far this year, 28 digital tracks have passed the million-unit milestone, with Flo Rida's "Right Round" (Poe Boy/Atlantic) leading the pack with 3.5 million units. By contrast, only 19 tracks had reached 1 million downloads in the first half of 2008.

The current decade accounted for the overwhelming majority of digital track sales. The 500 million downloads attributed to songs from albums released in the 2000s make up 81.6% of overall track downloads in the first half. Meanwhile, tracks from albums released in the '90s account for 57.8 million units, or 9.4% of track downloads, while the '80s account for 25.5 million units, or 4.2% of scans; the '70s for 19.4 million units, or 3.2%; the '60s for 8.2 million units, or 1.3%; and the '50s for 1.3 million units, or 0.2%.

Sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—remained weak, falling 17.3% to 95.4 million units in the first half of the year from 115.4 million in the corresponding period of 2008. Sales of catalog albums—titles that are older than 18 months and don't meet any of the other current-title qualifications—fell 11.4%. As

a percentage of overall album sales in the first half, current titles accounted for 54.7% of sales while catalog accounted for 45.3%.

Among genres, Latin has had the toughest year so far, with album sales down 33% in the first half to 9 million units, from 13.4 million units a year earlier. R&B, which includes hip-hop, continued its steady decline, with album sales down 18.5% to 32.3 million units, from 39.6 million during the same period last year. Sales of rock albums fell 10%, outperforming the overall album sales decline of 14.7%, as sales fell to 60 million units from 66.6 million a year earlier.

At the other end of the spectrum, country albums slipped only 2.8% from a year earlier, buoyed by strong sales generated by Swift's "Fearless" and Rascal Flatts' "Unstoppable" (Lyric Street), which sold 825,000 copies in the first six months of the year.

Nontraditional retailers appeared to be the lone bright spot among store sectors, posting a sales increase of 6.5% in the first half from the same period a year earlier. But most of that was attributable to digital download stores. The rest of the nontraditional sector, which includes concert sales, online CD vendors and merchants like Starbucks and Toys "R" Us, suffered a 17.8% decline in the first six months of the year, with album sales falling to 13.2 million units from 16.1 million a year earlier.

Chains like Trans World, Best Buy, Borders and Newbury Comics were down 20.9%, while mass merchants like Target and Wal-Mart were down 22.5% and independent stores were down 16%.

**BY THE NUMBERS**  
Turn to page 8 for charts examining recorded-music sales trends in the first half of 2009.



## >>> PIRATE BAY SNAPPED UP BY SOFTWARE FIRM

The IFPI has reacted with cautious optimism to the news that BitTorrent tracker the Pirate Bay is being bought by a Swedish software firm, Global Gaming Factory, which says a new business model will compensate copyright owners. The company agreed to pay 60 million Swedish kronor (\$7.7 million) for the domain names and related sites. GGF also entered an agreement to acquire Peerialism, a software technology company that develops peer-to-peer-based solutions for data distribution and storage. Access to the technology was secured by the acquisition.

## >>> JAY-Z CONFIRMS ROC NATION DEALS WITH SONY, ATLANTIC

Jay-Z inked a distribution deal with Sony for his Roc Nation label, the rapper confirms to Billboard. "Sony is Roc Nation. That's where Roc Nation's going through," Jay-Z says. As for the deal he recently signed with Atlantic, he clarifies that it's a one-off deal for his album "Blueprint 3," slated for a Sept. 11 release.

## >>> LOS TIGRES DEL NORTE RE-UP WITH FONOVISIA

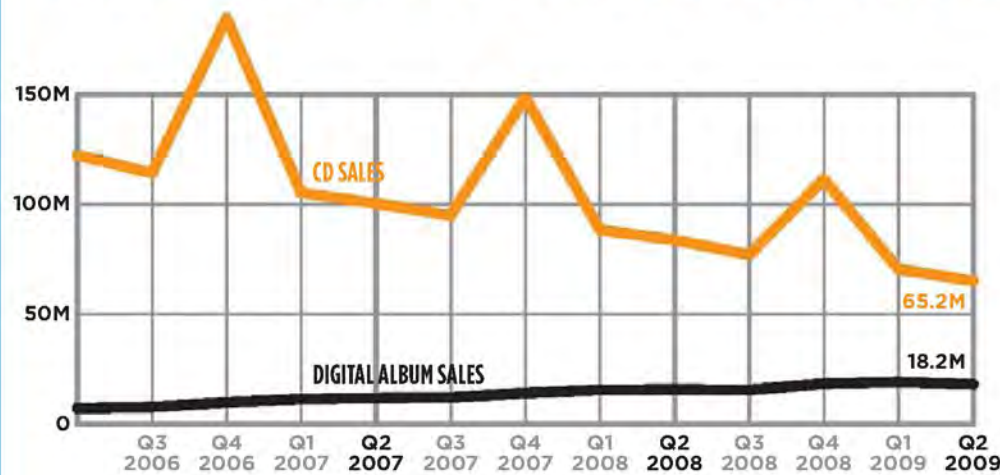
Los Tigres del Norte renewed their contract with Fonovisa Records in advance of the release of their next album, "La Granja," due Sept. 8. The title track, written by Teodoro Bello, just went to radio as the first single off the album, which is produced by the band. A digital single goes on sale July 7, when a one-year relationship between the band and Verizon Wireless also kicks off.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Antony Bruno, Mariel Concepcion, Andre Paine, Alex Palmer and Mitchell Peters.

For 24/7 news and analysis on your mobile device, go to: [mobile.billboard.biz](http://mobile.billboard.biz)

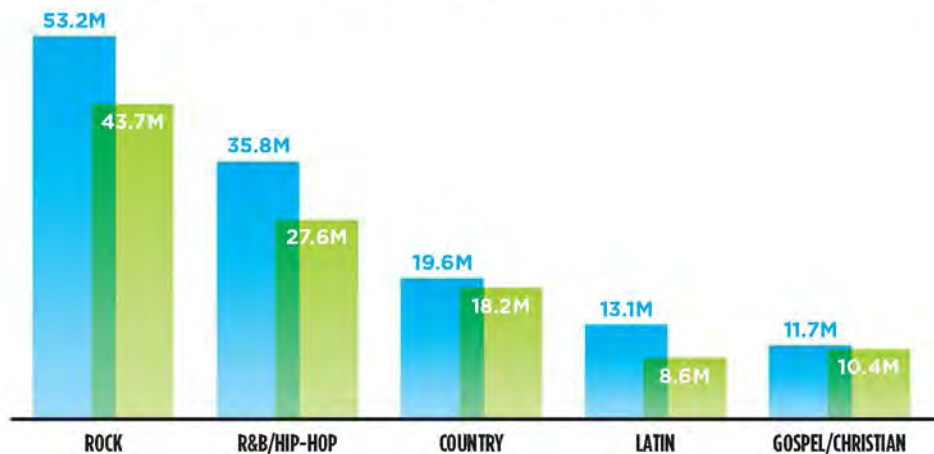
# HOW THE NUMBERS STACK UP

SALES AND SHARE TRENDS FOR THE FIRST SIX MONTHS OF 2009



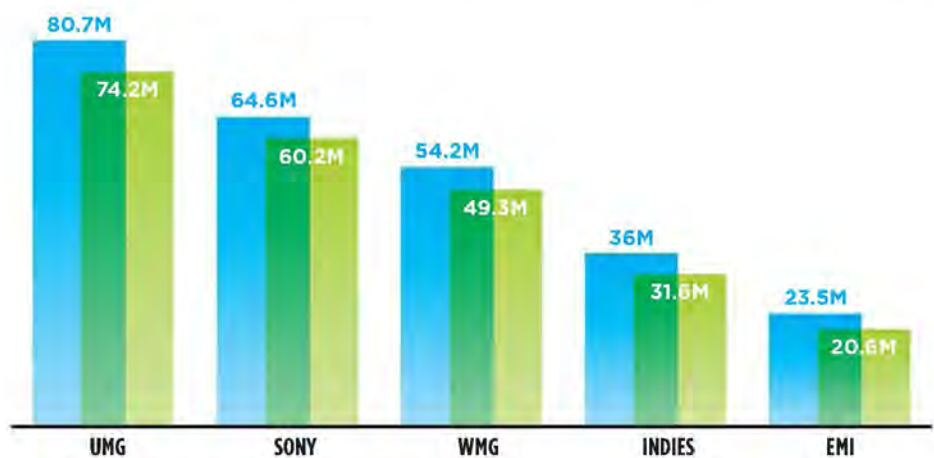
## CD ALBUM SALES VS. DIGITAL ALBUM SALES

CD album sales averaged 5.2 million units per week in the first half of 2009, or 77.8% of weekly album share, while digital album sales averaged 1.4 million units per week, or 21.5% of weekly album share.



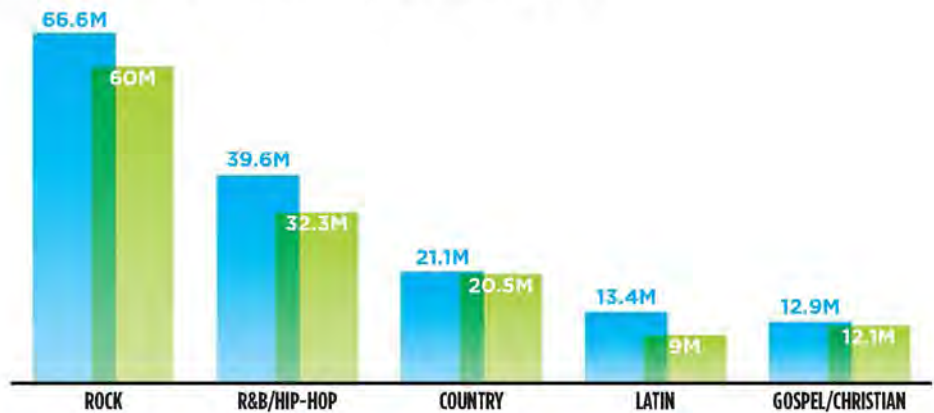
## CD ALBUM SALES BY GENRE

The CD remains healthier in the country genre than it is overall, with physical album sales down only 7.3% among country titles, compared with the disc's overall decline of 21.2%.



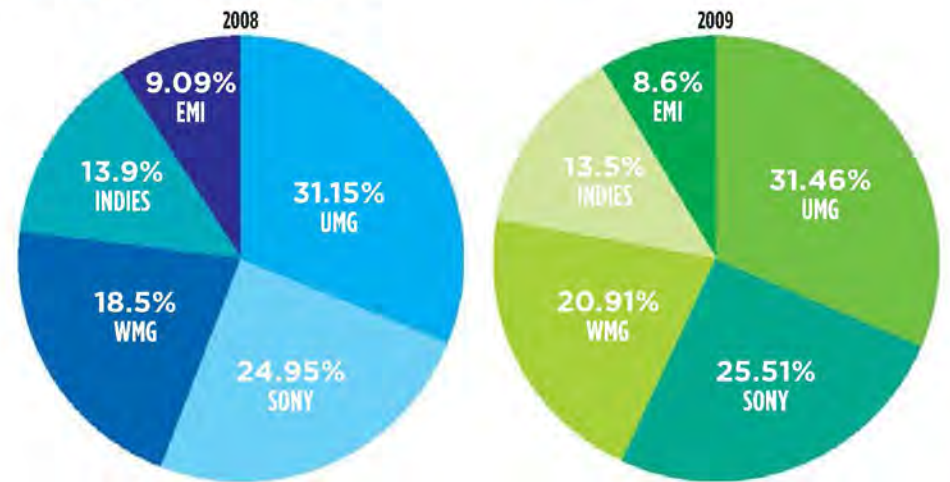
## ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

EMI is having a rough year, with its combined unit sales of albums and track-equivalent albums down 13.8% in the first half from the same period last year, the largest percentage decline among the majors. Sony Music Entertainment had the smallest decline among the majors, 6.9%.



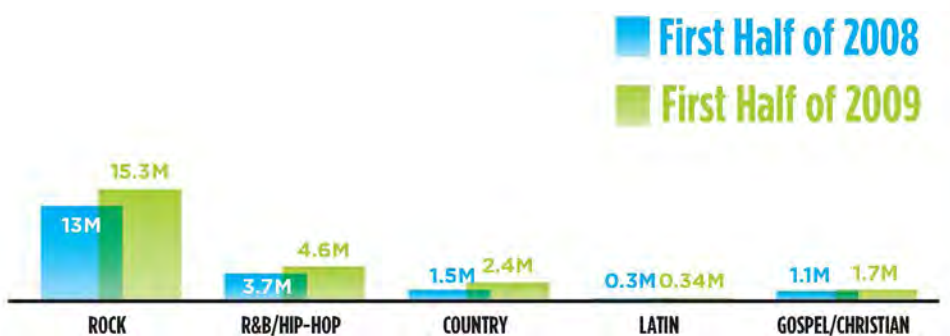
## TOTAL ALBUM SALES BY GENRE

Rock's share of album sales continues to climb, reaching 34.4% in the first half, from 32.5% during the corresponding period of 2008. Country's share rose to 11.8%, from 10.3% a year earlier. Gospel/Christian sales remained relatively stable and surpassed Latin sales by more than 3 million units.



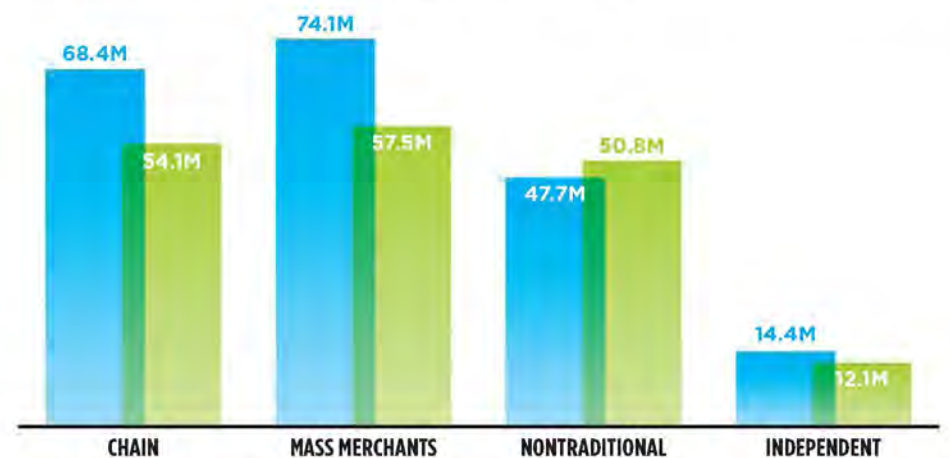
## MARKET SHARE BY DISTRIBUTOR BASED ON ALBUM PLUS TEA (TRACK-EQUIVALENT ALBUM) SALES

Universal retained the largest market share, with six of the top 10 best-selling albums of the year so far, led by Taylor Swift's "Fearless," the "Hannah Montana: The Movie" soundtrack and Eminem's "Relapse."



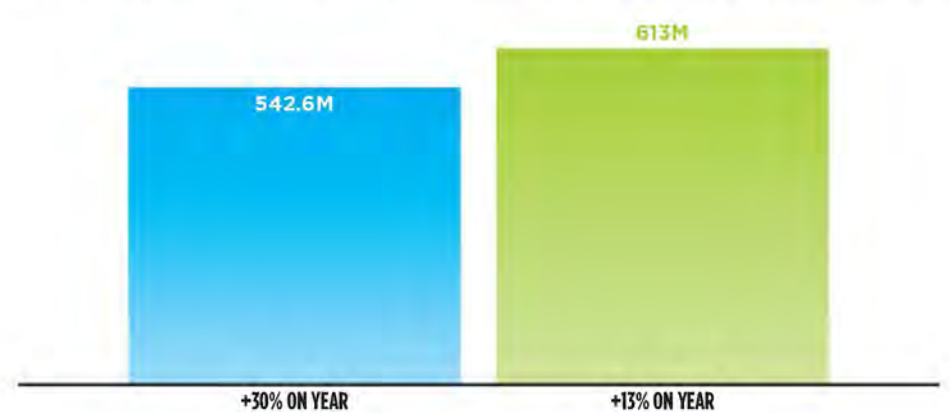
## DIGITAL ALBUM SALES BY GENRE

Latin still lags behind other genres, with Latin digital album sales accounting for slightly less than one percentage point of all digital album sales, even though it accounted for 5.1% of all physical and digital album sales combined.



## ALBUM SALES BY STORE TYPE

The nontraditional retail sector, which includes download stores like iTunes, online CD stores, concert sales and sales at outlets like Starbucks, is closing in on chains and mass merchants. At midyear, the sector had sold only about 3 million fewer units than chain stores and nearly 7 million fewer units than mass merchants.



## DIGITAL TRACK SALES

Digital tracks averaged weekly sales of 23.6 million downloads, up from an average of 20.9 million in the first half of 2008. Digital track sales typically slow down in the second and third quarters. So far, this year is proving to be no exception, with 283.6 million units sold in the second quarter, down 13.9% from 329.4 million in the first quarter.



# Born On The Bayou

Jazzfest Producer Plans New Country 'Superfest' In '10

Is there room for another big country music festival?

**Quint Davis**, CEO of Festival Productions Inc.-New Orleans, thinks so. And when the producer of the New Orleans Jazz & Heritage Festival talks, people listen.

FPI-NO and TMG/AEG Live will team up Memorial Day weekend in May 2010 for a major country music festival at Louisiana State University's (LSU) Tiger Stadium in Baton Rouge, La.

"It's a thrill, it's historic, it hasn't been done before," Davis says of the new country festival. "It has all the elements."

Tentatively dubbed the Bayou Country Superfest, the festival's talent lineup, ticket structure and many other details will be released in the fall.

So why Baton Rouge? "People questioned a little bit about Baton Rouge, but if you've ever been to Tiger Stadium when [the University

stadium **Rolling Stones**-type concerts for country music when he started with George Strait 10 or 12 years ago with those stadium festivals," Davis says. "Louis probably does more stadium shows than just about any promoter now, with Kenny being one of the greatest productions in music, period. He's the man. And we're both New Orleans boys, so there you go."

Country music festivals have been successful, but they're not as widespread as mainstream rock music festivals. The Country Music Assn. Music Festival in Nashville managed an all-time-high attendance record in June, with an average daily attendance of 56,000. The Stagecoach festival in Indio, Calif., produced by TMG/AEG Live, grossed \$6 million and drew an aggregate attendance of 100,000.

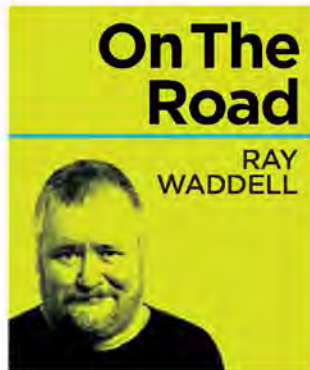
Davis says the scope of food and beverage and other exhibits at the event are still being nailed down, but he didn't want to stifle the natural proclivities of the region. LSU football games usually take place on a Saturday night, and one can smell the alcohol and grilling from several miles away.

"Tiger Stadium is built for nighttime events," Davis says. "In fact, the hours they have people at the stadium and when they leave at night will be pretty similar to this. When they do a football game, 30,000 or 40,000 more people will tailgate at Tiger Stadium, people are out there grilling and with RVs, trailers, buses. It's a phenomenal society, and I really think that's what we want. Outside the stadium, we want Tiger Nation forming up."

So does that mean Tennessee Vols and Alabama Crimson Tide fans won't feel welcome? "Absolutely not," Davis says. "This will be the first time people from Alabama, Mississippi, Arkansas, Tennessee and Texas will be coming to Tiger Stadium and they won't be scared about it."

FPI-NO's track record is rooted in its production of New Orleans' Jazzfest, presented by Shell in partnership with AEG Live.

The 2009 Jazzfest, the 40th anniversary of the venerable event, was "one of the greatest," Davis says. "You have to remember we're coming back from Katrina—this is the fourth one starting from zero. It's a great festival no matter what, but a few of them go to another level, and this was one of them. **Bon Jovi; Neil Young; Dave Matthews Band; Tony Bennett; Earth, Wind & Fire; Wynton Marsalis.** In this economy we didn't know what to expect, because this is a national destination event. We didn't know if people would be traveling, but they came back to Jazzfest." ★★★



On The Road

RAY WADDELL



Mojo hand: KENNY CHESNEY

of Alabama football team] comes to town, there's about 130,000 people gathered at that stadium, including tailgating and all that," Davis says. "There's a tremendous excitement, power and sociology to it."

This will be the first concert at Tiger Stadium, although **Billy Graham** had a crusade there in the '60s. "Everybody in Baton Rouge is behind this and has been since we first brought it to them," Davis says. "We're weaving together the City of Baton Rouge, the Convention & Visitors Bureau, LSU. Everybody worked together on this thing."

TMG/AEG Live is a partnership between veteran promoter/New Orleans native **Louis Messina**, president of the Houston-based Messina Group, and AEG Live. Messina promotes dates by such acts as **Taylor Swift, George Strait, Sugarland** and the massive **Kenny Chesney** stadium shows.

"We're working with Louis Messina, the **Bill Graham** of country music, the guy who invented

**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,991,543 (\$5,736,930) \$237.16/\$97.86	OASIS, KASABIAN, THE PRODIGY Slane Castle, Slane, Ireland, June 20	80,241 sellout	MCD
2	\$7,371,343 (\$5,244,977) \$102.95/\$44.13	TAKE THAT, THE SCRIPT Croke Park, Dublin, June 13	77,988 sellout	MCD
3	\$6,826,792 (\$4,854,780) \$98.43	AC/DC, THE ANSWER, THE BLIZZARDS Punchestown Racecourse, Naas, Ireland, June 28	69,354 sellout	MCD
4	\$4,613,805 (\$2,159,252 kroner) \$102.85	BRUCE SPRINGSTEEN & THE E STREET BAND Koengen, Bergen, Norway, June 9-10	47,000 51,000 two shows	Live Nation
5	\$4,407,377 \$200/\$125/ \$99.50/\$25	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Lincoln Financial Field, Philadelphia, June 27	52,343 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
6	\$3,816,416 (\$1,189,280 francs) \$145.76/\$86.55	BRUCE SPRINGSTEEN & THE E STREET BAND Stade de Suisse, Bern, Switzerland, June 30	36,538 sellout	Good News Productions
7	\$3,526,375 \$321.25/\$16.25	BEYONCÉ, RICHGIRL Madison Square Garden, New York, June 21-22	27,580 27,710 two shows	Live Nation, Haymon Entertainment
8	\$3,431,192 \$49.50	PHISH Alpine Valley Music Theatre, East Troy, Wis., June 20-21	69,731 69,772 two shows	Live Nation
9	\$2,409,477 \$75/\$40.50	DAVE MATTHEWS BAND, THE HOLD STEADY Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 12-13	50,876 50,964 two shows one sellout	Live Nation
10	\$2,297,731 (\$2,599,302 Canadian) \$86.19/\$13.26	COLDPLAY, SNOW PATROL, HOWLING BELLS General Motors Place, Vancouver, June 20-21	29,923 two sellouts	Live Nation
11	\$1,693,143 (\$3,320,000 zloty) \$55.70	DEPECHE MODE Stadion Gwardii, Warsaw, May 23	30,400 sellout	Live Nation International
12	\$1,597,675 \$150/\$75	ERIC CLAPTON, STEVE WINWOOD American Airlines Center, Dallas, June 23	13,605 sellout	Beaver Productions
13	\$1,570,780 \$70/\$40	DAVE MATTHEWS BAND, THE HOLD STEADY Post-Gazette Pavilion, Burgettstown, Pa., June 19-20	33,605 46,002 two shows	Live Nation
14	\$1,439,635 \$150/\$75	ERIC CLAPTON, STEVE WINWOOD Toyota Center, Houston, June 24	11,746 12,800	Beaver Productions
15	\$1,410,139 \$250/\$175/\$140/ \$95	BETTE MIDLER Colosseum at Caesars Palace, Las Vegas, June 23-24, 26-28	11,999 14,648 five shows	Concerts West/AEG Live
16	\$1,299,581 (\$1,597,557 Australian) \$97.54	PINK, FAKER Entertainment Centre, Newcastle, Australia, June 3-4	14,451 two sellouts	Michael Coppel Presents
17	\$1,137,263 \$49.50	PHISH Post-Gazette Pavilion, Burgettstown, Pa., June 18	23,064 23,070	Live Nation
18	\$1,111,794 (\$1,253,177 Canadian) \$94.04/\$44.80	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH Air Canada Centre, Toronto, June 16	13,823 14,000	Live Nation
19	\$1,105,538 (\$1,250,623 Canadian) \$86.19/\$43.76	COLDPLAY, SNOW PATROL, HOWLING BELLS Pengrowth Saddledome, Calgary, Alberta, June 17	13,841 sellout	Live Nation
20	\$1,089,480 \$41	PHISH Verizon Wireless Music Center, Noblesville, Ind., June 19	24,502 sellout	Live Nation
21	\$1,083,709 (\$1,229,071 Canadian) \$85.97/\$43.65	COLDPLAY, SNOW PATROL, HOWLING BELLS Rexall Place, Edmonton, Alberta, June 18	14,413 sellout	Live Nation
22	\$1,004,144 (\$715,284) \$89.56/\$76.79	DEF LEPPARD, WHITESNAKE O2, Dublin, June 12	12,160 sellout	MCD
23	\$978,386 (\$1,244,379 Canadian) \$87.17/\$44.25	COLDPLAY, SNOW PATROL, HOWLING BELLS MTS Centre, Winnipeg, Manitoba, June 15	12,619 sellout	Live Nation
24	\$970,809 \$123/\$43	FLEETWOOD MAC New Orleans Arena, New Orleans, June 20	11,470 12,724	Live Nation, in-house
25	\$944,071 \$83/\$53/\$20	KEITH URBAN, TAYLOR SWIFT Palace of Auburn Hills, Auburn Hills, Mich., June 6	15,755 sellout	Live Nation, Palace Sports & Entertainment
26	\$856,386 (\$959,020 Canadian) \$68.09/\$41.30	DAVE MATTHEWS BAND, FEMI KUTI Molson Amphitheatre, Toronto, June 9	15,600 sellout	Live Nation
27	\$825,703 \$75/\$20	KEITH URBAN, SUGARLAND RBC Center, Raleigh, N.C., June 19	13,216 14,120	Live Nation
28	\$808,200 \$66.50/\$36.50	DAVE MATTHEWS BAND, THE HOLD STEADY Riverbend Music Center, Cincinnati, June 16	18,082 20,496	Live Nation
29	\$802,711 (\$486,471) \$57.75/\$28.88	BOYZONE, EOGHAN QUIGG, MARK READ, CLOZURE O2 Arena, London, June 22-23	16,000 two sellouts	3A Entertainment
30	\$799,677 \$80/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Verizon Wireless Amphitheater, Virginia Beach, Va., June 25	17,407 20,055	Live Nation, The Messina Group/AEG Live
31	\$769,594 \$129/\$10.79	HOT 107.9 BIRTHDAY BASH: YOUNG JEEZY, SOULJA BOY & OTHERS Philips Arena, Atlanta, June 20	16,106 sellout	Radio One
32	\$754,837 \$81/\$71/\$51/ \$21.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Fargodome, Fargo, N.D., June 20	13,151 sellout	Police Productions, The Messina Group/AEG Live
33	\$740,351 (\$804,424 Canadian) \$91.11/\$27.15	NINE INCH NAILS, JANE'S ADDICTION Molson Amphitheatre, Toronto, June 2	16,221 sellout	Live Nation
34	\$727,537 \$72.50/\$47.50/ \$17.50	KEITH URBAN, TAYLOR SWIFT i wireless Center, Moline, Ill., June 28	10,598 sellout	Jam Productions
35	\$720,940 \$59.50/\$49.50/ \$39.50	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Staples Center, Los Angeles, May 22	13,648 sellout	The Messina Group/AEG Live



DIGITAL BY ANTONY BRUNO

## Appy Together

EpicTilt Takes A Different Tack With iPhone Music Games

The folks at the iPhone developer EpicTilt were busy putting the finishing touches on an app for Asher Roth when they noticed someone familiar walking past their headquarters in Los Angeles: Roth himself.

Founder/CEO Jonathan Zweig quickly dashed outside and convinced the frat-boy rapper to come in and check out the game.

At the time, the app was similar to the “Be Like” games that EpicTilt has made for other artists—such as “Be Like Lil Wayne” or “Be Like Lady GaGa”—which let fans take photos of themselves with their iPhone and accessorize them with images from the artist in question, such as hair, tattoos and clothes.

But then Zweig started showing Roth the many other games the company produces, and the rapper got excited. He particularly zeroed in on one called “Photo Hunt,” which displays two copies of a similar photo and asks users to point out the minor differences between them.

“He said ‘Photo Hunt’ reminded him of a game he used to play in Highlights magazine,” Zweig says. “So we added it to the game.”

The result is “Asher Roth—Do Something Crazy,” an app that combines the “Photo Hunt” and “Be Like” features with others found in games like “Drunk Dial.” And this ability to rebrand the company’s library of existing games as a customized combination of features for artists and other brands has made



Taylor swift: EpicTilt’s iPhone apps for (from left) Asher Roth, Lady GaGa and Lil Wayne.

EpicTilt a go-to developer for labels looking to release artist apps for the iPhone.

The company plays a unique role in the iPhone app market. While acts like Nine Inch Nails, Brian Eno and BT have created more advanced and personalized applications on their own, EpicTilt aims for a more casual, generic approach. It has developed more than 20 games that are offered to clients as a sort of Chinese menu. Brands simply pick the capabilities they want and EpicTilt slaps their logo and preferred graphics on top.

In all, it takes about six weeks and up to \$50,000 to complete an artist-branded app, a capability that’s caught the eye of the recording industry. To date, EpicTilt has worked most closely with

Universal Music Group (its offices are just a mile away from Interscope), churning out iPhone games for Akon, the Pussycat Dolls and Soulja Boy Tell’Em.

Due to licensing complications and restrictions from Apple, these games haven’t included much in the way of actual music. Instead, they are marketing vehicles for artists with new releases on deck.

“The primary focus is to create an artist presence on the iPhone platform,” says Universal VP of technical product development Tony Huidor. “We’re trying to establish a community within these apps as the albums come out and really try to maintain a creative relationship with the consumer.”

That will soon change. For starters, labels have begun to charge for the apps themselves; the Roth game goes for 99 cents. What’s more, EpicTilt also adds “buy” links to iTunes. For example, Zweig says the Akon app generates 1,000 visits to the artist’s iTunes page per day. Results like that have such executives as Huidor closely examining the capability.

But EpicTilt has grander music industry aspirations. With the recent release of the new iPhone operating system, developers can now add in-app purchases, a capability that will allow labels to sell music for use in the game much like

it does for MTV’s “Rock Band.” To take advantage of this new feature, EpicTilt has released “TapStar,” a competitor to the popular “TapTap Revenge” music simulation game from rival Tapulous. The company also wants to create labelwide applications through which labels can release new artist-themed games as upgrades.

Labels have larger iPhone aspirations as well. In addition to creating artist-specific iPhone apps, they want to strike rosterwide licensing deals with music-game developers that require a regular influx of new music, such as “TapStar” and “TapTap Revenge.” Universal already licensed its music for “TapTap Revenge,” and Sony has done the same for “TapStar” as an exclusive content provider.

“We want to create larger experiences that may not be artist-specific but . . . require the use of our master recordings,” Huidor says. “So we’re taking not only an artist approach, but also more of a general music approach to the kind of apps we create.”

Expect EpicTilt to follow wherever the labels go.

“We feel there’s a great synergy between the iTunes side of the iPhone and the App Store,” Zweig says, “and we want to be a facilitator bridging that gap and ultimately drive more sales.”

## BITS & BRIEFS

### KCRW ON THE IPHONE

Noncommercial KCRW Los Angeles has unveiled its first iPhone application. Like other radio station iPhone apps, it lets users stream audio from the device whenever they are connected to the Internet, whether through Wi-Fi or cellular networks. KCRW’s news, music and talk programming are included in the app. The station also sells an “In Studio” app that includes video of in-studio performances from its influential “Mornings Become Eclectic” show. Each app costs 99 cents.

### MMS REVENUE TO GROW

Juniper Research’s new mobile messaging study predicts that ad-funded multimedia messaging services could generate \$87 million in revenue by

2014, with annual growth rates of 94%. Multimedia messaging allows mobile users to send video and audio messages, including music clips and other services. As is typical in the mobile space, Asia is expected to lead the way in adoption of ad-supported MMS, while the number of brands using MMS as an advertising medium is growing worldwide.

### SONY AMENDS DADA PARTNERSHIP

Sony Music Entertainment is withdrawing from the Dada Entertainment mobile music joint venture so it can take an equity stake in the company’s parent, Dada S.p.A. The move allows Sony to invest in all of Dada’s mobile music operations internationally, under the brand Dada.net, not just the U.S.-focused Dada Entertainment.

## HOT RINGMASTERS™ JUL 11 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	10	#1 BIRTHDAY SEX	JEREMIH
2	2	14	BOOM BOOM POW	THE BLACK EYED PEAS
3	-	5	THRILLER	MICHAEL JACKSON
4	-	1	BILLIE JEAN	MICHAEL JACKSON
5	5	8	WETTER (CALLING YOU DADDY)	TWISTA
6	4	13	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
7	-	1	P.Y.T. (PRETTY YOUNG THING)	MICHAEL JACKSON
8	6	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
9	3	18	DAY 'N' NITE	KID CUDI
10	13	5	BIG GREEN TRACTOR	JASON ALDEAN
11	-	1	BEAT IT	MICHAEL JACKSON
12	10	4	EGO	BEYONCE
13	7	23	BLAME IT	JAMIE FOXX FEATURING T-PAIN
14	18	6	YOU'RE A JERK	NEW BOYZ
15	-	1	YOU ARE NOT ALONE	MICHAEL JACKSON
16	15	13	WHATEVER IT IS	ZAC BROWN BAND
17	11	11	DON'T TRUST ME	3OH!3
18	29	2	I GOTTA FEELING	THE BLACK EYED PEAS
19	-	1	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
20	22	6	TRUST	KEYSHIA COLE DUET WITH MONICA

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.

## MULTIFORMAT WAKE-UP

The typical clock radio offers a choice of FM and AM stations. Then there’s the Sonoro Elements W. It features an HD radio receiver that pulls in analog and digital radio broadcasts from FM stations. It can also access almost any Internet radio outlet, including personalized streaming services like Pandora, and it boasts an iPod/iPhone docking station as well. One curious drawback: It doesn’t include an AM radio receiver, so users can’t wake up to their favorite all-news AM station unless it rebroadcasts online.

Users can connect to the Internet with either an ethernet or Wi-Fi connection. The Sonoro Elements W costs \$500. —AB



biz For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).



HIS MUSIC WILL LIVE FOREVER.



THE ENTIRE SONY MUSIC ENTERTAINMENT FAMILY  
EXTENDS OUR DEEPEST CONDOLENCES TO  
THE FAMILY, FRIENDS AND FANS OF MICHAEL JACKSON.





GLOBAL BY PAUL SEXTON

## DAB HANDS

### U.K. Radio Industry Hails Plan For Digital Switchover

LONDON—The U.K. government's "Digital Britain" report may have brought a lukewarm response from the music industry (billboard.biz, June 16), but the radio sector has welcomed its vision of the medium's digital future.

The report pledges to upgrade all U.K. radio broadcasts from analog to digital by 2015 and to work with car manufacturers to ensure that all new vehicles are fitted with digital radios as standard equipment by the end of 2013.

Following the recent struggles of digital audio broadcasting to gain traction in the United Kingdom (Billboard, Nov. 8, 2008), many industry observers see these resolutions as the new start that the technology has needed.

"This is one of the first times you've had a completely united radio industry," says Tony Moretta, chief executive of the Digital Radio Development Bureau, which markets and promotes DAB to consumers. "The BBC and commercial radio have all said, 'We need to move to digital.'"

U.K. TV broadcasters are already scheduled to switch off their analog signal in 2012. The "Digital Britain" report paves the way for a similar analog-to-digital transition for radio that'll be implemented on a date to be announced at least two years in advance. The migration will take place once digital platforms (including digital TV and Internet broadcasts as well as DAB) account for 50% of all radio listening. The government wants those criteria met by the end of 2013.

"Now the hard work starts," says Andrew Harrison, CEO of RadioCentre, a trade group representing commercial radio companies in the United Kingdom. "We've got to make sure the criteria start to happen. A long process of engagement with the different stakeholders starts from now."

According to the audience measurement group RAJAR, digital radio's all-platform share of total listening was 20.1% in first-quarter 2009, up from 17.8% during the same period last year, while 32.1% of adults claim to own a digital set at home.

In order to hit the 50% target, the industry

needs to move the dial on in-car listening, which currently accounts for 20% of total listening. Digital radio accounts for only 4.2% of in-car listening.

Ford and Vauxhall, which between them manufacture six of the United Kingdom's top 10 best-selling cars, say they welcome the commitment to having DAB as standard in new vehicles. DAB is already standard in Ford models from its Focus range upward, but the car company estimates there are only 50,000 DAB-enabled Fords currently on U.K. roads.

"For the transition to be smooth and acceptable to our customers, there needs to be a far better level of communication in letting people know what stations are available where," says Paul Singleton, manager of car marketing plans at Ford of Britain.

BBC Radio 1 controller Andy Parfitt, who's also responsible for driving the public broadcaster's popular music strategy across all its platforms, acknowledges the in-car target as "ambitious," but he says the BBC is "committed to playing a leading part in any digital migration."

The retailer Car Audio Centre, which operates six U.K. outlets and an online store, estimates that DAB makes up only 1% of its current radio sales, but Singleton remains optimistic.

"The cost [of digital] will come down," he says. "The popularity will go up, there'll be government advertising, and there'll be momentum."

While the BBC operates five digital-only services, including the music networks BBC 6 Music and BBC 1Xtra, commercial broadcasters have been reluctant to follow suit, especially in the middle of an advertising downturn. Total commercial station earnings dropped 19.5% year on year in first-quarter 2009 to £128.6 million (\$212.5 million), according to the Radio Advertising Bureau.

But RadioCentre's Harrison expects that to change now that the digital future is mapped out.

"It'll all come down to content and [if you can] make it compelling enough," he says. "Now we've made the decision that this is the system we're going to back. We just need to get on with it."



**'It'll all come down to content and if you can make it compelling enough.'**

—ANDREW HARRISON, RADIOCENTRE



MORETTA



Helping hand: ALEJANDRO FERNÁNDEZ (in black jacket) at the Jalisco en Vivo show in Guadalajara.

## Outbreak Of Generosity

### Alejandro Fernández Puts On Free Shows To Boost Mexican Tourism Recovery

Mexican superstar **Alejandro Fernández** had planned to close his Viento a Favor tour with a free show in his hometown of Guadalajara in the state of Jalisco.

But the swine flu panic put a wrench in his plans, forcing him to push back scheduled tour dates. Following his May 21 performance at a sold-out Monterrey Arena, Fernández called his manager, **Carlos de la Torre**, with an idea.

"He said, 'Oh, Charlie, this is dire,'" de la Torre recalls. "Let's do two free concerts instead of one—one in Puerto Vallarta, one in Guadalajara—and I'll invite my friends to participate."

De la Torre put in a call to Jalisco's secretary of tourism, **Aurelio López Rocha**, and in two hours he got the OK to begin production of what has become the most ambitious effort to spur tourism in Mexico since the swine flu outbreak.

Fernández placed calls to fellow artists who either had a relationship with him or who had been embraced in Mexico, the top Spanish-language music market outside the United States and a key market for Latin artist development.

All immediately agreed to perform, gratis, for both nights. Jalisco en Vivo (Jalisco Live) evolved into two free mega-shows featuring more than 20 big-name acts at each concert. A June 20 show staged at the foot of Puerto Vallarta's beach featured 12 duets and more than 50 songs and was seen live by an estimated 60,000 people. A second show, held June 28 in Guadalajara, drew an estimated 130,000-150,000 attendees from the city and the surrounding area. The shows weren't conceived for TV, but Televisa has offered to air them as a two-hour special July 18-19.

Although Fernández isn't the first Latin star to stage a concert for a cause, his endeavor is different in that it seeks a specific and immediate result: the return of tourism to Mexico.

"What was happening was devastating," Fernández says. "We wanted to find a way to do something for our country and send a pos-

itive message to the world."

López Rocha says the shows have already had an impact, helping boost hotel occupancy rates, which had tumbled from their levels a year earlier due to the swine flu scare. The Fernández shows also generated massive press coverage, which gave unprecedented publicity to the two cities.

"Those two aspects alone merited the investment," López Rocha says, noting that "tourism needs a specific motivation."

The Jalisco state tourism office covered all production costs, which totaled \$22 million pesos (\$1.8 million). Fernández and his artist friends, including **Gloria Estefan, Luis Fonsi, Enrique Iglesias, Paulina Rubio, David Bisbal**

and **Joan Sebastian**, flew in from different parts of the globe to participate, waiving all fees associated with their performances and the TV special.

Logistically, the shows were finely tuned affairs that involved a production staff of 350 and a support staff of 450, including 180 policemen and 80 private security guards. A crew of about 80 people constructed the 130-ton, 130-foot-long stage. More than 18 LED screens and corresponding speakers were installed throughout city streets to ensure all present could see the show. In Puerto Vallarta, a screen was even placed facing the water for the benefit of the boats anchored in the bay.

Concession stands weren't allowed at each site, to encourage spending at local businesses. To preserve the spirit of the shows, there weren't any sponsors, although Fernández gave away 50,000 T-shirts at each event touting local tourism.

"We realize that the presence of major celebrities is more important than any ad campaign," López Rocha says. "And gathering these two rosters is, simply put, historic."



Latin Notas

LEILA COBO

**biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).



# MICHAEL JACKSON KING OF POP



**18**

**THE KING OF POP  
TOUCHED FANS AROUND  
THE WORLD**

**20**

**JACKSON'S MUSIC PROVES  
AS POPULAR AS EVER—  
ONLINE AND OFF**

**22**

**JACKSON DIDN'T JUST  
RULE POP, HE CHANGED  
THE WAY IT'S SOLD**

**26**

**THE SINGER LEFT BEHIND  
VIDEOS THAT CHANGED  
MTV FOREVER**

**28**

**JACKSON BY NUMBERS:  
HOW HE DOMINATES SALES,  
TV AND EVEN BLOGS**





Remember the time: Michael Jackson's star on the Hollywood Walk of Fame on June 26, the day after his death.

# Never Can Say Goodbye

## SONY AND UNIVERSAL SCRAMBLE TO MEET SURGING DEMAND FOR MICHAEL JACKSON PRODUCT

BY ED CHRISTMAN AND ANTONY BRUNO

In the days following Michael Jackson's June 25 death, fans flocked to record stores and digital music outlets to purchase one last memory. And merchants say they expect the Jackson sales surge to last for weeks—maybe even months.

"With the around-the-clock coverage and questions about his death, this story will keep going, with every development giving it a new bit of life," says Kerry Fly, VP of purchasing and marketing at wholesaler Eurpac.

Jackson's solo album sales in the United States skyrocketed from 10,000 copies in the week before his death to 422,000 in the week ended June 28, according to Nielsen SoundScan. During the same period, U.S. track downloads surged from about 48,000 copies to 2.6 million. The week of his death, the best-selling track was "Thriller" at 167,000 copies, while the top-selling album was "Number Ones" at 108,000.

In the United Kingdom, Jackson held 11 of the top 200 album positions and 43 of the top 200 singles based on sales monitored by the Official Charts Co. for the week ended June 27. Despite the inclusion of only two full days of sales after Jackson's death, "Number Ones" topped the OCC album chart after selling 46,400 physical copies and 10,000 downloads. "Thriller" also reached the albums top 10 at No. 7, with combined physical and digital sales of 14,900.

Among Jackson's best-selling albums in the United States during the week ended June 28, the split between physical and

digital retailers varied sharply, which appeared to relate to the availability of titles at physical retailers. Anticipation of a pending Sony price cut on catalog titles appeared to prompt U.S. retailers to stock popular greatest-hits collections like "Number Ones" instead of studio albums like "Thriller" or less popular compilations like "The Essential Michael Jackson."

Mass merchants like Wal-Mart and Target accounted for 56.3% of sales of the top-selling "Number Ones" album, followed by digital merchants with 31.3% of sales, chains like Trans World and Best Buy 11.1% and others 1.3%, according to SoundScan.

By contrast, digital merchants accounted for 78.5% of sales of the second best-selling title, "The Essential Michael Jackson," while mass merchants accounted for 12.4%, chains 6.6% and others 2.5%. For the third-best-selling album, "Thriller," digital stores accounted for 56.2% of sales, while chains accounted for 21.4%, mass merchants 16.4%, indies 4.4% and others 1.6%.

From the day of Jackson's death until the following Tuesday (June 30), U.S. physical retail accounts had ordered about 3 million of his albums on Sony Music Entertainment, while international orders hovered around 5 million copies, sources say. Although Sony had to scramble to meet demand, it got high marks for getting Jackson product to stores June 29, after most retailers had sold out of the artist's inventory during the weekend.

Universal Music Group, which owns the Motown label, caught

a break when it experienced a smaller run on the Jackson 5 catalog: It had already shipped plenty of product as part of its Motown 50th-anniversary promotions.

"By dumb luck, we weren't completely caught off guard," says Universal Music Group Distribution president/CEO Jim Urie. He notes that the company also shipped the rest of its Jackson 5 inventory and had U.S. orders for 300,000 album copies as of June 30, which will be back-ordered until July 6.

### ALLOCATING LIMITED SUPPLIES

Sony wasn't as lucky. The supply of solo Jackson CDs in the U.S. market was relatively low at the time of his death because 13 of his albums were part of the major's previously announced move to reduce prices on 8,000 catalog titles. The price cuts, which kicked in June 29, lowered the wholesale cost of the standard version of "Thriller" and "Off the Wall" from \$9 and \$7.81, respectively, to \$6.40 and \$5.40.

With the price change imminent, retailers had been waiting to reorder product at the new price. But when Jackson died, those pricing considerations all went out the window.

"On Friday morning, I got out of bed and went straight to my computer to order Jackson product," says Dedry Jones, owner of indie retailer the Music Experience in Chicago. "I didn't care about old price/new price. People aren't asking price on Jackson. They are just buying it."

Faced with massive demand, Sony decided to ration product rather than try to fulfill entire orders placed by accounts, according to retail sources. So the entire account base received enough product to get through June 29, with new shipments arriving the next day. "Sony is rationing Jackson product but they did right by us," says Newbury Comics head of purchasing Carl Mello. "Of course, they didn't ship us what we ordered, but they got us in more than I expected. The rest of our order will come in during the week."

At Alliance Entertainment, senior VP Robert DeFreitas says he's pleased with how Sony responded to the spike in orders. "We are never going to be satisfied with the amount of our product order we got," DeFreitas says. "But in terms of getting us stuff, I can't complain about the timetable. I applaud Sony for that."

Moreover, Sony appears to have taken on the costly option of shipping product to individual stores—on an overnight basis—rather than sending bulk shipments to an account's warehouse. "Anything you ordered, they would bear cost," says an executive at a midsize U.S. chain.

Sony's ability to satisfy its account base is even more impressive considering that Sony DADC, its manufacturing arm, closed its Toronto plant June 26 as part of its plans to move the facility to a new location. That forced its U.S. plants in Terre Haute, Ind., and Pittman, N.J., to pick up the slack.

Sony DADC handles Universal's CD manufacturing, leaving some accounts to wonder if the division was favoring orders for Sony's solo Jackson recordings at the expense of Universal's Jackson 5 product. But Universal's Urie says that Sony DADC is doing right by his company. The reason why it will take a week for the Jackson 5 product to reach stores is because of the time needed to print the artwork, he says.

### DIGITAL SALES SURGE

Meanwhile, Jackson's catalog did brisk business at digital retailers, which don't have to worry about supply and already enjoy lower wholesale pricing than brick-and-mortar stores. Digital vendors were also helped by the fact that many physical retailers sold out of Jackson albums during the weekend.

In the week before his death, 64 key Jackson tracks sold a com-



'My best memory of Michael is like my best memories with Frank Sinatra and Ray Charles. We not only worked together, we played together. Michael would come over to my house with snakes and Bubbles. We had a lot of fun, good and bad times, rough times. That's just life. And we also had some good creative times. God was good to us. My little baby brother is gone and my soul is attached to his. I'm having a hard time processing the reality of it.'

—QUINCY JONES



# KING OF POP

bined 30,000 copies at iTunes, the dominant U.S. digital vendor and the largest overall music retailer, according to sources. During the week ended June 28, sales of those same 64 tracks skyrocketed 60-fold to reach 1.8 million copies at iTunes, the sources say. Similarly, iTunes sales of 16 Jackson solo albums and compilations went from slightly more than 1,000 copies in the week before his death to 225,000 copies for the week ending June 28, sources say.

Sales at iTunes surged immediately. On June 26, Jackson commanded the top seven slots on iTunes' best-selling albums list. "The Essential Michael Jackson" (\$16.99) ruled at No. 1, followed by "Thriller" (\$9.99), "Number Ones" (\$9.99), "Off the Wall" (\$9.99), the 25th-anniversary reissue of "Thriller" (\$13.99), "Bad" (\$9.99) and the digital boxed set "Michael Jackson: The Ultimate Collection" (\$34.99).

In total, Jackson albums took 10 of the top 15 best-selling album slots and 21 of the top 100 on the day after his death. His singles represented 13 of the top 25 songs sold on the same day, with "Man in the Mirror" (99 cents), "Thriller" (\$1.29), "The Way You Make Me Feel" (99 cents), "Don't Stop 'Til You Get Enough" (\$1.29) and "Smooth Criminal" (99 cents) all making the top 10.

By June 30, those totals began to slip. His top album ranking fell to six of the top 15 and 16 of the top 100, but he held onto the top two spots with "The Essential Michael Jackson" and "Number Ones," respectively. Singles, however, fared better, with 11 staying in the top 25, including the No. 2 spot with "Man in the Mirror."

Jackson's sales also jumped at Amazon's MP3 store. The day after his death, he was the No. 1 artist of the day and had 13 of the top 25 songs sold and 11 of the top 25 digital albums. On June 30, Jackson's singles share increased to 15 of the top 25 songs, while album sales fell to seven of the top 25 titles. Amazon posted a tribute to Jackson on its home page during the entire time.

At Verizon Wireless, the largest mobile operator in the United States, Jackson's songs took five of the top 10 downloaded songs through the weekend, with "Wanna Be Startin' Somethin'," "Thriller," "Beat It" and "Billie Jean" holding down the top four spots, respectively. "P.Y.T. (Pretty Young Thing)" and "You Are Not Alone" were the top two ringback tones sold during the same time, and five of the top 20 ringtone sales were Jackson tracks, including two in the top 10: "Thriller" and "The Way You Make Me Feel."

Meanwhile, daily search volume for Jackson's music at peer-to-peer file-sharing networks jumped nine times above the level seen the day before his death (June 24), according to the P2P measurement firm BigChampagne.

But downloads and P2P traffic don't tell the full digital story. Virtually every major digital music service reported unprecedented spikes in volume and activity surrounding Jackson's music as fans flocked online to pay their respects.

On YouTube, Jackson's music videos generated heavy traffic. "Beat It" was viewed nearly 1 million times from 10 p.m. June 25 to noon the next day. "Don't Stop 'Til You Get Enough" registered 800,000 views in the same time frame, followed by "Billie Jean" with 750,000 and "Thriller" with slightly more than 700,000.

The online streaming music service Pandora says registered users created more than 500,000 custom radio stations featuring Jackson songs June 25-27. Microsoft offered a free copy of the "Thriller" video to all Xbox 360 users, resulting in 50,000 downloads during the two days after his death. The Internet radio tracking firm Ando Media says Jackson songs represented 5% of all radio plays from more than 5,600 U.S. webcasters, six times more than the second-most-popular artist Taylor Swift.

## LIKE LENNON, BUT BIGGER

The Music Experience's Jones says he thinks heightened interest in Jackson's catalog will last for the rest of the year. "Christ-

mas," he says, "is going to be about Michael Jackson."

Others aren't convinced that the sales gains will be sustained through the end of the year but agree that they'll last a while. "Usually when an artist dies, the sales surge is over within two weeks, but for John Lennon and Elvis Presley sales went on for a while," says the head of purchasing at a large music account. "I would put Jackson as bigger than Lennon."

Sue Bryan, the head of the music and video department at J&R Music in New York, also sees parallels with customer reaction to Lennon's murder in 1980. "The night it happened, we had a customer crying in the store," Bryan recalls. "It's a very emotional thing for a lot of people."

Newbury Comics' Mello says demand has been strong for all

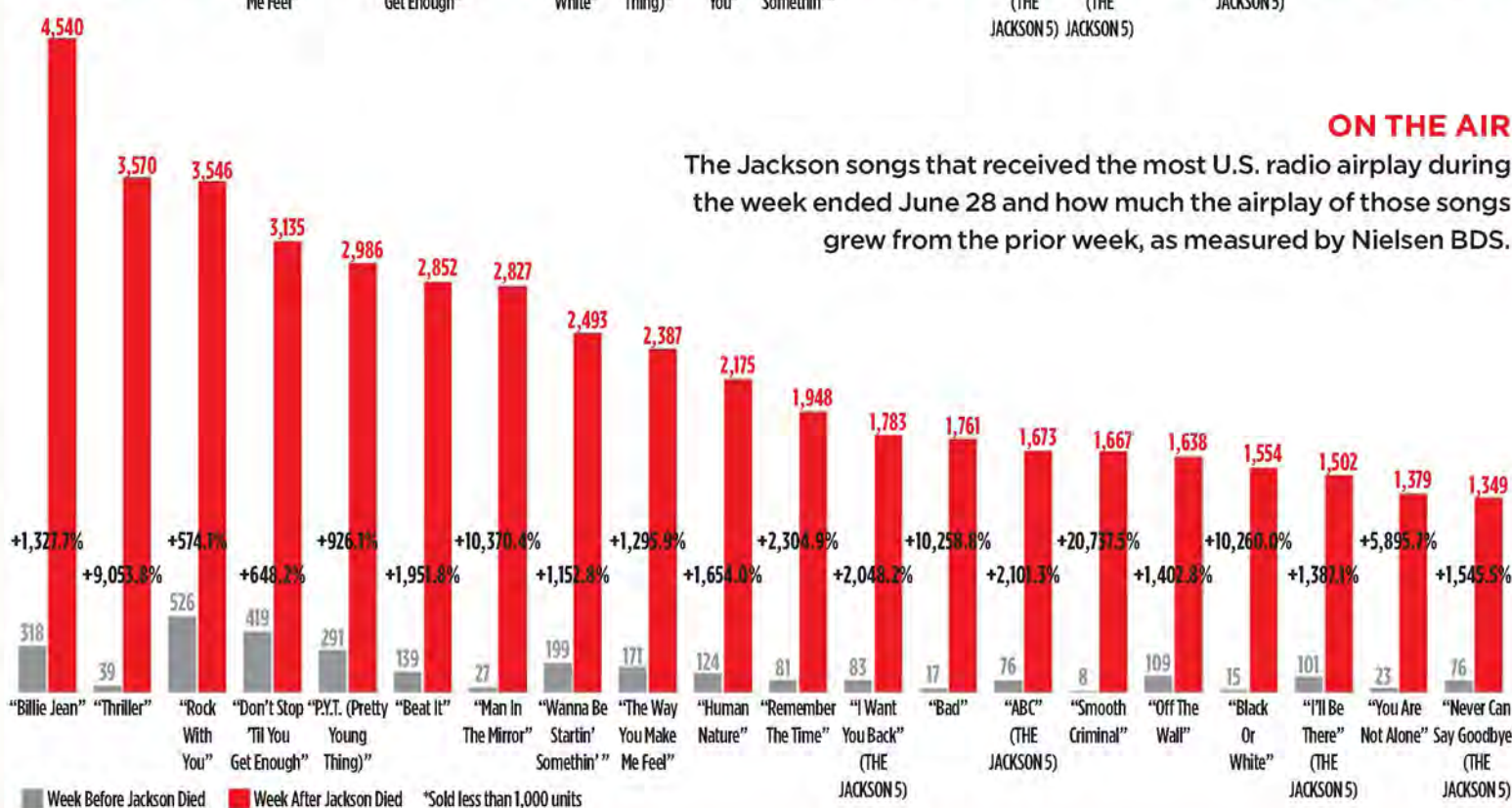
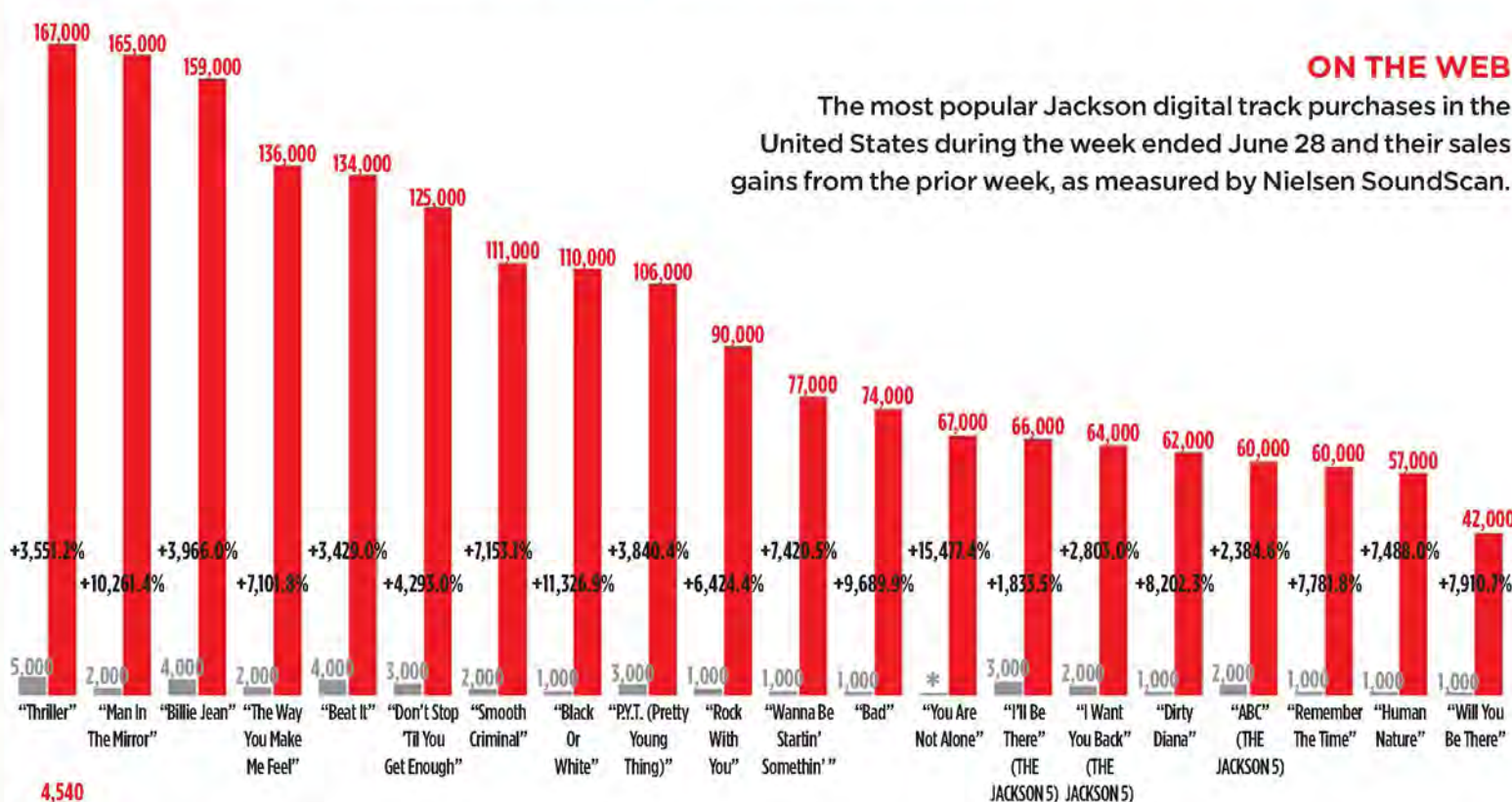
manner of Jackson product. "We cleared out some Jackson stuff that we thought we would never sell, like his old videos," Mello says. "Look at what's going on at eBay. Regular versions of Jackson's albums are going for \$50 and \$60, and these are titles that you couldn't have sold the day before his death for \$3."

Amid all the ensuing hoopla, accounts tried to put Jackson's death in perspective. "Who else could die today and have this kind of impact in music?" one retail executive asks. "Dylan? I don't think so. Madonna, Sting or Bono would have some impact but not like this. Maybe Paul McCartney could have as much impact, but after that, if you think about it, who is left?"

Additional reporting by Jen Wilson in London.

## SOUNDS OF SOLACE

Interest in Michael Jackson's music surged following his June 25 death, as casual and die-hard fans alike turned to his most famous recordings out of grief, nostalgia or a desire to enjoy a classic tune. Digital track downloads and radio airplay provide a glimpse of which songs people were listening to. Both are tracked below.



'Michael redefined what it means to be a superstar. His influence on music and popular culture cannot be overstated, and the breadth and diversity of his fan base is unparalleled. As his label home for so many years, it always has been Sony Music's great honor and privilege to help Michael share his music with the world.'

—ROLF SCHMIDT-HOLTZ, CEO, SONY MUSIC ENTERTAINMENT



'He should be remembered for the music, not the business.'

—ROB STRINGER, CHAIRMAN, COLUMBIA EPIC LABEL GROUP



Curtain call: MICHAEL JACKSON'S last rehearsal, June 23 at Los Angeles' Staples Center; inset: Jackson with AEG Live CEO RANDY PHILLIPS.



# Promoter's Show Must Go On

**AEG SAYS IT CAN RECOUP THE COSTS OF MICHAEL JACKSON'S O2 SHOWS—BUT QUESTIONS ABOUT INSURANCE LOOM LARGE**

BY RAY WADDELL

A week after Michael Jackson's death, organizers of what would have been a 50-show run at the O2 Arena in London have made significant strides straightening out what one touring executive called "the biggest mess in the history of our business."

Jackson's legal and financial affairs will be sorted out during the course of months, if not years. But AEG Live, the promoter of his London shows, isn't waiting to try to recoup its estimated \$30 million-\$50 million investment in what would have been the highest-grossing arena engagement.

AEG Live CEO Randy Phillips says the company is in better shape than many believe. Besides a claim on nonappearance insurance, if there is one, AEG owns video and audio footage of Jackson's rehearsals, according to its contract with the singer. "People have speculated that this is going to bankrupt our company," he says. "The truth is it isn't."

More than \$85 million worth of tickets had been sold for the O2, which is operated by AEG Live parent AEG. Production costs ran between \$23 million and \$25 million, according to AEG, although other industry sources say the cost was closer to \$30 million. And some have estimated that Jackson's advance on the shows could have been as high as \$10 million-\$20 million.

But Phillips says part of Jackson's advance came in the form of AEG agreeing to pay some of his obligations, as well as his housing costs in London. Such expenses are "100% recoupable" if in-

surance pays off, Phillips says.

"We had insurance in place to cover the majority of our hard costs but not lost profits," Phillips says. "There is a lot of litigation going on in terms of negotiations with vendors. I would say the number [in hard costs] is somewhere probably between \$20 million [and] \$25 million. It was done out of insurance brokerage Robertson Taylor, and I'm sure since it was Lloyds it was multiple carriers."

But AEG stands to lose a substantial part of its investment if its insurance policy won't come into play—and that could depend on the cause of Jackson's death. "If it was a pre-existing condition or drug- or alcohol-related, a normal cancellation policy would not cover that even if he had passed a medical exam," an insurance industry source says. The Los Angeles County coroner's office said that determining the cause of death will require further tests that will take six to eight weeks.

Phillips says talk that Jackson never had a physical, as AEG said he did, is incorrect. "He absolutely, 100% had a close to five-hour physical," he says. "The carriers flew in a doctor of their choice from New York and he did an extensive battery of tests. We were obviously never privy to the actual medical reports, because this was confidential medical information between the doctor and the patient. However, we were told that he passed with flying colors."

Had Jackson performed these shows, AEG would have made significant revenue on food and beverage



sales, a percentage of merchandise sales that could have totaled up to \$15 million and the rental fee that AEG Live would account for to its corporate parent. Phillips declines to release terms of the deal with Jackson, but he says it was better for AEG than the 95%-5% split most superstars receive.

Phillips says AEG can still generate revenue from its audio and video footage of the rehearsals, which it owns under its contract with Jackson. "We own the intellectual property," he says. "It is our responsibility and fiduciary duty to the estate to monetize as much of these assets as we can under the original contract, because the majority of the profit would go to the estate."

AEG is also under pressure to book the O2 for some of Jackson's dates. That's "the toughest hit," Phillips says. "We'll fill in the 2010 dates because the arena's in such demand. The truth is, July and August are the slowest months of the year in Europe, so maybe 10 of those 27 dates would have been filled anyway."

But those losses "probably [are] minuscule in comparison to the value of the intellectual property we own," Phillips says. Arrangements for a release will be made after an executor for Jackson's estate emerges.

Phillips calls the video "some of the most compelling footage in the 21st century, because you're talking about a star whose light shined brighter than anything else in the universe when it comes to music."

The footage includes the Tuesday and Wednesday night rehearsals from the week of Jackson's death. "On Tuesday night he performed and gave me goose bumps," Phillips says. "It made me realize, jaded entertainment executive that I am, why I do this in the first place. I was asked if I would do this again and the answer is, 'Hell yes.' How many times in one's career are you able to touch greatness?"

Rumors are circulating that AEG could further mitigate its losses by creating a tribute show that uses Jackson's elaborate stage production, and Phillips says AEG is already receiving calls from interested artists. "We have the most breathtaking production ever created for an arena, and it's all Michael Jackson's vision as directed and executed by Kenny Ortega," he says. "It would be some closure for fans who have nowhere to really express their emotion and are looking for a place."

The \$85 million reportedly in the bank from ticket sales of more than 750,000 will go back to the public in the biggest refund program the concert business has ever seen. The large number of tickets on the resale market, through official and unofficial channels, make the process particularly complex, and perhaps expensive.

On July 1, fans who purchased tickets were directed to MichaelJacksonLive.com for information about how to receive refunds. They'll be processed by authorized ticketing agencies, including primary ticketing company Ticketmaster, U.K. reseller Viagogo and authorized O2 reseller Seatwave. In lieu of a refund, fans can receive souvenir tickets designed by Jackson and printed with a lenticular process that gives them a 3-D look.

Phillips says his next move "is to try to get the images out of my mind of that Thursday I spent at the hospital when Michael died, and telling his kids and his mom. A little healing first. But we have a bunch of tours next year and our business will go on." ■■■



**'Michael Jackson was the first black artist to be featured on MTV and from that moment on, he changed the way the world viewed African Americans. This paved the way for so many others, and not just in music. Before there was Tiger Woods, Michael Jordan or Barack Obama, there was Michael Jackson. His genius defied all boundaries.'**

**—MARTIN BANDIER, CHAIRMAN/CEO, SONY/ATV MUSIC PUBLISHING**





Fab twosome: PAUL McCARTNEY and MICHAEL JACKSON in 1982.

## Beatles For Sale?

**SPECULATION IS RIFE OVER THE FUTURE OF JACKSON'S STAKE IN SONY/ATV**

BY ED CHRISTMAN

Could Michael Jackson's death clear the way for Sony Corp. to buy his 50% share of Sony/ATV Music Publishing?

The issue has drawn close scrutiny in the music industry because of the storied copyrights under Sony/ATV's control, including the Beatles' Northern Songs catalog, as well as works by Bob Dylan, Leonard Cohen, Hank Williams and Jerry Leiber & Mike Stoller, and songs by contemporary acts like John Mayer, Fall Out Boy and KT Tunstall.

Jackson purchased the Beatles catalog through his acquisition of ATV in 1985 for \$47.5 million, later merging ATV with Sony's publishing arm in 1995 to form Sony/ATV.

A joint venture like Sony/ATV would typically include a

trigger clause that would specify whether a joint-venture partner has the right to acquire the rest of the company in the event of the death of the other partner, according to a mergers and acquisitions specialist familiar with such deals. "Or," he says, "it could trigger a sale to a third party."

Sony sources say its Sony/ATV publishing unit carries a \$1.5 billion-\$2 billion valuation.

While Jackson owned 50% of Sony/ATV, he wasn't involved in the company's day-to-day operations. In fact, Sony/ATV chairman/CEO Martin Bandier could even make acquisitions without consulting him, although really large purchases required Jackson's approval, according to a source familiar with the situation.

In April 2006, Bloomberg reported that Jackson agreed to a debt refinancing deal with Sony Corp. under which he gave the electronics giant the option to buy half of his 50% stake in Sony/ATV, allowing him to refinance about \$300 million in loans. Sony/ATV declined to comment for this story.

Jackson's other primary publishing asset is his own song catalog Mijac Music, which is administered by Warner/Chappell Music. BMI, which collects performance royalties for his compositions, says Jackson has been the performance rights organization's top-earning artist internationally for the last three years. Within the United States, Jackson has long been one of BMI's top 100 earners.

When Jackson's songs come on the radio, "his life passes in front of us, as do our own lives," BMI president/CEO Del Bryant says. "Any of the times I was with Jackson, he was one charming, gentle, sweet and wonderful spirit." ...

## Good As New

At the time of Michael Jackson's death, it was well-known that he was preparing for a 50-show concert series at London's O2 Arena.

What was less well-known—and what many are now speculating about—was what kind of recordings Jackson had done for the last few years. Billboard has learned that the singer was working on two albums at the time of his death: one in the pop vein that made him famous and another that would consist of an instrumental classical composition. And while some believe the star wanted to recapture his '80s glory days—or escape financial trouble—those who worked with him recently say he was motivated by his fans and his children.

Jackson was working on the pop album with songwriter Claude Kelly and Akon, who says that Jackson was motivated by the ticket sales for his performances. "He said, 'My fans are still there. They still love me. They're alive,'" Akon says. "His kids are like his first priority, and they had never seen him perform live. He was trying to create the most incredible show for his kids."

Kelly, who wrote "Hold My Hand," the Akon-produced Jackson track that leaked last year, says Jackson never lost his passion. "He was the King of Pop, the biggest to ever do it, and the one thing you never lose—whether known by the whole world or just 10 people—is your love for music," Kelly says. "That never goes away, and it never went away for him amidst his troubles."

Composer David Michael Frank had worked with Jackson on a 1989 TV tribute to Sammy Davis Jr. and received a call from

## RECENT COLLABORATORS REVEAL DETAILS OF THE TWO ALBUMS MICHAEL JACKSON WAS WORKING ON

BY MARIEL CONCEPCION

the star's assistant two months ago about collaborating again. Jackson invited Frank to his home in Los Angeles' Holmby Hills, told him he was working on an instrumental album of classical music and asked for help with orchestration.

"He had two demos of two pieces he'd written, but they weren't complete," says Frank, who adds that he was impressed with Jackson's knowledge of classical music. "For one of them, he had a whole section of it done in his head. He had not recorded it. He hummed it to me as I sat at the keyboard in his pool house and we figured out the chords—I guess this recording I made is the only copy that exists of this music."

A few weeks ago, Jackson called to see how Frank was progressing on the orchestrations. "He mentioned more instrumental music of his he wanted to record, including one jazz piece," Frank says. "I hope one day his family will decide to record this music as a tribute and show the world the depth of his artistry."

Although questions arose about Jackson's health, and the impact it had on his dancing and singing, those who collaborated with Jackson say his voice was in fine form, despite his frail appearance.

Greg Phillinganes, a keyboardist who collaborated with Jackson as musical director of the "Bad" tour and appeared on several of his albums, says Jackson sounded as good as he ever did. "He still had a good voice and never had a problem singing,"

says Phillinganes, who last spoke to Jackson in March. "There were questions about him being able to pull off the tour on the choreography side, but sources working with him told me he was dancing all the time, every day, and was very focused, excited and committed to making this tour the best it could be."

Akon last spoke to Jackson three months prior to his death. "He would always tell me to eat right and ask me if I was exercising and drinking water," he says. "He'd always stress you had to take care of yourself before you can go off and do anything else."

Frank agrees. "He seemed totally healthy, not frail, and gave me a firm handshake when we met. He seemed in good health, had a good voice and was in good spirits," he says. "He was very skinny, but from what I knew, he was always thin. He was also taller than I pictured, but he might have been wearing some platform shoes. And he was impeccably dressed."

Much has been made of Jackson's intense rehearsal schedule, but Phillinganes says that Jackson lived up to his reputation as a perfectionist. "It was the biggest comeback of his career, arguably the biggest comeback in pop music—even bigger than Elvis," he says. "So obviously he'd want to do the best he could. He never did anything half-assed, which is what originally got him to the stature he had." ...



**'The happy accident of his career running parallel to the birth of MTV and the music video gave the world a chance to see as well as hear his genius. He was the most exciting dancer I've ever watched. Kelly and Astaire's equal. The world's a better place for his having lived in it.'**

**—PAUL WILLIAMS, CHAIRMAN, ASCAP**



# We Are The World

**MICHAEL JACKSON WENT FROM BEING GARY, IND.'S MOST TALENTED KID TO ONE OF THE MOST RECOGNIZABLE HUMAN BEINGS ON THE PLANET. AND WHILE HIS WORLDWIDE ALBUM SALES WERE ASTOUNDING, THAT WASN'T THE SOLE REASON FOR HIS FAME. HIS ASCENDANCY WENT FAR BEYOND THE CASH REGISTER—HE INSPIRED DANCE MOVES, DICTATED FASHION TRENDS AND RAISED AWARENESS FOR SOCIAL CAUSES AROUND THE GLOBE.**



**'With Michael, it became apparent that you could have worldwide hits immediately. Hits used to take a while to cross borders. Michael unified the hit world; it was spontaneous and immediate. Also, he let our music industry know what "big" was. He became a mark that everyone wanted to shoot for.'**

**—DEL BRYANT, PRESIDENT/CEO, BMI**

## BRAZIL

Less than a day after Michael Jackson's death, the mayor of Rio de Janeiro, Brazil, announced that the city would erect a statue of the singer in Dona Marta, a favela that was once notorious for drug dealing and is now a model for social development. The change was spurred partly by Jackson's 1996 visit to film the video for "They Don't Care About Us."

Jackson shot two videos for "They Don't Care About Us," the fourth single from "HIStory: Past, Present and Future, Book I": one in a prison and another in Dona Marta and Salvador da Bahia, a colonial Brazilian city known for its Afro-Brazilian culture and music.

When Jackson came to Brazil to shoot the video, directed by Spike Lee, Rio's local government became concerned that the singer would show the world an unflattering picture of poverty. At the time, Brazilians, like people the world over, saw Jackson as an idol. He'd been to the country twice before, once with the Jackson 5 in the '70s and again in 1993, when he played two concerts in São Paulo to 100,000 people each night.

At the time, the concert promoter Dodi Sirena recalls a "sensitive" artist who asked for an amusement park to be reserved for his use, then invited children from the poorest public schools. "He displayed great concern for everything in the country, with poverty, with street children," Sirena says.

In that context, Jackson's choice of locale for his video made sense. "The video is about the people no one

cares about," says Claudia Silva, press liaison for Rio's office of tourism.

When Jackson shot the video in Rio, Silva was a journalist for the daily newspaper O Globo, but Lee and his staff had banned journalists from the shoot because Dona Marta drug dealers didn't want the attention. But Silva found a family that let her spend the night at their home and saw the favela residents washing the streets to prepare for Jackson's arrival. "The people were so proud," Silva says. "That was the best thing for me. People got up early to clean the area, they prepared for him, they took out the trash."

Jackson arrived by helicopter but walked the streets of Dona Marta shaking hands and distributing candy. "People were very surprised in the end, because they were expecting an extraterrestrial guy," Silva says. "And he was—it sounds strange to say this—a normal guy."

Jackson shot scenes in Salvador, alongside throngs of people, accompanied by the Afro-Brazilian cultural group Olodum. In the video, he can be seen dancing to the beat of hundreds of Olodum's drummers and with cheering fans who reach out to touch him—and at one point burst through security and push him to the floor.

"This process to make Dona Marta better started with Michael Jackson," Silva says. "Now it's a safe favela. There are no drug dealers anymore, and there's a massive social project. But all the attention started with Michael Jackson." —Leila Cobo

## SOUTH AFRICA

"Growing up as a young black kid in a township, you either dreamed of being a freedom fighter or being Michael Jackson. It was as simple as that."

So recalls the leading South African R&B artist Loyiso Bala, whose five South African Music Awards are a testament to the fact that he chose to follow the King of Pop.

The 29-year-old likens Jackson's impact on his family—which includes his high-profile musician brothers Zwai and Phelo—to that of former President Nelson Mandela.

"The whole family would drop what they were doing and watch, mesmerized whenever Michael or [Mandela] came on," he says of life in his Kwa-Nobuhle township home, located outside the Eastern Cape town of Uitenhage.

Lupi Ngcayisa, a DJ on Metro FM, South Africa's biggest national urban commercial station, says Jackson's "rich lyrics changed the complexion of black radio."

"He forced black families to debate issues surrounding individualism and race, so his cultural impact here extended beyond simply the music," he says.

That impact was most visible in 1997 when the HIStory tour came to the country for a five-date run that ended Oct. 15 at Durban's King's Park Stadium, the performer's final full-scale concert in support of a studio album. The shows are still the largest the country has ever seen, attracting 230,000 people, according to Attie Van Wyk, CEO of the presenting promoter, Cape Town-based Big Concerts.

Equally notable for a country just three years into post-apartheid democracy was the audience mix. "Black and white, young and old, Michael drew a huge crossover audience that we still don't see often at shows," tour publicist Penny Stein says.

Duncan Gibbon, now strategic marketing director at Sony Music Entertainment South Africa, who worked Jackson's catalog as far back as the apartheid era, says Jackson sold more than 2 million albums in South Africa. More importantly, he says Jackson's music was a unifying point for a deeply divided society.

"South African radio was very racially segmented in the years before 1994," he says. "But Michael proved to be the one artist whose music was played on white pop stations and black R&B stations. It doesn't sound like much now, but it was a very potent thing when you think back to how apartheid attempted to keep everything about black and white society separate." —Diane Coetzer



# KING OF POP

## CHINA

After 30 years of vilifying everything American, Beijing re-established diplomatic relations with Washington, D.C., Jan. 1, 1979, the same year Jackson released "Off the Wall." At the time, most of China was still clad in drab blue Mao suits, state-controlled radio was almost devoid of Western pop music and record companies had little distribution. But Jackson's music soon took root—with a vengeance.

Beijing-based musician Kaiser Kuo says that the only time he felt physically threatened during the volatile spring of 1989 was because of Jackson's popularity.

On June 3, 1989—just as pro-democracy students reached what would prove a fatal deadlock with the government in Tiananmen Square—Kuo's heavy rock band Tang Dynasty was playing a show in Jilin Province, unaware it had been billed as "Michael Jackson's backup band." Realizing they'd been scammed, the audience "went nuts and burned down the ticket booth," Kuo says. "Jackson was just that popular."

For many in China, reflecting on Jackson means dredging up memories of that era of dashed hopes. Blogger Hong Huang lived much of her childhood in the '70s and '80s in the United States, where her father was

a Chinese diplomat. "Back then, I thought nobody in China could be listening to Michael Jackson," she says. Yet Hong hosted three evenings of her late-night TV talk show "Straight Talk" about Jackson's death while the Chinese Internet lit up with discussion of his life and music. The top video-sharing Web site Youku.com has dozens of posts of Chinese youths moonwalking to his songs in black loafers, white socks and high-water pants.

Jackson's sales in Asia have been strong despite rampant piracy, according to Adam Tsuei, president of Sony Music Entertainment Greater China. Sony says that since 1994 it has sold about 1.2 million Jackson albums in Hong Kong and Taiwan. Jackson never visited mainland China, but Sony says it has sold about 300,000 albums there since 2002, although censorship has prevented the release of his entire catalog.

There had been unconfirmed reports that AEG Live planned to bring Jackson to China after his sold-out London dates. Instead, Shanghai warehouse manager Jin Hailliang says the 150 regular members of the local Jackson fan club he helps manage will host a party Aug. 29, Jackson's birthday.

"His music is so important because it's about love," he says, "and it makes us feel free to dance."

—Jonathan Landreth

## INDIA

For many people in India—a market where international repertoire accounts for just 5% of physical music sales—Michael Jackson is Western pop.

Alone among Western artists, his popularity isn't confined to English-speaking urban Indians. Among the country's rural youth his celebrity competes with Bollywood stars for one reason: his trademark dance moves.

"Anybody who dances well is compared with Michael Jackson," says Nikhil Gangavane, who founded India's official, 13,000-member Jackson fan club. "The moonwalk made Michael reach from the classes to the masses in India."

The way Bollywood appropriated Jackson's moves and style connected with Indian fans. "Actors, established choreographers, aspiring composers, kids in dance shows—everybody borrowed ideas," says British-born hip-hop star Hard Kaur, now a Bollywood star.

Indian actors, from Javed Jaffrey to Hrithik Roshan, say they were inspired by Jackson's dancing. And the southern Indian movie industry still uses Jacksonesque routines, thanks to the influence of dancers and choreographers like Prabhu Deva, known as "India's Michael Jackson" for his lightning-fast moves.

Jackson's recorded-music sales are also significant. Arjun Sankalia, associate director of Sony Music Entertainment India, says the 25th-anniversary

edition of "Thriller" sold 15,000 copies. The album's initial release sold more than 100,000, according to Suresh Thomas, former branch manager of the southern region for CBS India—a joint venture between India's Tata Group and CBS America. "Bad," which had an inlay card translated into regional languages, sold 200,000. None of the totals include the millions of pirated versions that have been sold.

Jackson proved his popularity on the subcontinent with the one show he performed in India—Nov. 1, 1996, at Mumbai's Andheri Sports Complex. A 70,000-seat sellout, it was organized by Shiv Sena political party leader Raj Thackeray to raise funds to provide jobs for young people in the state of Maharashtra—and boost the party's popularity among young urban voters.

Jackson arrived at Mumbai airport Oct. 30 and was greeted by actress Sonali Bendre, who put the traditional Hindu "tilak" mark on his forehead. A motorcade escorted him to the concert, and he stepped out of the car several times during the journey to wave at the thousands of fans lining the streets between the airport and his hotel lobby.

Fans still remember. "Go to any village, any corner in India and you'll find everyone is familiar with the name Michael Jackson," Kaur says. "There is no musician who can replace MJ."

—Ahir Bhairab Borthakur

## JAPAN

There's big in Japan, and there's Michael Jackson.

Fans ranging from teenagers to 50-somethings—many dressed in Jackson's trademark outfits—staged an impromptu candlelit memorial June 27 in Tokyo's Yoyogi Park. While some showed off dance moves and sang songs, others wept openly and prayed at makeshift altars.

"It's funny," one attendee said. "The gathering at [Harlem's] Apollo Theater was like a celebration of his life, but Japanese people go straight into mourning."

Jackson won over Japan like few Western stars before or since. Famous in the country since the release of "Off the Wall," he became even bigger in 1987, when he started his "Bad" world tour at the Tokyo Dome. He sold out 14 shows, drawing about 450,000 fans and taking in an estimated 5 billion yen (\$52 million). Hundreds of screaming girls greeted his arrival at Tokyo's Narita Airport, which was covered by 1,000 journalists; another 300 covered the arrival of Bubbles, Jackson's chimp, who came on a separate flight.

"No other performer had Michael Jackson's star power in Japan," says Archie Meguro, senior VP of Sony Music Japan International. "He was so loved for his talent, his music, his dance and his gentle soul."

Sony reports career album sales of at least 4.9 million for Jackson in Japan, making him one of the top-selling international artists. "Thriller" alone sold 2.5 million copies. But his impact went beyond sales. His 1987 tour helped reshape J-pop's choreography, as performers tried to appropriate his moves.

The news of his death caused such a stir in Japanese society that three cabinet ministers took the unusual step of commenting on his passing.

Sales of Jackson's catalog have spiked, and six of his albums made SoundScan Japan's Top 200 Albums chart. By the morning of June 27, Tower Records' seven-story flagship store in Shibuya had three displays of his albums and DVDs. Jackson had attended an event there in 1996, presided over by then-Tower Records Japan president Keith Cahoon. "The fan club members who attended were mostly young girls who shrieked 'Michael!' in incredibly loud and high-pitched voices," he recalls, "and Michael replied in a soft voice that was nearly as high."

"Michael is the biggest entertainment influence on the Japanese people after the Beatles," says Ken Ohtake, president of Sony Music Publishing Japan. "He will always remain in the hearts of the Japanese people as an extraordinary and unparalleled artist."

—Rob Schwartz





## Ruling The Charts

### JACKSON DOMINATED THE BILLBOARD CHARTS—AND STILL DOES

BY GARY TRUST AND KEITH CAULFIELD

Michael Jackson and the Billboard Hot 100 were linked almost from the start. The first Hot 100 was dated Aug. 4, 1958, 25 days before Jackson was born.

He dominated the chart throughout his life. Jackson is the male artist with the most Hot 100 No. 1s, with 13. As the charts below show, Jackson didn't fare too badly on the album chart, either. And his music sold well enough after his death for him to have the three best-selling albums in the country last week. Although the Black Eyed Peas' "The E.N.D." returned to No. 1 on the Billboard 200 with 88,000 copies sold, three of Jackson's sets on Top Pop Catalog Albums outsold it.

Top Career Singles and Top Career Albums are exclusive, ranked, historical recaps of Jackson's most suc-

cessful releases on the Hot 100 and the Billboard 200 beginning with his days in the Jackson 5. Top Comprehensive Albums, excerpted here and presented in full at [billboard.biz/charts](http://billboard.biz/charts), measures overall album sales last week.

Jackson started on his way to chart royalty with the debut of "I Want You Back" by the Jackson 5, the only group to send its first four entries to the top of the Hot 100. His last chart-topper, "You Are Not Alone" in 1995, became the first song to enter the Hot 100 at No. 1. "Thriller" became the first album to send seven songs into the top 10 of the Hot 100.

Top Career Albums reflects the phenomenal success of "Thriller." In the 53-year history of the Billboard 200, "Thriller" remains the album by a single artist with the longest run at No. 1: 37 weeks in 1983-84. (Only the "West Side Story" soundtrack reigned longer.)

This week's Top Pop Catalog Albums (see page 40) has Jackson-related titles in its top nine positions. Appropriately, the singer's "Number Ones" leads the pack at No. 1 with 108,000 copies sold—an increase of

2,340% over the previous week. All told, 14 Jackson-related albums grace Top Pop Catalog Albums, including all 11 of his Epic Records releases (see Over the Counter, page 37). Nielsen SoundScan's Top Pop Catalog Albums chart, which launched in 1991, tallies albums that are 18 months old, have fallen below No. 100 on the Billboard 200 and don't have a current radio single. Catalog albums are ineligible to appear on the Billboard 200, though they can chart on the Top Comprehensive Albums list, which Jackson also dominates.

## COMPREHENSIVE ALBUMS LAST WEEK

TW	LW	Artist	Title	TW Sales	% Gain
1	148	MICHAEL JACKSON	"Number Ones"	108,000	+2,345.1%
2	Re-Entry	MICHAEL JACKSON	"The Essential Michael Jackson"	102,000	+5,036.0%
3	Re-Entry	MICHAEL JACKSON	"Thriller"	101,000	+36,362.1%
4	2	THE BLACK EYED PEAS	"The E.N.D."	88,000	
5	1	JONAS BROTHERS	"Lines, Vines And Trying Times"	68,000	
6	New	REGINA SPEKTOR	"Far"	50,000	
7	3	DAVE MATTHEWS BAND	"Big Whiskey And The GrooGrux King"	47,000	
8	4	EMINEM	"Relapse"	47,000	
9	New	DREAM THEATER	"Black Clouds & Silver Linings"	40,000	
10	New	SOUNDTRACK	"Transformers: Revenge Of The Fallen: The Album"	39,000	
11	6	LADY GAGA	"The Fame"	37,000	
12	New	GINUWINE	"A Man's Thoughts"	37,000	
13	8	SOUNDTRACK	"Hannah Montana: The Movie"	34,000	
14	10	TAYLOR SWIFT	"Fearless"	34,000	
15	New	MICHAEL JACKSON	"Off The Wall"	33,000	+45,105.5%
16	New	THE MARS VOLTA	"Octahedron"	30,000	
17	11	KINGS OF LEON	"Only By The Night"	29,000	
18	9	GREEN DAY	"21st Century Breakdown"	26,000	
19	7	CHICKENFOOT	"Chickenfoot"	25,000	
20	12	ZAC BROWN BAND	"The Foundation"	24,000	
21	13	KENNY CHESNEY	"Greatest Hits II"	22,000	
22	16	NICKELBACK	"Dark Horse"	22,000	
23	17	JASON ALDEAN	"Wide Open"	21,000	
24	15	RASCAL FLATTS	"Unstoppable"	18,000	
25	New	JACKSON 5	"The Ultimate Collection"	18,000	+1,508.6%
26	20	DARIUS RUCKER	"Learn To Live"	17,000	
27	New	MICHAEL JACKSON	"Bad"	17,000	+6,895.9%
28	21	SOUNDTRACK	"Twilight"	17,000	
29	23	SHINEDOWN	"The Sound Of Madness"	16,000	
30	5	INCUBUS	"Monuments And Melodies"	16,000	
31	18	AVENTURA	"The Last"	15,000	
32	25	LADY ANTEBELLUM	"Lady Antebellum"	15,000	
33	26	BEYONCÉ	"I Am... Sasha Fierce"	15,000	
34	New	MICHAEL JACKSON	"Dangerous"	14,000	+5,009.5%
35	30	VARIOUS ARTISTS	"NOW 30"	14,000	
36	New	DINOSAUR JR.	"Farm"	14,000	
37	32	PINK	"Funhouse"	13,000	
38	35	THEORY OF A DEADMAN	"Scars & Souvenirs"	12,000	
39	New	MICHAEL JACKSON	"Greatest Hits: HISTORY—Volume 1"	12,000	+5,725.2%
40	44	PETE YORN	"Back & Fourth"	12,000	
41	Re-Entry	MICHAEL JACKSON	"The Ultimate Collection"	11,000	+11,124.5%
42	28	SUGARLAND	"Love On The Inside"	11,000	
43	31	KEITH URBAN	"Defying Gravity"	11,000	
44	36	BEYONCÉ	"Above And Beyoncé: Video Collection & Dance Mixes (EP)"	11,000	
45	34	KERI HILSON	"In A Perfect World..."	10,000	
46	41	JASON MRAZ	"We Sing. We Dance. We Steal Things."	10,000	
47	14	MICHAEL BUBLÉ	"Michael Bublé Meets Madison Square Garden"	10,000	
48	46	TAYLOR SWIFT	"Taylor Swift"	10,000	
49	38	CHRISSETTE MICHELE	"Epiphany"	10,000	
50	24	GEORGE HARRISON	"Let It Roll: Songs By George Harrison"	10,000	

## TOP CAREER ALBUMS

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Thriller"	Michael Jackson	1 (37 weeks)	Dec. 25, 1982	Epic
2	"Bad"	Michael Jackson	1 (6)	Sept. 26, 1987	Epic
3	"Dangerous"	Michael Jackson	1 (4)	Dec. 14, 1991	Epic
4	"HIStory: Past, Present and Future—Book I"	Michael Jackson	1 (2)	July 8, 1995	Epic
5	"Invincible"	Michael Jackson	1	Nov. 17, 2001	Epic
6	"Off The Wall"	Michael Jackson	3	Sept. 1, 1979	Motown
7	"Third Album"	The Jackson 5	4	Sept. 26, 1970	Motown
8	"ABC"	The Jackson 5	4	June 6, 1970	Motown
9	"Victory"	The Jacksons	4	July 21, 1984	Epic
10	"Diana Ross Presents The Jackson 5"	The Jackson 5	5	Jan. 17, 1970	Motown

## TOP CAREER SINGLES

RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Billie Jean"	Michael Jackson	1 (7 weeks)	Jan. 22, 1983	Epic
2	"Black Or White"	Michael Jackson	1 (7)	Nov. 23, 1991	Epic
3	"Say Say Say"	Paul McCartney And Michael Jackson	1 (6)	Oct. 15, 1983	Columbia
4	"I'll Be There"	The Jackson 5	1 (5)	Sept. 19, 1970	Motown
5	"Rock With You"	Michael Jackson	1 (4)	Nov. 3, 1979	Epic
6	"Beat It"	Michael Jackson	1 (3)	Feb. 26, 1983	Epic
7	"Man In The Mirror"	Michael Jackson	1 (2)	Feb. 6, 1988	Epic
8	"Bad"	Michael Jackson	1 (2)	Sept. 19, 1987	Epic
9	"ABC"	The Jackson 5	1 (2)	March 14, 1970	Motown
10	"The Love You Save"	The Jackson 5	1 (2)	May 30, 1970	Motown
11	"Don't Stop 'Til You Get Enough"	Michael Jackson	1	July 28, 1979	Epic
12	"You Are Not Alone"	Michael Jackson	1	Sept. 2, 1995	Epic
13	"I Want You Back"	The Jackson 5	1	Nov. 15, 1969	Motown
14	"The Way You Make Me Feel"	Michael Jackson	1	Nov. 21, 1987	Epic
15	"Ben"	Michael Jackson	1	Aug. 5, 1972	Motown
16	"I Just Can't Stop Loving You"	Michael Jackson With Siedah Garrett	1	Aug. 8, 1987	Epic
17	"Dirty Diana"	Michael Jackson	1	May 7, 1988	Epic
18	"The Girl Is Mine"	Michael Jackson/Paul McCartney	2	Nov. 6, 1982	Epic
19	"Never Can Say Goodbye"	The Jackson 5	2	April 3, 1971	Motown
20	"Dancing Machine"	The Jackson 5	2	March 16, 1974	Motown

Titles on these charts are ordered by peak position on the Billboard Hot 100 and the Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

—Keith Caulfield





HIS GENIUS  
HIS PASSION  
HIS CREATIVITY  
AND HIS BELIEF  
IN MUSIC AND SONGS.

WITH GREAT SADNESS  
SONY/ATV MUSIC PUBLISHING  
HONORS OUR CO-FOUNDER,  
MICHAEL JACKSON

[www.sonyatv.com](http://www.sonyatv.com)







# How 'Thriller' Changed The Music Business

**IN THE EARLY '80s, MICHAEL JACKSON BOOSTED THE MUSIC INDUSTRY AND SET A NEW BENCHMARK FOR BLOCKBUSTERS**

BY GAIL MITCHELL AND MELINDA NEWMAN

In early 1984, when Epic Records executives presented their slate of upcoming releases at the CBS Records convention in Hawaii, they couldn't resist playing up the success they were already having. So between the pitches for new albums, Epic inserted stock footage of semi trucks and a voice-over that thunderously announced, "There goes another load

of Michael Jackson's 'Thriller' albums!"

Trucks weren't really leaving the warehouse every few minutes, but "Thriller" was still shattering expectations more than a year after its Nov. 30, 1982, release. Epic was selling more than 1 million copies per month in the United States alone.

Nearly 27 years after its release, "Thriller" still

stands as the best-selling studio album in the United States, according to the RIAA, which has certified it 28-times platinum. More than 50 million copies have been sold internationally, according to estimates.

But the album's success can't be measured by sales alone. As Jackson moonwalked his way into music history, "Thriller" set a new benchmark for blockbusters that changed how the music business promoted and marketed superstar releases. It also changed MTV, breaking down the cable network's racial barriers and raising the bar for video quality.

From the beginning, Epic intended to live up to its name. The label made "Thriller" the first major release to debut worldwide simultaneously, the first album to be worked for close to two years instead of the usual six or eight months and the first album to spin off seven singles to radio—more than double the normal number.

Along the way, "Thriller" redefined the expecta-



**'I took my sons to Madison Square Garden to see the Jackson 5 perform in the early '70s. It was clear even then that Michael was something special.'**

—ARETHA FRANKLIN



**'[I remember] the 3 a.m. phone calls I'd get from Michael at my home in Montauk [N.Y.]—he didn't know what time it was—with him saying, "Glew, you've got to get me a No. 1 record."'**

—DAVE GLEW,  
FORMER CHAIRMAN, EPIC RECORDS



tions for blockbuster releases. Starting in 1984, Columbia released seven singles from Bruce Springsteen's "Born in the U.S.A.," all of which landed in the top 10 of the Billboard Hot 100. Around the same time, Warner Bros. sent to radio five singles from Prince's "Purple Rain." Mercury found seven singles on Def Leppard's "Hysteria," all of which went to the pop chart. All three albums eventually sold more than 10 million copies each in the United States alone.

Before all that, "Thriller" gave a much-needed boost to the music business, then suffering from its second slump in three years. At the time, Billboard reported that record shipments had declined by 50 million units between 1980 and 1982.

It was a bleak time, and CBS staffers referred to Aug. 13, 1982, as "Black Friday." "We had a major lay-off that day," remembers Epic/Portrait/CBS Associated Labels VP of merchandising Dan Beck. "Half of the marketing department was let go at Epic. It was very upsetting because nothing like that had ever happened before."

Then Jackson changed everything. "There is no question that 'Thriller' was the driving force behind what became the hottest span in Epic's history," Beck says. After that, the label had major hits with Cyndi Lauper, Culture Club and REO Speedwagon. The "Flashdance" soundtrack and the Police's "Synchronicity" also helped lure fans back into stores.

## WRITING ON THE 'WALL'

Jackson made a name for himself in the early '70s as the young frontman of Motown's Jackson 5 and a solo artist. The Jacksons had left Motown in 1975 and released three albums on Epic, the most recent of which, "Destiny," peaked at No. 11 on the Billboard 200 in 1978. But Jackson became a bona fide superstar with his first solo album for Epic, "Off the Wall."

As Jackson recorded that album, which came out in 1979, his team decided to bring it to the broadest audience possible. "Our whole mind-set was that we were making music for the masses and part of the big picture was to get the record company to turn around and market and promote to a mass market," says Ron Weisner, who was co-managing Jackson with Freddy DeMann at the time. "If you were a black artist, you were put in a black music division, and that meant the marketing campaign was an ad in Jet and Ebony. Our attitude was, 'Let the public decide—don't just present it to a black market only.'"

From the moment Epic's pop and R&B promotion teams heard "Don't Stop 'Til You Get Enough," the album's opening track and lead single, they knew they had a major hit on their hands, recalls former West Coast regional urban promotion manager Maurice Warfield. So they took the unprecedented step of promoting singles to R&B and pop radio at the same time.

"It wasn't the usual 'Build up the artist at urban radio first and then go to pop,'" Warfield says. "We knew right off: We're all going to work the records at the same time."

"Don't Stop" debuted July 28, 1979, and became Jackson's first No. 1 R&B and pop single as a solo

artist since his 1972 hit "Ben." That was followed in November by a second No. 1 R&B and pop single, "Rock With You," then the album's title track and "She's Out of My Life."

"'Off the Wall' opened up something at radio that was never closed again," Weisner says. "The wall was down by the time we got to 'Thriller.'"

## 'THRILLER' TIME

When Jackson first suggested working with Quincy Jones on "Off the Wall," Epic executives worried that the producer was too jazzy. But Jackson, who had met Jones when he played the Scarecrow in the movie version of "The Wiz" and Jones produced the soundtrack, persisted. At the time, Jones was struck by Jackson's "profound discipline and focus"; he knew that "he could still be bigger than everyone else was saying."

Jones began laying the foundation for "Thriller" in December 1981, when he took Jackson to Tucson, Ariz., to spend three days recording the Paul McCartney duet "The Girl Is Mine." "Michael and I just wanted to work with Paul, who I'd known for years," Jones remembers.

Work began in earnest in August 1982. Jackson wrote several of the songs: "The Girl Is Mine," "Beat It," "Billie Jean" and "Wanna Be Startin' Somethin'." Among the other writers was former Heatwave keyboardist Rod Temperton, who wrote "Rock With You" on "Off the Wall." He brought them an "amazing" song he had titled "Starlight Love," Jones says, which

eventually became the song "Thriller."

"Then one night we accidentally came upon a demo whose melody, later paired with lyrics by John Bettis, became 'Human Nature,'" Jones says. "After 'Off the Wall,' we were kicking booty and fearless; ready to do anything. It was a very exciting time."

Despite the success of "Off the Wall," Jones says, their working relationship was very much about creativity for creativity's sake. "You don't make records to say how many you're going to sell," he says. "You can't control that. You make something that touches you and will hopefully touch someone else."

All together, Jones and Jackson spent four months reviewing more than 700 demos. Eventually they settled on nine. Then four of those were replaced by "The Lady in My Life," "P.Y.T. (Pretty Young Thing)," "Human Nature" and "Beat It."

One priority was to balance "Thriller" between R&B and pop, disco and rock, funk and ballads. "We thought at one point we were done," recalls Greg Phillinganes, a keyboardist on the "Off the Wall" and "Thriller" albums. "And Quincy was like, 'No, not so fast. We need certain missing elements.' Michael was pretty disappointed but then that's how we got 'Lady' and 'Beat It.'"

At the time, disco still dominated the charts, and Jones and Jackson wanted to transcend it. "Beat It" came about with Eddie Van Halen because we wanted to do a black rock'n'roll song," Jones says. "The



Thriller show: **EDDIE VAN HALEN** joins **MICHAEL JACKSON** on his Victory tour in Dallas' Texas Stadium.



**'His songs, his vocal and dancing performances, his ideas were all on a genius level that nobody had ever created before. His work ethic was incredible. He wanted to give his fans something they had never received before. His deals became legendary in the music industry. And he was simply the best, the top, an icon who comes along once in a lifetime.'**

**—LAMONT DOZIER, SONGWRITER/PRODUCER, MOTOWN RECORDS**

LEFT: DICK ZIMMERMAN/© MJJ PRODUCTIONS/SONY BMG ENTERTAINMENT; DOZIER: STEVE GRANITZ/WIREIMAGE.COM; VAN HALEN AND JACKSON: HARRISON FUNK/ZUMA PRESS



Knack's 'My Sharona' was No. 1 at the time, plus we had to crawl over disco, which was still so big. We wanted to find a way to transcend all that. By God's blessing, we got out of the box."

### WORLDWIDE APPEAL

Jackson and Jones continued tinkering through the fall of 1982, which meant that Epic had to move back the album's release date a number of times. The day before Jones finally turned in "Thriller," after he and Jackson had spent all night working, he realized that there was too much music on each side. "You need big, fat grooves to make it happen on vinyl," he says. "We had 24-27 minutes, which makes the sound smaller. We had to get it down to 19-20 minutes."

So Jones and Jackson pared down the intro to "Billie Jean," removed a verse from "The Lady in My Life" and finished the project. Or so Epic thought. At the very last minute, still unhappy with some aspects of the album's sound, they remixed the entire album over a marathon weekend, says Ron McCarrell, VP of marketing for Epic/Portrait/CBS Associated Labels.

Epic executives were eager to release "Thriller" in time for Christmas 1982. As Jones and Jackson fiddled, they decided to wait until January 1983. Then the label's hand was forced when the album leaked to radio and stations began playing multiple cuts.

"We knew we had a huge seller on our hands because 'Off the Wall' had sold 6 or 7 million copies and we wanted to handle it carefully," McCarrell says. But once stations put songs in heavy rotation, Epic senior VP/GM Don Dempsey decided to rush-release it on Nov. 30, 1982.

Dempsey held a meeting with several department heads, including international executives. Following the global success of "Off the Wall," CBS' international offices were clamoring for the company to give "Thriller" a simultaneous worldwide launch instead of staggering the release as usual. The traditional way meant "the [exporters] could buy an album at U.S. prices, ship it over [to Europe] and our local offices in those markets would really get hurt badly on an international hit," Beck says. Since the dollar was weak at the time, the album would have been especially easy prey for exporters.

"Imports and exports were an issue before but never to the degree it was with Michael," McCarrell says. "He was the first international superstar on that level."

After making sure that CBS could get manufacturing plants around the world the materials they needed, Epic decided to give "Thriller" a simultaneous worldwide launch. "After 'Thriller,' it became standard practice," Beck says.

"Thriller" entered the Billboard 200 at No. 11 during the week ending Dec. 25, 1982. After 10 weeks on the chart, it knocked Men at Work's "Business as Usual" out of the top spot and stayed at No. 1 for 37 nonconsecutive weeks. The first single, "The Girl Is Mine," reached No. 2 on the Billboard Hot 100, but didn't even hint at the hit Epic had on its hands. Then the fun began.

Epic's head of promotion, Frank Dileo (who grew



In the spotlight: **MICHAEL JACKSON** and **QUINCY JONES** win producer of the year at the 1984 Grammy Awards (top); Jackson at London's Heathrow Airport with manager **FRANK DILEO**.

so close to Jackson during "Thriller" that he later became his manager), decided to release two singles concurrently in order to broaden the album's audience. As the second single, "Billie Jean," climbed the pop chart, Epic released "Beat It," a driving rock track anchored by a searing Eddie Van Halen guitar solo.

"Frank said, 'Let's release another single; we'll blow their minds,'" McCarrell says. It did. During the week of Dec. 18, 1982, "Beat It" was one of Billboard's top three adds at rock radio alongside cuts by Sammy Hagar and Bob Seger. The song peaked at No. 14 on Billboard's nascent rock tracks chart.

Former rock radio consultant Lee Abrams—now chief innovation officer at Tribune Co.—describes the period as "kind of a confusing time" for album-oriented rock. The format was at a crossroads, caught between AOR stalwarts like Led Zeppelin and new groups like the Police and U2.

"AOR had to start thinking more," Abrams says, in order to remain relevant. "A few stations tried 'Beat It' and the reaction was fantastic. It generated

requests and opened a lot of programmers' eyes. AOR was accepting someone not in the traditional club, but the timeless, universal quality of the song couldn't be avoided."

### JACKSON GETS HIS MTV

From the start, Jackson's vision for "Thriller" was to "take it to the next giant level," Weisner says. "It was about how we were going to marry the album with the visual extension."

So it was with high hopes that Weisner walked into the office of a 16-month-old network called MTV with the Steve Barron-directed clip for "Billie Jean." While MTV had played videos by a few black artists, including Garland Jeffries and Joan Armatrading, it had notoriously declined to play the video for Rick James' "Super Freak," leading the R&B singer to brand the channel as racist.

"I remember taking a red-eye to New York and going to MTV [with] a rough cut of 'Billie Jean' and MTV declining the video," Weisner recalls. He walked from there to Epic headquarters. "I sat down with [CBS Records head] Walter Yetnikoff," he says. "We then went to [CBS head] Bill Paley, and he and Walter [told MTV], 'This video is on by the end of the day or [CBS Records] isn't doing business with MTV anymore.' The record company played hardball and that was the day that changed history. That was the video that broke the color barrier."

That's not the version of events remembered by Les Garland, then-senior executive/VP of programming at MTV Networks. " 'Billie Jean' set the standard that day for what excellence in music video stood for," he says. "There was never a question that we were putting it on." The only delay, he says, was that he wanted to show the clip to his boss, Bob Pittman. "There was never a threat from Walter Yetnikoff—it's folklore," he says. "He got more upset because we didn't play Willie Nelson or Barbra Streisand." (Yetnikoff didn't respond to interview requests for this story.)

Either way, "Billie Jean" immediately went into heavy rotation with eight plays per day, catapulting Jackson and MTV to another level of success. And Jackson's triumph broke down the barrier for Prince, Billy Ocean and Eddy Grant.

" 'Billie Jean' opened [the door] to more R&B videos being made and that led us to making more space for a wider variety of music that went beyond this initial AOR format," Garland says.

MTV wasn't the only TV exposure that changed the course of Jackson's career. On May 16, 1983, NBC broadcast "Motown 25: Yesterday, Today, Forever," and Jackson performed an instantly iconic rendition of "Billie Jean" and unveiled his sequined glove and the James Brown-inspired moonwalk. The next day, Fred Astaire called Jackson to congratulate him.

"That was staggering," Weisner recalls. "Everyone forgets that all those Motown giants and legends were on the show. The next day all anyone was talking about was Michael."

By then the demand for "Thriller" was so intense that Weisner says manufacturing plants had slowed



**'He elevated music videos to the stature of Hollywood musicals. "Beat It," "Thriller" and "Black or White" [created] a shared experience that is very much a product of another, less fragmented pop landscape. It's also clear how meticulous he was in the studio, [with] such a detailed palate of lead and backing vocals. He could use a variety of vocal tones and approaches on any given song, some right in your face and others peeking in and out of the mix. The man was simply a genius in the vocal booth.'**

**—NELSON GEORGE, FORMER BILLBOARD R&B COLUMNIST, AUTHOR AND JACKSON BIOGRAPHER**



the pressing of other albums to make more copies of it. But there were never any real shortages, according to McCarrell, or even serious delays.

And that was before the video for "Thriller" itself. Although the videos for "Billie Jean" and "Beat It" increased Jackson's star power, the 14-minute clip for "Thriller" became a pop culture sensation.

Made at a cost of \$1 million—in 1983 dollars—"Thriller" was the first video shot by a film director, John Landis. "We were making most videos for \$30,000-\$40,000," McCarrell says. "I remember falling off my chair when I saw the budget."

Although Jackson had become a fixture on MTV, the network found itself in serious competition from several other networks for the rights to show "Thriller," widely considered the most ambitious music video ever made. MTV ended up paying more than \$1 million for the exclusive rights to air it, the first time it paid a label for a clip. "We owned the Movie Channel at the time and it bought movies exclusively," Garland says. "We used that as the template."

The video first aired Dec. 3, 1983, more than a year after the release of its namesake album. As it turns out, the price was a bargain. MTV created destination time slots for the video, which it aired up to five

times per day. "MTV was running a 1.2 rating for a 24-hour period," Garland says. "We saw spikes into the 10s when we put 'Thriller' on. It was a very smart strategic move, putting MTV over the top in terms of popularity among the target 12-34 demographic. Madison Avenue was starting to get it."

Fascination with the video grew so intense that Epic created an hourlong documentary called "Making Michael Jackson's Thriller," which aired on MTV and was eventually sent to retail. It was the first time such a package had been created around a single video, and "it started a commercial market for videos," says former RIAA CEO/chairman Hilary Rosen, now a CNN commentator and managing director of the Brunswick Group.

Jackson and MTV's fortunes were so intricately linked that Garland, who is now a consultant, says he can't even think about how MTV would have evolved without Jackson. "All I can tell you is the path would have been very different. I don't think it would have been good."

## LUCKY SEVEN

As significant a role as MTV played in the success of "Thriller," Epic also rolled out an unprecedented assault on radio. Before "Thriller," labels only promoted

three or four singles for most albums. "I remember talking it over at marketing meetings, 'Should we put out another one?'" McCarrell says. "We didn't want to put out a single [unless] it could go top 10. As long as the promo guys thought we could, we kept putting them out."

"Dileo would make it perfectly clear," Warfield says. "'Fight and don't take no for an answer. Get this record on the radio.'"

During a 15-month period, Epic released seven of the nine tracks from "Thriller" as singles, and all landed in the top 10. Even more remarkable, between the release of "P.Y.T. (Pretty Young Thing)" and "Thriller," Epic's sister label Columbia put out "Say, Say, Say," a second duet between Jackson and McCartney featured on McCartney's "Pipes of Peace" album that went straight to No. 1 as well.

Ultimately, "Thriller" spent 122 weeks on the Billboard 200, leading Epic to one of its greatest periods of prosperity. Given the decline in album sales, the rise of digital downloads and the lack of an heir apparent to Jackson, it's unlikely another album will ever dominate radio, video or the collective consciousness the way "Thriller" did.

As Garland puts it, "We saw the top of the mountain with 'Thriller.'"

## THE KING OF SODA POP

How Pepsi And Michael Jackson Made Branding History



Commercial appeal: **MICHAEL JACKSON** and his brothers in 1984, shooting a Pepsi commercial. Inset: PepsiCo CEO **ROGER ENRICO** and Jackson.

There were essentially two kinds of people in the '80s: Coke drinkers and Pepsi drinkers. And if you loved Michael Jackson, you had good reason to fall into the latter group.

In November 1983, a year after "Thriller" was released, Jackson (with his brothers) and PepsiCo struck a \$5 million partnership that would shatter the record for a celebrity endorsement deal, link the two entities for a decade and set the bar for every integrated marketing campaign that would follow.

Jackson's managers approached Jay Coleman, founder/CEO of Entertainment Marketing & Commu-

nications International, who would eventually broker all three Jackson-Pepsi deals, with the idea of partnering Jackson with a major brand at a firm asking price. Coleman, who had already orchestrated Jovan fragrances' landmark sponsorship of the Rolling Stones' Tattoo You tour, first proposed the idea to Coca-Cola.

"They gave it serious consideration yet couldn't make that leap of faith," Coleman says. "They saw anything they would do with Michael as a more targeted, ethnic campaign." Coca-Cola offered a \$1 million deal that was rejected and the Jacksons moved on to PepsiCo, where then-

CEO Roger Enrico was looking for a big idea to launch his youth-targeted "New Generation" campaign for the brand. "The goal was to make Pepsi look young and Coke look old, and Michael Jackson was in fact the choice of that generation—he was already the King of Pop, even though he hadn't declared it," Coleman says.

PepsiCo and its ad agency, BBDO, also hesitated at the possible cost, but Coleman's proposal proved too appealing. "I pitched it as a multifaceted marketing campaign with lots of touch points: big-time advertising, tour sponsorship, logos on the cans, displays in the supermarket and PR-

friendly events," Coleman says. When Jackson suggested using his song "Billie Jean" as the jingle (with the rewritten chorus, "You're the Pepsi generation/Guzzle down and taste the thrill of the day/And feel the Pepsi way"), Pepsi was sold.

So pervasive was the first campaign, which ran from 1983 to 1984, that the stories surrounding it have become like fables: the infamous accident that set Jackson's hair on fire and resulted in his rumored first cosmetic surgery, the star's desire to hide his face behind sunglasses for a "less is more" effect, and so on.

But its impact on the music and advertising industries was equally widespread. "It was definitely game-changing," says Brian J. Murphy, executive VP of branded entertainment at TBA Global. "You couldn't separate the tour from the endorsement from the licensing of the music, and then the integration of the music into the Pepsi fabric. If you pulled any one of those pieces apart, it really took away from what the campaign was all about."

Jackson's creative input also was groundbreaking. "Michael was very much involved in the execution of everything, from the choreography

to the location scouting," says Bob Giraldi, who directed Jackson's most iconic Pepsi commercials—from the very first "street scene" spot featuring kids dancing with their idol, to the "Bad" series that amounted to a mini action movie—as well as the "Beat It" music video. "He really knew what worked."

Apart from a short-lived deal with the athletic footwear brand L.A. Gear, other endorsements were scant during the prime of Jackson's career, though he shot a few international TV spots for Suzuki, Sony and Esonic.

Pepsi, meanwhile, had sales of \$7.7 billion in 1984 and an increase in market share while Coca-Cola's dropped, according to financial reports at the time. Pepsi signed a second, \$10 million deal with Jackson in support of his "Bad" album and tour through 1987-88. Where Jackson's initial deal with Pepsi was limited to the United States, this one was global, covering 20-plus countries during the singer's world tour.

The trend of Pepsi signing music stars as spokespeople has continued into the present day, with Lionel Richie, Madonna, Beyoncé and Britney Spears all lending their name to the brand. Corporations of all stripes now align themselves frequently with pop artists, but with music and advertising becoming increasingly fragmented, Jackson's deals with Pepsi will likely remain the industry standard-bearer. Murphy says that 360-degree deals "are very effective, but whether they'll ever become that front-page newsworthy really depends on the level of wattage of the artist. I don't know that we'll see something like this again."

—Monica Herrera



# Video Thrilled The Radio Star

**MICHAEL JACKSON MADE MTV  
—AND CONVINCED EVERYONE TO BUY A VCR**

BY AYALA BEN-YEHUDA



Tap tap revenge:  
MICHAEL JACKSON'S  
'Billie Jean' video.

To get a sense of the power that Michael Jackson had—seven years after “Thriller” changed the entertainment industry—check out a seldom-seen music video for his song “Liberian Girl.” The 1989 video for a mostly forgotten song from “Bad” features Steven Spielberg, John Travolta, Richard Dreyfuss, Danny Glover, Dan Aykroyd, Paula Abdul, Amy Irving, Rosanna Arquette and a levitating David Copperfield, to name only a few of the dozens of celebrities who made cameos in it.

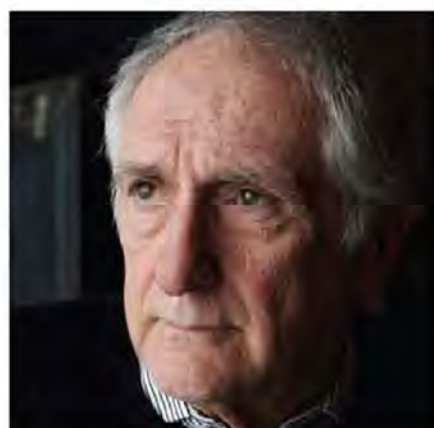
Jackson appears only for a few seconds at the end, as the cameraman who was filming his famous guests milling around all along. That tacked-on punch line had been filmed a week prior to the celebrities’ shoot, says Paul Flattery, who produced the videos for “Liberian Girl,” “Billie Jean,” “Rock With You” and “She’s Out of My Life.” “The thing he wanted to blatantly show is that all these famous people are his friends and will turn up to be in a video with him,” Flattery says. “And that was really the case. I mean, when we went out to invite people in his name, there were very few people who didn’t want to do it.”

It seemed for a while that nobody could say no to a Jackson video—not MTV, which broke its own rock mold to play “Billie Jean,” at his label’s insistence; not network TV, which also premiered Jackson’s videos; and not the people who took the then-unheard-of step of buying the “Thriller” video and its making-of documentary on videocassette—which were packaged together and sold more than 1 million copies, director John Landis told Fangoria magazine in a video interview. That’s an even bigger feat considering that VCRs weren’t omnipresent at the time.

With its length, Vincent Price voice-over, choreography and zombie makeup, “Thriller” was a terror and a delight. Former Epic Records president Dave Glew, who came to the label a year after “Bad” arrived and later became chairman before retiring in 2003, remembers Jackson saying, “‘These are not video[s]; I make short films.’ Every time our marketing guys would say ‘video,’ he would say, ‘No, short films. You tell your team they’re short films.’ The video was almost as important to him as the record. And if it were up to him, he would have made a video of every track on the record.”

Mark Goodman, an early MTV VJ, says that attitude redefined the medium for artists and the nascent music video channel. “It was the ultimate symbiotic relationship—we made him, he made us. He, with the help of CBS Records [the corporate parent of Epic and Columbia], kind of forced us to realize there was a change going on in music.”

Flattery recalls MTV was interested in “Beat It,” given its rock sound and Eddie Van Halen’s participation. But “Billie Jean” was the first video from “Thriller” because it catered to Jackson’s core audience. “I don’t think it was, ‘We don’t want to play this urban artist or this black artist or this dance artist,’” says Harvey Leeds, former VP of promotion at Epic and now owner of the management company Headquarters. “It would be like going to [a rock station] and asking, ‘Will you play this Luther Vandross record?’ There was no denying that they thought it was great, but they were a rock’n’roll channel at the time. It just didn’t fit the format.”



**‘It’s simple: He’s the single most important pop star in American history. America has just lost one of its best artists, like Great Britain lost John Lennon and Spain lost Picasso. I don’t know whether he gets as much credit, but for people whose life is music and film he does. We all know that Michael was “the Man.” He was a boy, but he was the Man.’**

**—BOB GIRALDI, DIRECTOR, ‘BEAT IT’ MUSIC VIDEO AND JACKSON’S PEPSI COMMERCIALS**

Quotes compiled by Ed Christman, Thom Duffy, Gary Graff and Gail Mitchell.



"Thriller" was a different story—greeted, like nearly every Jackson video that came afterward, as an event. The key to Jackson's "event" videos was his drive to showcase something that hadn't been done before, whether it was a 14-minute running time, celebrity cameos or the morphing technology used for "Black or White." There was also creative thinking about where to showcase his videos; Landis told Fangoria that the "Thriller" video was financed by selling it and the making-of documentary to Showtime and MTV for broadcast.

"Making Michael Jackson's Thriller" spent eight weeks at No. 1 on Billboard's Top Video sales chart; "Moonwalker," a collection of long-form videos released in 1989, has been certified eight times platinum by the RIAA.

MTV co-founder John Sykes, now CEO of Playlist.com, says "Billie Jean" and "Thriller" prompted other acts like Madonna and ZZ Top to invest in videos, which at the time created a more immediate effect on album sales. That higher-quality content also increased MTV's cachet with audiences and advertisers. "We were growing nicely during our first couple of years, but Michael Jackson put MTV on the map," Sykes says. "There were very few VCRs out there at the time, and we heard that people set their alarm clocks in the middle of the day to turn on MTV and catch the 'Thriller' video. We would see our ratings for the channel shoot through the roof. Every time we played it, we would see ratings double or triple."

Jackson was perhaps the first and only artist to attract well-known movie directors to work with him: Landis, Martin Scorsese, Spike Lee and John Singleton all directed his videos. "Some artists set up an [ongoing] relationship with a video team, but Michael was more interested in the 'wow' factor," Flattery says.

A more lasting effect may have been on a new generation of movie directors that got their start in music videos—which became more ambitious after "Thriller" ushered in an age of cinematic, high-concept videos with budgets to match. "We saw videos get more sophisticated—more story lines, way more intricate choreography," says Nina Blackwood, an MTV VJ from 1981 to 1986. "You look at those early videos and they were shockingly bad."



Video on demand, clockwise from top left: MICHAEL JACKSON and director FRANCIS FORD COPPOLA during the filming of 'Captain EO'; SLASH and Jackson during MTV's 10th-anniversary show; Jackson and MACAULAY CULKIN (in sunglasses) during filming of the video for 'Black or White,' directed by John Landis.



The irony is that with the decline of the music industry's fortunes, and the rise of viral video, the bar that Jackson raised has dropped. Smaller label budgets and the popularity of online videos have reduced the need for a visual epic; the faster something can

be made to stir up YouTube buzz, the better.

"People have found clever ways to make great videos that don't require tons of money," says Rick Krim, executive VP of music and talent programming for VH1. "I don't know if we'll ever see another 'Thriller.'"

But an appetite still exists for Jackson's videos, even for those too young to remember when the King of Pop was crowned. MTV had its highest-rated Friday in five months the day after Jackson's death; VH1 Classic scored its highest total day ratings on Saturday and its second-highest on Sunday, courtesy of a Jackson video marathon, according to the channel.

The video channels are likely to continue their Jackson-related programming for the time being. MTV will celebrate its 28th anniversary Aug. 1 by airing Jackson videos and footage and performances from its vaults, with celebrities paying tribute to him.

Of "Thriller," the video that changed everything, Leeds recalls, "We got a lot of flack and there was a lot of press about how the video scared little kids. But it was undeniable. It's probably the greatest video ever made."

## Q&A: VAN TOFFLER

Even before he joined MTV in 1986, Van Toffler had an up-close experience of Michael Jackson's business vision as an attorney representing the lenders in Jackson's acquisition of the Beatles catalog. Toffler, now the president of MTV Networks' Music/Films/Logo Group, spoke to Billboard about Jackson's larger impact on music videos. —Ayala Ben-Yehuda

### How did Michael Jackson's videos influence MTV and future videomaking?

He really changed the art form from what I would call "three-minute commercials" to three-minute movies. Regardless of the limitations of the song, whether it was three minutes or five minutes, he could make, in the case of "Thriller," an 11-, 13-minute story. [He] worked with traditional filmmakers like [Martin] Scorsese. When artists and musicians saw what Michael did with music videos, they tried to do the same and improve the art form.

A lot of people like Michael Bay started in music videos. Young filmmakers sort of cut their teeth—

Spike Jonze, Ted Demme—as a result of Michael.

Michael really elevated choreography in videos, so even the way Rihanna and Madonna approach videos were impacted by Michael.

### After that, was MTV more open to different formats? Did it change how you programmed?

Yeah, absolutely. I mean, we were never a traditional network—traditional networks have 30-, 60-minute shows, and we had eight-minute breaks in between. And then Michael completely messed with the format when he started to make 13-minute videos. It opened the door to changing our schedules,

our grids.

Also, just in terms of the genre of music, MTV was predominantly kind of a rock, alternative, hair-metal format. Then when Michael came in he kind of opened MTV up to more rhythmic, R&B and pop.

### Talk about Jackson's 10th-anniversary performance with Slash in 1991.

I think it was really about recognizing 10 years of history with MTV and seminal artists that had a huge impact. Guns N' Roses were kind of taking off and the notion of Michael and Slash together was pretty momentous. I think Michael had been tinkering in the studio with Slash and when we heard

about that, I think our production and music programming people said, "I wonder if he could do that on the show?" It really was a killer performance.

### When you approached him, how much input did he have on the performance?

He definitely had a point of view about how he wanted it to look. I think that where we sometimes differed was he wanted those great cheering glam shots of the audience and we sort of wanted to focus more on him and his moves.

### Are you surprised how much the programming has resonated with a younger audience? Many of those viewers weren't around to hear him in his heyday, yet



### it's delivering good ratings now.

Yeah, a bit. We had the fortune of being involved in the Beatles' "Rock Band," and we see the following and the fanaticism around the Beatles' music from 7-year-olds to 70-year-olds. And I think that holds true for Michael.



# Jackson By Numbers

**THE KING OF POP ALSO RULED THE MEDIA—FROM TV TO BLOG BUZZ—AND HIS VISIBILITY DROVE SALES**

Michael Jackson has always had an influence beyond recorded music. His performance on a Motown special helped make him a superstar, MTV made him an international celebrity, and TV tabloid coverage kept him in the public eye for the last decade.

These days, of course, the attention Jackson gets can be tracked on the Internet. Using data from the Nielsen Co., Billboard tracked how Jackson was discussed online, how that talk drove sales of his albums, what the online audience thinks of him and how that opinion has changed over time.

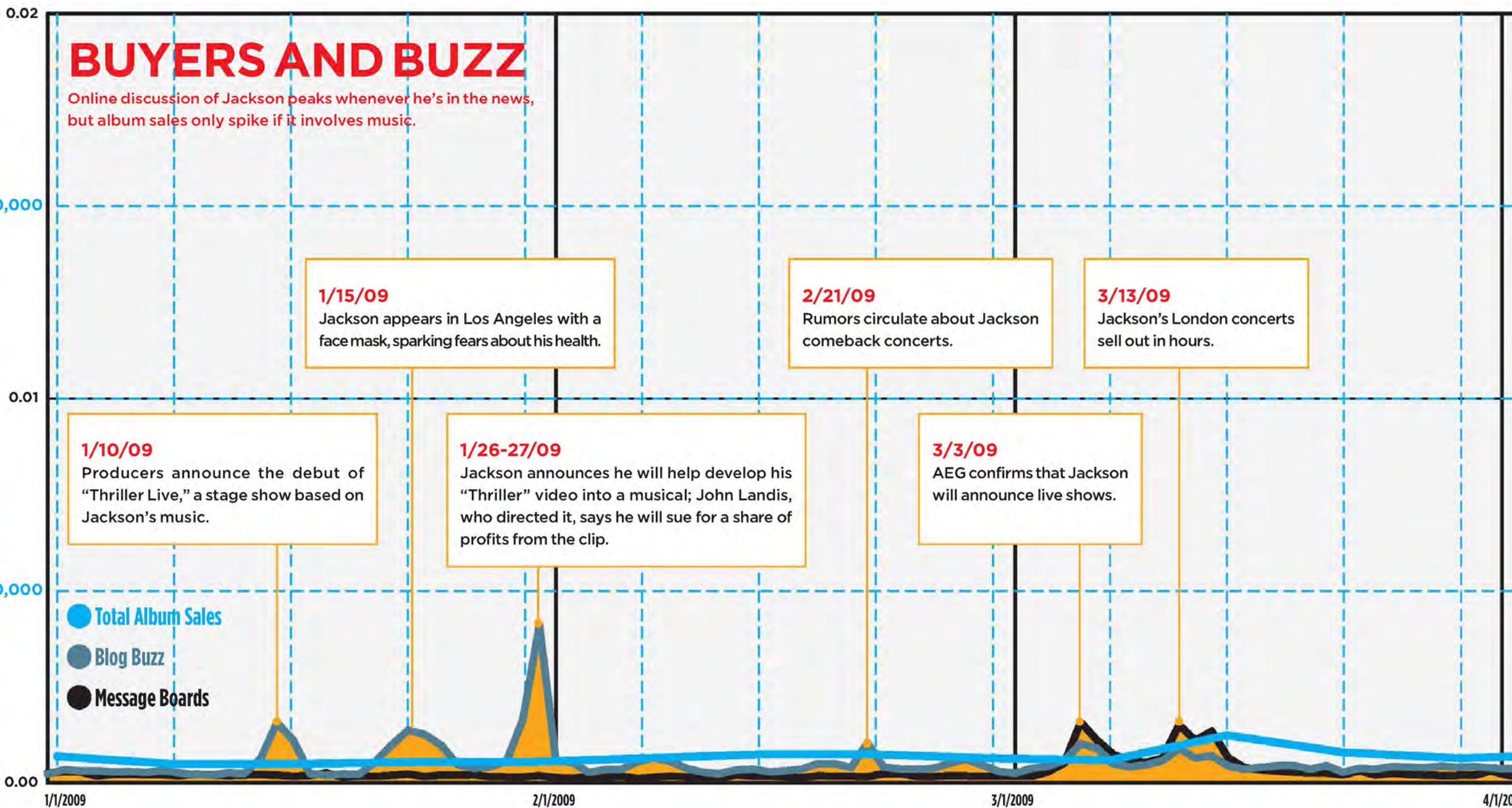
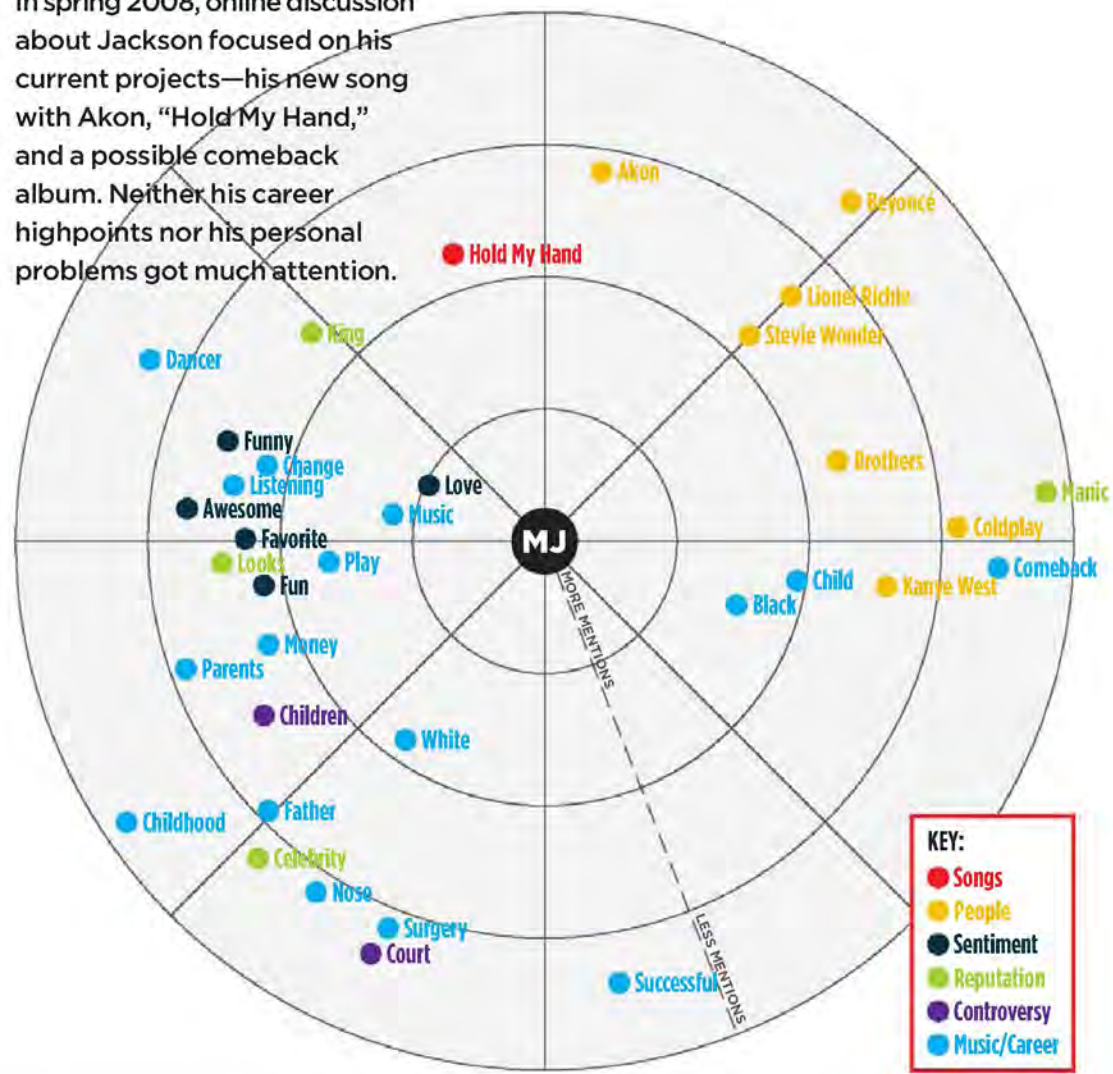
News of Jackson's death dominated the Internet like no event before or since. On June 25, 8% of on-

line discussion centered on his passing. The chart below shows the percentage of Internet discussion devoted to him, plotted against sales. (The inset highlights just how dramatic the increase in interest is.)

Unsurprisingly, opinions of Jackson changed after his passing. At right, Nielsen Brand Association Maps show the terms that showed up most as commenters discussed him: first last year; then before his death; and finally after it. The chart on the bottom right tracks online reactions to him. As one might expect, commenters started to look beyond the controversy that surrounded the man and concentrate on the power of his music.

## A YEAR BEFORE

In spring 2008, online discussion about Jackson focused on his current projects—his new song with Akon, "Hold My Hand," and a possible comeback album. Neither his career highpoints nor his personal problems got much attention.



## TV EYE

TV defined the arc of Jackson's career, from child singer to moonwalking star. Here are some of his most notable appearances, measured by millions of U.S. viewers.

"Super Bowl XXVII," NBC, 1/31/93, Super Bowl Halftime Show	90,990,000
"Oprah Winfrey Special," ABC, 2/10/93, Oprah Winfrey interviews Jackson	62,289,000
"Primetime Live," ABC, 6/14/95, Diane Sawyer interviews Jackson and Lisa Marie Presley	37,532,000
"20/20 Special," ABC, 2/6/03, Documentary by Martin Bashir	27,111,000
"30th Anniversary Special," CBS, 11/13/01, 30th Anniversary Special	25,731,000
"60 Minutes," CBS, 12/28/03, Ed Bradley interviews Jackson	18,784,000
"MTV Video Music Awards," Jackson and Lisa Marie Presley debut as husband and wife	5,359,000







The Hollywood Reporter. **Billboard**

# FILM AND TV MUSIC CONFERENCE

OCT 29-30, 2009  
BEVERLY HILTON  
LOS ANGELES

## Reel Music. Real Opportunities!

Now in its 8th year, this conference offers attendees the unique opportunity to learn from, network and share their music directly with the best **music supervisors, composers, directors, songwriters and producers** in the business.

### TOP REASONS TO ATTEND:

- Learn how to get your songs into films, TV, commercials, trailers, video games & more
- Explore the increasing importance of music in film and TV during interactive panels
- Get one-on-one time with industry experts during intimate roundtable discussions on hot topics
- Hear from the actor/director/composer teams from some of this year's Oscar-worthy films
- Connect and do business with industry influencers at networking receptions

### Music Supervisor Advisory Board Members Include:



**JOHN ANDERSON**  
CEO Creative  
Services/Lifestyle  
Hunnypot Unlimited



**PJ BLOOM**  
Music Supervisor  
Neophonic, Inc.



**RUDY CHUNG**  
Music Supervisor  
Hit the Ground Running



**LAURA ENGEL**  
Agent  
Kraft-Engel  
Management



**JAY FAIRES**  
President of Music and  
Publishing  
Lionsgate Entertainment



**JOEL C. HIGH**  
President  
Creative Control  
Entertainment



**ROBERT KRAFT**  
President  
Fox Music & Music  
and Soundtracks  
Walt Disney Studios



**JONATHAN MCHUGH**  
Music Supervisor  
SongStew  
Entertainment



**KATHY NELSON**  
President  
Film Music, Universal  
Music Group,  
Universal Pictures



**ALEXANDRA PATSAVAS**  
Owner  
Chop Shop Music  
Supervision



**RANDY SPENDLOVE**  
President of Music  
Paramount Pictures



**LIA VOLLACK**  
President  
Worldwide Music,  
Columbia Pictures

### Plus...

**JASON ALEXANDER**, Music Supervisor,  
Hit the Ground Running

**DEVA ANDERSON**, Musical Direction/Supervision

**MAUREEN CROWE**, Music Supervisor, GTM

**DOUG FRANK**, President, Music Ops, Warner Bros. Pictures

**RICHARD GLASSER**, Exec in Charge of Music, Yari Film Group

**BILLY GOTTLIEB**, Owner, Playback Music Supervision

**JENNIFER HAWKS**, SVP of Music, DreamWorks

**PAUL KATZ**, Music Supervisor

**RICHARD KRAFT**, Agent, Kraft-Engel Management

**MITCHELL LEIB**, President, Walt Disney Studios

**JULIA MICHELS**, Music Supervisor, Format

**CHRIS MOLLERE**, Music Supervisor, Fusion Music Supervision

**FRANKIE PINE**, Owner, Music Supervisor, Whirly Girl Music

**DREW SHERROD**, Music Supervisor, Ignition Creative

**STEVEN VINCENT**, VP Music and Soundtracks, Disney Channel

## Don't Miss Your Chance to be Part of this Year's Event!

### Register Early & Save! [BillboardEvents.com](http://BillboardEvents.com)

Registration: Lisa Kastner 646.654.4643 • [LKastner@Billboard.com](mailto:LKastner@Billboard.com)

Sponsorships: Kim Griffiths 646.654.4718 • [Kim.Griffiths@Billboard.com](mailto:Kim.Griffiths@Billboard.com)

Hotel: The Beverly Hilton 1.800.445.8667 - Discounted Rate \$279

**\$349**  
Early Bird Rate  
REGISTER BY:  
JULY 17

FOUNDING  
SPONSOR



PODCAST  
SPONSOR



CONFERENCE  
SPONSORS



broadjam







**INDIE LOVE**  
Zoëy Deschanel's  
summer sounds



**ON HIS OWN**  
Gospel singer leaves  
the family fold



**FLASH THE LABEL**  
Gucci Mane goes  
from guest to star



**POP OUTLAW**  
Jessie James  
tells her story



**SWEET SOUNDS**  
Jessica Harp knows  
what a woman needs

32

33

35

35

35

# MUSIC

**HIP-HOP** BY MARIEL CONCEPCION

## ABSOLUTELY FABOLOUS

The Brooklyn Rapper Gets Personal On His Fifth Studio Release

Until now, the Brooklyn rapper Fabolous kept his private life under wraps. Not only did he stay quiet about getting shot three years ago—a rarity among rappers—he also chose to keep his relationship and the birth of his first child out of the public eye.

Recently, though, he's changed his tune. With the release of his fifth studio album, "Loso's Way," out July 28 on Desert Storm/Def Jam Records, Fabolous says he's ready to get personal.

"For a while it felt like my personal life was just my personal life," says Fabolous, born John Jackson. "But I started to feel more comfortable in my skin and with myself as a public figure, and I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album."

To help tell his story, Fabolous looked for inspiration in "Carlito's Way," the 1993 movie in which an ex-con pledges to shun drugs and violence despite the pressure around him.

"The concept of the album came from me watching 'Carlito's Way' and seeing how he was a guy who came from jail and wanted to do something bigger and better," he says. "I didn't come from jail, but I came from the hood, and in many ways I felt just like Carlito, because even though I'm still connected to the streets, I wanted to do bigger and better things too. There were a lot of parallels between his story and mine."

Fabolous says the lead single, "Throw It in the Bag," produced by Tricky Stewart and featuring his labelmate the-Dream, doesn't fit in with the theme, but he explains that "it was so contagious and catchy that we just had to go for it." The motivational "It's My Time," featuring Def Jam newcomer Jeremih and produced by the Runners, which was released in conjunction with "Bag" and appears in a TV

ad for the NBA draft, is an example of how Fabolous' and Carlito's stories coincide.

"This song is about how I generally feel about my life and my career, and it's relatable to people because it's the type of song that motivates you to do whatever it is you have to do, just like Carlito," Fabolous says. "Throw It in the Bag" and "It's My Time" recently entered Billboard's Hot R&B/Hip-Hop Songs and Pop 100 charts at Nos. 94 and 99, respectively.

Created with help from producers like Jermaine Dupri and DJ Toomp, other tracks on the album include "Pachanga," named after Carlito's right-hand man, who betrays him at the end of the film. "A thug changes and love changes, friends become strangers, pachanga," Fabolous rhymes, sampling Nas' "The Message."

Fabolous is tapping into his more private side in other ways. According to Shawn "Pecas" Costner, VP of lifestyle marketing at Def Jam, a DVD movie about his struggle to succeed will be available as a package with the album. To promote the film, Fabolous released four trailers through his recently launched Web site, MyFabolousLife.com, as well as MySpace, Facebook and Twitter. He periodically releases video blogs, the first of which is a spoof of a clip that circulated online a few months ago of music mogul Damon Dash berating his former Def Jam staff. He also leaked the track "When the Money Goes," which features Jay-Z.

"We wanted to show more of his personality," Costner says. "People didn't know how

Getting personal:  
FABOLOUS

**'I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album.'**

—FABOLOUS

funny he is or how intricate he could be, and we wanted to show more of those sides."

Fabolous will embark on a radio promo tour in July and open for Jay-Z on seven dates during his tour. In August, he'll begin an official small-venue tour.

Additionally, he will release the follow-up club single "Everyday, Everything, Everywhere," featuring Ryan Leslie and Keri Hil-

son, before the album's release.

"I just finally decided to tell my tale. I touch on some of the feelings surrounding the shooting and other trials and tribulations I've faced in my life on this album without beating a dead horse," Fabolous says. "People are getting a lot more personality and a lot more visuals. It's about time for me to do that. It's almost like I'm reinventing myself."



## LATEST BUZZ

### >>>SLAYER RETURNS

The thrash metal icon Slayer has slotted a "late-summer" release for its ninth album, "World Painted Blood." Recorded in Los Angeles with producer Greg Fidelman (Metallica, Slipknot), "Blood" will include heavy-hitting tracks like the punk-flavored "Psychopathy Red," which was released in April as a limited-edition red-vinyl 7-inch. The quartet also has a co-headlining slot on this year's Rockstar Energy Mayhem Festival, which kicks off July 10, and will play shows in Europe and Japan before returning to North America in early 2010.

### >>>BON JOVI SUPPORTS IRANIANS

Jon Bon Jovi and exiled Iranian singer Andy Madadian have recorded a new version of Ben E. King's "Stand by Me" and released the cover as an online video. According to co-producer Don Was, the video is meant to send "a musical message of worldwide solidarity" to the Iranian people in the wake of the country's controversial recent election. The video features footage and still photos from the recording session, which took place June 24 in Los Angeles, and is available on Was' portion of My Damn Channel.

### >>>DRAKE SIGNS TO YOUNG MONEY

The Toronto-born rapper Drake has officially signed to Young Money with distribution through Universal Republic, concluding a heated major-label bidding war. His debut album, "Thank Me Later," featuring reported collaborations with Kanye West, Lil Wayne and Jay-Z, is slated for a late-2009 release. Drake will also be part of this summer's Young Money Presents: America's Most Wanted Music Festival trek with Lil Wayne, Young Jeezy and Soulja Boy Tell'Em.

Reporting by Mariel Concepcion and Gary Graff.



SOUNDTRACK BY ANN DONAHUE

# Summer Kind Of Wonderful

In '(500) Days Of Summer,' Zooey Deschanel Succeeds Onscreen And On Its Soundtrack

The Smiths' music may not scream meet cute—meat is murder, maybe—but in Fox Searchlight's romantic comedy "(500) Days of Summer," Joseph Gordon-Levitt and Zooey Deschanel make it work.

The film, set for release July 17, tells the bittersweet love story between Gordon-Levitt's and Deschanel's music-loving characters—and it all starts with the duo bonding in an elevator over the lyrics of Morrissey and Johnny Marr on

"There Is a Light That Never Goes Out." "It's not unlike 'Garden State,' where she hears a song on his headphones," Fox Music president Robert Kraft says.

And like "Garden State," the "Summer" soundtrack, which will be released July 14 on Sire, is packed with a targeted blend of just-under-the-radar bands like the Temper Trap and the Doves, alongside nostalgic powerhouses like the Smiths and Simon & Garfunkel.

Summer lovin': JOSEPH GORDON-LEVITT and ZOOEY DESCHANEL

"One of the most amazing parts of my gig is getting this indie sensibility into pictures," Kraft says.

To a music-loving moviegoer, one of the most rewarding elements of "Summer" is how it incorporates music into the plot. It's not just a device to inspire an emotional reaction in a particular scene; it's part and parcel of the entire story from director Marc Webb and screenwriters Scott Neustadter and Michael Weber.

For example, one short shot reveals that Deschanel's character's high school yearbook photo has a quote from Belle & Sebastian's "The Boy With the Arab Strap." The joke goes by so fast it's almost a throwaway—but it offers insight into her character.

For her part, Deschanel deserves credit for being an actress-turned-singer who not only avoids embarrassment in both mediums but winningly combines her vocal chops with on-screen talent. "Summer" is the latest movie where she's sung as part of the storyline. Since she first belted on the big screen in 2002's "The New Guy," she's become the go-to actress for roles that require singing, including 2003's "Elf," 2004's "Winter Passing" and last year's "Yes Man."

It's not a conscious decision on her part to choose roles with singing, De-

schanel says, and she doesn't want to sing in a film unless it's appropriate for the character. In "Summer," she does a karaoke version of Nancy Sinatra/Lee Hazlewood's "Sugar Town" in a scene at a downtown Los Angeles dive bar—portraying someone who can sing who's pretending to be someone who can't. "I wanted to keep it relaxed," Deschanel says with a laugh.

Deschanel, who with M. Ward records as She & Him, also gets a slot on the "Summer" soundtrack with a cover of the Smiths' "Please, Please, Please Let Me Get What I Want." The original version also is on the soundtrack, but Deschanel says it was picked because "I would love to think I would do a good job on a Hall & Oates cover ["You Make My Dreams" also is on the soundtrack], but I think I'm probably more similar to the Smiths."

And currently she's balancing her film work with writing songs for the second She & Him album. While there isn't a release date for the second album, Deschanel says they've been busy recording in Portland, Ore., and they'll perform this month at the five-day Merge XX Fest in North Carolina.

"I think they inform each other," she says of acting and songwriting. "Both of them I think of as different aspects of storytelling." ■■■

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>AQUA VITA

Twelve years after breaking globally with "Barbie Girl"—and eight years after breaking up—the Danish pop act Aqua will return this summer.

The quartet split in 2001 after scrapping a planned third album. Since then, singers Lene Nystrom Rasted and René Dif have maintained high profiles at home; both dabbled in acting, while Rasted also became a successful model and Dif a TV host.

But following well-received Danish reunion shows last summer, the band members returned to the studio to work on three new songs for the 19-track album "Greatest Hits" (Universal Music), released June 14 in Denmark and Norway. According to Universal, it shipped gold (15,000 copies) in both markets.

"It's a greatest hits, but we're billing it as a new album," says Universal Denmark international exploitation manager Claus Pedersen. The album is due in September elsewhere in Europe and North America, and Pedersen

says a world tour is planned. "We're getting requests from various parts of the world," he says, "but management [Copenhagen-based SBJ] will chose the shows."

In Denmark and Norway, Universal led with the single "Back to the 80s" in late May. The song rolls out internationally starting July 1.

Aqua's catalog is published by EMI/Warner/Chappell, although the three new tracks on the album are self-published. Scandinavian handles booking in Denmark and Norway; Pedersen says the act is negotiating deals for other territories.

—Charles Ferro

### >>>TURNING JAPANESE

Japan's traditional "enka" ballad style seems an unlikely choice for a Pittsburgh-born African-American who looks like he belongs in a hip-hop crew. But Jero is the voice of "Yancha Michi," the theme to the recent Japanese animated movie "Crayon Shin-chan: Otakebe! Kasukabe Yasei Okoku."

Born Jerome White Jr., 27-year-old Jero had a Japanese maternal grandmother. As a child, he says, "every time I went to her house she would have enka playing. I'd listen to it a lot and was able to recite it to her."

Jero moved to Japan in 2003, working as an English teacher and in information technology before an appear-

ance on a TV talent show scored him a record deal with Victor Entertainment. "When I debuted, I was really scared," he recalls. "I didn't want them to think I was a parody or trying to mock the music. I genuinely love it."

Public approval came swiftly: His debut single, "Umiyuki," has sold 300,000 copies since its February 2008 release, according to Victor. His debut album, "Covers," peaked last July at No. 15 on the Sound-Scan Japan chart.

In February, Jero was named best enka artist at the Recording Industry Assn. of Japan's Gold Disc Awards, coinciding with his sophomore album, "Yakusoku," hitting No. 20. The vocalist, who made his U.S. debut in March, is recording a new album for a September release. —Rob Schwartz

### >>>SUNSETS RISING

Belgian boy/girl duo the Sunsets remain in the top three of the Ultratop Flanders chart with their self-titled debut album some three months after its release. The act's success is unusual because it came without a hit single or even much

airplay. And its album is all-instrumental—and played on accordions.

The duo of Annelies Winten and Matthias Lens are classically trained musicians in their 20s. "The Sunsets" (ARS Productions/Universal) was released April 1, spent three weeks at No. 1 and has sold more than 20,000 copies, according to the label. The album contains schlager-style instrumental versions of 14 standards by Flemish, Dutch or German singers. "We don't get any airplay on radio with this repertoire," says Universal Music Belgium managing director Patrick Busschots. "It's the combination of festival appearances drawing public and media attention and a TV advertising campaign that broke the album."

"Some record companies and A&R people neglect this genre because it lacks credibility," Busschots says. "We should look where the business is—people who buy accordion music buy albums. They don't go in for massive downloading."

Tour dates are handled by the Booking Agency/BMB. ARS/Universal doesn't have any plans for international releases.

—Marc Maes



Escape from the dollhouse: AQUA



# 6 QUESTIONS

with **JASON CRABB**  
by **DEBORAH EVANS PRICE**

Few artists can move among genres as easily as Jason Crabb. Blessed with a powerful, soul-drenched voice, he's at home performing for Southern gospel fans as well as taking the stage in New York with the famed Brooklyn Tabernacle Choir.

Crabb has won 10 Dove Awards and been nominated for three Grammy Awards as part of the Crabb Family, performing with siblings Kelly Bowling, Terah Crabb Penhollow and twins Adam and Aaron. The progressive Southern gospel group, which was lauded for expanding the genre's audience with its youthful appeal, disbanded in 2007, and Crabb signed with Spring Hill Music.

His self-titled solo debut was released June 30, with the single "Walk on Water" targeting gospel radio and "Somebody Like Me" going to country stations. The 12-song set features guest appearances from Vince Gill, Sonya Isaacs and the Gaither Vocal Band.

**1 Why did you decide to go solo when the Crabb Family was becoming extremely successful?**

We traveled together for 15 years. We sang in places that we had never dreamed of and did it as a family. You cannot get a better life than doing the things that you enjoy doing with the people that you love the most. It was an awesome run. I remember the day that my dad [hit songwriter Gerald Crabb] came off the road and let me decide what to sing, how to do the lineup and what to say.

It felt like they had clipped the bandages off my wings and let me fly a little bit and grow. I watched my brothers desire that same thing. They started stepping out and my sisters doing the same thing. It was just a different day. It's not like anyone got mad. There was no family feud and no one did anything. We are still best friends.

**2 What are the other members of the Crabb Family doing now?**

Adam has a group called Crabb Revival. Aaron and his wife,

Amanda, are traveling together. Kelly is traveling with her husband, Mike, and they are all doing really well. [Both Crabb Revival and Aaron & Amanda are on Daywind Records. Mike & Kelly Bowling are signed to Canaan.] Terah was with Crabb Revival. She just came off of the road and wanted to be a stay-at-home mom.

**3 How did you decide which musical direction to take when making this record?**

I grew up on country music and



I love the way they are doing things today. But my first love is gospel music. That is what I grew up in, and I have seen lives changed through the lyrics. I think a lot of people thought I was going to go a lot harder than what I did, with more rockish guitars. Although I have that in me, I love the more soulful side. To be honest, I went after songs. I think I have songs that our old Crabb Family fans are going to love and I hope new people will grasp what I am doing because it has got something for the family, for the church and for everybody.

**4 What kind of songs were you looking for?**

I wanted songs all about the family. I wanted songs about marriage. I wanted stuff about my kids. I just wanted to be able for the whole family to sit down and listen and enjoy it from the young to the old. I want people who don't even listen to gospel music to grab ahold of this.

**5 What was it like working with Vince Gill?**

There's a song called "Ellsworth," which talks about Alzheimer's and I thought it might be a tune that would

work on country radio. I could imagine his voice on it, so I asked him. He came in and he just nailed it just like he always does. He said, "I ain't never come in this early for anybody." It was real early that morning. I still owe him big. I don't know how I will ever repay him.

**6 You recently performed at the Country Music Assn. Music Fest. Are you worried that your Southern gospel fans will think you're leaving your roots?**

I have not abandoned anybody. I have just broadened territory. That's about it. I have always loved the music that I have sung. Dad's writing allowed me to sing expressively. Songs like "Through the Fire" allow me to pour my soul and heart out, and that is the kind of singing that I love to do. I know who I am. Everybody ain't going to be pleased with it, but I hope they can hear my heart in this music and they will realize the intent.

DAVID BEAN

Logic PRESENTS  
**Billboard mobile entertainment**  
THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF CTIA The Wireless Association  
**LIVE!**  
OCT 6, 2009  
THE OMNI HOTEL  
SAN DIEGO

## MOBILIZE YOUR MUSIC!

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

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

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

Register Early & Save! [www.BillboardEvents.com](http://www.BillboardEvents.com)



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

## JUST ANNOUNCED!



Keynote Conversation with  
**ALAN BRENNER**  
SVP of BlackBerry Platforms,  
Research In Motion



# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### REGINA SPEKTOR

##### Far

**Producers:** Mike Elizondo, David Kahne, Garrett "Jackknife" Lee, Jeff Lynne Sire

**Release Date:** June 23

Rising from tiny Manhattan clubs where aspiring singer/songwriters refused to drink folk-music syrup, Regina Spektor found her voice as a compelling and whimsical storyteller who uses experience and observation to craft indelible songs. With her third Sire album, the deliciously attractive "Far," Spektor again shows how original she is, finding the gleam in modern life with its contradictions and confusion in a uniquely colloquial manner. Her pop-perfect piano chops are informed by classical music and her voice teems with mirthful idiosyncrasy—floating, firm and full of surprising loops and whoops. On "Far" ballads turn into dances and carny-like beats bounce. Lyrically the album is a collection of songs about youthful dreams (the bright beach tune "The Folding Chair" skips with desire), concerns about the mechanized future (enslaved in assembly lines in "Blue Lips," being "downloaded daily" on the subtly turbulent "Machine") and sweet hope (the happy-go-lucky "One More Time With Feeling").—DO

### ROCK

#### PATTERSON HOOD

##### Murdering Oscar (And



#### BRAD PAISLEY

##### American Saturday Night

**Producer:** Frank Rogers  
Arista Nashville

**Release Date:** June 30

After 10 years and 10 straight No. 1 singles, Brad Paisley has got it down: He knows what his fans want and he gives it to them. His well-crafted new album is no different. Paisley hits all the right notes, literally and figuratively, weighing in on skinny dippin', beer, fishing, technology, children and women, among other all-American topics. "Then," a multiweek No. 1 on Billboard's Hot Country Songs chart, speaks to long-lasting love and adoration and may be this decade's "Amazed." The soulful "Oh Yeah, You're Gone," which features blues rocker (and co-writer) Robben Ford, is the album's pearl and shows a side of Paisley he's rarely revealed. There's plenty of his trademark humor here as well. On "The Pants" he gleefully hands out sage advice to a stubborn man: "It's not who wears the pants, it's who wears the skirt."—KT

#### Other Love Songs)

**Producers:** Patterson Hood, David Barbe

Ruth St. Records

**Release Date:** June 23

This long-in-coming sophomore set from the prolific Drive-By Truckers frontman hopscotches across time in a way that would make J.J. Abrams happy. It's grounded in tracks that predate the Truckers, songs that he wrote upon first moving to Athens, Ga., in 1994. But "Oscar" contains a few tracks (the bright "I Understand Now," one of Hood's cheeriest-ever moments, and the searing, black-hearted title track) that would fit right into the emotional bedlam of a DBT album. Others, like the Todd Rundgren cover "The Range War," show a sense of stretched-out adventure. Surprisingly, though, there's a warm sense of family, thanks to the wonderful lullaby "Granddaddy" and the hotel-room love song "Back of a Bible." The appearance of Hood's dad, legendary session man David, gives parts of "Murdering Oscar"—even within the Southern-rock storm and Hood's charcoal vocals—a sweet, possibly unprecedented sense of tranquility.—JV

#### THE DEAR HUNTER

##### Act III: Life and Death

**Producer:** Casey Crescenzo  
Triple Crown Records

**Release Date:** June 23

The Boston-based Dear Hunter shares any number of parallels

#### ROB THOMAS

##### Cradlesong

**Producer:** Matt Serletic  
Emblem/Atlantic

**Release Date:** June 30

Rob Thomas is a musical chameleon. From his early hits with Matchbox Twenty to his soulful work as a solo artist, the gifted singer/songwriter has a knack for crafting memorable melodies across the musical divide. On "Cradlesong," his follow-up to 2005's "Something to Be," Thomas returns with a soaring collection of infectious pop songs that are destined for heavy rotation in 2009 and beyond. Produced by longtime collaborator Matt Serletic, "Cradlesong" is the perfect combination of '80s innocence (the Thomas Dolby-like, synthesized "Gasoline") and new-millennium isolation (the first single, "Her Diamonds"). Throughout an impressive sonic span that includes everything from the Eastern-tinged "Fire on the Mountain" to the countrified twang of the affectingly intimate "Getting Late," Thomas proves why some 15 years after bursting onto the music scene, he's still as relevant as ever. Great songs never go out of style.—JR



with the similarly named groups deerhunter and Deerhoof, most notably an animal namesake and a penchant for dramatic, dissonant, style-shifting rock. But the Dear Hunter's war-themed third release (and part three of its rock opera) takes the musical skin-shedding to a whole new level and finds the band exploring baroque orchestral arrangements, Broadway-esque piano ballads and everything in between. One minute Dear Hunter leader Casey Crescenzo is drenched in a backdrop of lush harmonies ("Writing on a Wall"), the next he's roaring through a wall of bombastic guitars and horns ("In Cauda Venenum"). The genre-leaping proves a bit tiring, but Crescenzo pulls most of it off without sounding pretentious. In fact, some of the tracks (most notably the Southern-fried, banjo-soaked "Go Get Your Gun") are even fun.—EL

### WORLD

#### OMAR FARUK TEKBILEK

##### Rare Elements

**Producers:** various  
5 Points Records

**Release Date:** June 9

The Turkish-born musician Omar Faruk Tekbilek is also a composer, and his music is the inspiration for this remix disc, the second installment in 5 Points Records' remix series. Tekbilek is a Sufi, and therefore his approach to music is mystical and worshipful. Handing his tunes to a group of remixers was something of an act of faith in itself, given some lackluster remix efforts. But Tekbilek's faith has been rewarded. Amon Tobin's hip remix of "Aksak" embellishes the song's trance soul while preserving its rhythmic heart. On "Omar's Chocco," remixer Kodomo rides the tempo while laying a shrewd tweak

on the strings, stretching the melody. Junior Sanchez's remix of "Selemet" melds a qawwali-like song with a deep beat, entirely appropriate to the spirit of the piece.—PVV

### BLUEGRASS

#### DALE ANN BRADLEY

##### Don't Turn Your Back

**Producer:** Alison Brown  
Compass Records

**Release Date:** June 16

★ With a stunningly beautiful voice, Dale Ann Bradley has won the International Bluegrass Music Assn.'s female vocalist of the year honor in 2007 and 2008. Her sweet and soulful soprano breathes life into this wonderful collection of songs that runs the gamut from the Carter Family's "Fifty Miles of Elbow Room" to Fleetwood Mac's "Over My Head" and Tom Petty's "I Won't Back Down." Bradley's originals are as strong as her choice of covers. The spirited "Ghost Bound Train" and thoughtful paean to Nashville "Music City Queen" were co-written by Bradley and Louisa Branscomb, while the latter's "Will I Be Good Enough" is a poignant ballad about the challenges of parenthood. Supported by a stellar cast of musicians, Bradley shines on every track.—DEP

### JAZZ

#### KURT ELLING

##### Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman

**Producers:** Kurt Elling, Laurence Hobgood  
Concord Jazz

**Release Date:** June 23

Kurt Elling has never shied away from a challenge—the nimble singer has carved a unique place for himself in the jazz pantheon, with a signature sound that cunningly combines blues, ballads and beat-inspired poetry. On his eighth outing as a leader (and his second for Concord), Elling ups his game once again with a lush, live tribute to the music made famous by the legendary duo of saxophonist John Coltrane and singer Johnny Hartman. With masterful, moving string arrangements by longtime Elling pianist Laurence Hobgood, and some of saxophonist Ernie Watts' most compelling playing to date, Elling meets the formidable task of transforming these seminal songs head-on. From his pitch-perfect opening on the rumbafied "All or Nothing at All" to his fresh take on Billy Strayhorn's "Lush Life," the album is a moving tribute to legends lost and a portrait of a gifted artist in his own right at the peak of his creative powers.—JR

## LEGEND & CREDITS

**EDITED BY MITCHELL PETERS AND WAYNE ROBINS**

**CONTRIBUTORS:** Troy Carpenter, Evan Lucy, Dan Ouellette, Deborah Evans Price, Jon Regen, Ken Tucker, Philip Van Vleck, Jeff Vrabel

**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.

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



#### WILCO

##### Wilco (The Album)

**Producers:** Jim Scott, Wilco  
Nonesuch Records

**Release Date:** June 30

At first glance, it might seem odd that Wilco frontman Jeff Tweedy would choose this point in his band's career to release a self-titled album. After all, Wilco has been through numerous personnel changes during the course of 15 years and seven albums. But the band's current six-member lineup, together five years and responsible for 2007's stunning "Sky Blue Sky," is its strongest to date—and "Wilco (The Album)" is as well-rounded an effort as the group has released. The humorous, self-referential "Wilco (The Song)" opens the gateway to a carnival of rock, as Tweedy sees it. Windows-down anthemic pop like "You Never Know" sits alongside the tense, textural rocker "One Wing" and the dark, pulsating murder-escape drama "Bull Black Nova." More contemplative fare like the spare "Solitaire" and "You and I"—a duet with Canadian singer/songwriter Feist—balances out the album. And thus Wilco, showing no signs of creative stagnancy, soldiers on with one of the more fascinating careers in modern American rock.—TC



COUNTRY BY KEN TUCKER

# Harp Changes Tune

After a little detour with the much-lauded duo the Wreckers—which included a No. 1 airplay single and a Grammy Award nomination—Jessica Harp is ready for her major-label solo debut. “A Woman Needs” will be released in September on Warner Bros., and the first single, “A Boy Like Me,” is No. 31 on Billboard’s Hot Country Songs chart.

In 2004 Michelle Branch teamed with Kansas City, Mo., native Harp, a friend and touring backup singer who was working as a singer/songwriter in Nashville. “The whole project just sort of happened on a whim,” Harp says of the Wreckers. “Selfishly, Michelle and I wanted to do a record together. We didn’t have any idea that it would be a big success. It was a three- or four-year whirlwind.”

Their album, “Stand Still, Look Pretty” (Warner Bros./Maverick), sold more than 855,000 copies, according to Nielsen SoundScan. The duo released three singles, the first of which, “Leave the Pieces,” spent two weeks at No. 1 on Hot Country Songs.

In late 2007, while on tour with Keith Urban, Branch and Harp announced they would pursue solo projects after realizing they were headed in different directions stylistically. “We didn’t want to force another Wreckers album just to capitalize on our success,” Harp says. “In our hearts, we’re both true artists.”

Urban’s bassist Jerry Flowers produced “A Woman Needs,” and Urban plays guitar on “A Boy Like Me.” Harp, who co-wrote most of the tracks, says she wanted the album to be fun and upbeat—something the Wreckers album wasn’t. “We had a lot of midtempo and ballad downers that made playing in those big country festival settings rough,” Harp says. “I wanted to make a record that would be a blast to play live.”

When it came time to release a single, Harp opted for “A Boy Like Me,” written by Flowers. “I wanted to put something that was totally opposite of what the Wreckers would have put out just to show people other sides of myself,” she says. “This song is sassy and fun.”

And being part of a successful duo has helped with her introduction to radio programmers and fans. “Country is inundated with females trying to break out right now and I feel like the Wreckers gave me a leg up,” she says. “It was a fun detour that I wouldn’t change.”



‘Needs to know: JESSICA HARP

## ‘WANTED’ POSTER GIRL

With a fist-pumping chorus and a sultry video, “Wanted” by Jessie James is blossoming into a summer hit, clocking in at No. 25 on Billboard’s Mainstream Top 40 chart. The song’s airplay spiked after James opened four dates for the Jonas Brothers last month, getting a chance to perform the anthem to sold-out arenas.

The fun, sexy single is the perfect introduction to the 20-year-old’s commanding vocals and breezy blend of pop and country. Long before her soulful voice could be heard in stadiums, James was a teenager in Nashville writing tunes with various songwriters for Yellow Dog records. When a copy of her song “Gypsy Girl” was sent to Mercury Records in 2007, president David Massey called James and set up an audition with Island Def Jam chairman Antonio “L.A.” Reid. “He brought me in, and I started performing the song ‘My Cowboy,’ and he thought it was so great that he asked if I was lip-synching to the tape,” James recalls.

After Reid signed the singer, James worked on her debut in Los Angeles, New York, London and Nashville. “I had two years to write these songs,” she says, “which gave me plenty of time to come up with a great record.”

The self-titled album, set for an Aug. 11 release, features an impressive roster of songwriting collaborators, including Katy Perry and Kara DioGuardi. While the twangy rocker “Bullet” and the hip-hop-inspired “Blue Jeans” are both standouts, “Wanted” and its music video—which was one of AOL’s Videos of the Day in May—have made the biggest splash thus far.

Leading up to the record release, James began a promotional campaign for the fashion brand Steve Madden. The partnership, which includes in-store appearances and video play, previously helped artists like Lady GaGa reach the mainstream. James also is involved in Sephora’s “Beauty and the Beat” project, which offers free downloads from up-and-coming female acts.

Meanwhile, a promo tour of James’ debut album is in the works, and the singer is negotiating to add more dates on the Jonas Brothers tour. Although she’s a rising artist, James displays a remarkable confidence in facing large crowds. “I’ve been performing for years,” she says. “No matter where I’m playing, touring’s the easiest part for me.” —Jason Lipshutz



Wild West: JESSIE JAMES

# FASHION FORWARD

Gucci Mane has been signed to Asylum/Warner Bros. for only two months. But the Atlanta-based rapper, who will release his label debut and his second major-label album, tentatively titled “Gucci Movie” (or “Big Dog Status”) Sept. 15, has already made his presence felt on Billboard’s charts.

Last month Mane entered Hot R&B/Hip-Hop Songs with his latest single, the Plies-assisted “Wasted,” which is No. 78 this week. He also made appearances on other tracks like “Break Up,” by Mario featuring Sean Garrett, which is No. 17; “Boi!,” by Young Problemz and Mike Jones, which peaked at No. 83; “I Think I Love Her,” by Greg Street, at No. 91; and K. Michelle’s “Self Made,” which reached No. 94.

As if the multiple chart positions weren’t enough of an ego boost for the recently incarcerated rapper, Mane was tapped by Will.i.am to appear on the remix of the Black Eyed Peas’ “Boom Boom Pow.” And he’s featured on Mariah Carey’s latest single, “Obsessed.” The original version of “Pow” reached No. 1 on the Billboard Hot 100 while “Obsessed” debuts this week at No. 52 on Hot R&B/Hip-Hop Songs.

“To be honest with you, when I came home from being incarcerated in March, my manager made a bet with me that I should collab-

orate with everyone that reached out in the next three months,” says Mane, who was in jail for violating probation. “Now, that idea has changed the whole wave of things for me. So when Will.i.am reached out to me personally and I heard the banging track, I recorded my verse the same day.”

As for his Carey collaboration, brokered by 50 Cent’s manager, Chris Lighty, Mane says, “It was just natural. She got swag people don’t even know

about. She’s cool as hell, and we have more in common than meets the eye.”

Now that Mane has gotten enough exposure, he can confidently release his often-delayed album, which includes production from Drumma Boy, Shawty Redd, Bangladesh, Nitti, DJ Toomp, Timbaland, DJ Khaled and Polow Da Don. Carey, the Black Eyed Peas, Soulja Boy Tell ‘Em, Shawty Lo, OJ Da Juiceman and Snoop Dogg make guest appearances. Tracks slated to appear on the album are the boastful “Awesome,” featuring Snoop, and the cocky “Photo Shoot.”

Mane is currently on the road performing one-off shows. He plans to release a compilation album on iTunes next month that will include music from his previous Atlantic Records album, “Welcome to the Traphouse,” as well as his four independently released sets.

“These are such great accomplishments,” he says. “I’m so grateful for the people that have considered me and given me chances. It feels amazing to be appreciated and recognized, especially by entertainers you respect.

“Now, my goal is to make an album that will stand the test of time, like the first N.W.A album or classics by Jay-Z and Ice Cube,” Mane adds. “I want my album to stay relevant for years to come.”

—Mariel Concepcion



Making the brand: GUCCI MANE



# MARKETPLACE

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

Call Benjamin Alcott - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcott@nielsen.com

## DUPLICATION/REPLICATION

CD/DVD - T-SHIRTS/APPAREL - STICKERS/POSTERS

**CRYSTAL CLEAR**  
DISC, PROMO & APPAREL

**1000 RETAIL READY CDS ONLY \$999!**  
**25 WHITE TEES ONLY \$99!**

"TRUSTED EXPERIENCE FOR OVER 35YRS" TOLL FREE 1-800-880-0073

ONLINE SALES - ITUNES DISTRIBUTION - WWW.CRYSTALCLEARCD5.COM

## MASTERING

tangerineMASTERING.com  
Grammy winning CD mastering  
REISSUES & RESTORATION  
201-865-1000

## MUSIC MERCHANDISE

**BUY DIRECT AND SAVE!**  
While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.  
For free catalog call (609) 890-6000.  
Fax (609) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O. Box A Trenton, N.J. 08691-0020  
email: scorpiomus@aol.com

**DON'T MISS AN ISSUE**



Issue #27 • July 4, 2009

To Order Back Issues Online, Go To:  
[billboard.com/backissues](http://billboard.com/backissues)

## AUCTIONS

**AUCTION**  
Tuesday, July 14th  
11:00 AM - ONSITE

By Order of Barry E. Mukamal, U.S. Bankruptcy Court Panel Trustee, Southern District of Florida, as Plan Administrator for Case No. 04-12033-BKC-AJC

**3 NEW Waterfront Luxury Condos**  
Miami Beach, Florida



Located in World Famous South Beach with Breathtaking Panoramic Waterfront and City Views

\*Unit 2301 (Penthouse): 3 BR / 3.5 BA with Expansive Terrace and Private Infinity Pool  
\*Units 601 & 701: 3 BR / 3.5 BA, Modern European Kitchens, Stylish Bathrooms with Marble Floors  
\*Valet / Concierge Service, 24 Hour Security, and Much More...

[www.fisherauction.com](http://www.fisherauction.com)  
800.331.6620

3% Broker Participation

**FISHER**  
AUCTION CO. INC.

Lamar Fisher, AU93, AB106

## BUSINESS FOR SALE

### ONLINE MUSIC TV CHANNEL FOR SALE

24-Hr. Live Interactive Video Stream, Video On Demand, Interactive Radio, Upload/Download, Celebrity News Website  
Top 10 Google Ranking \* Established 10 Years  
Perfect for radio stations, mobile telephone co's, record co's, cable TV or satellite co's who want to establish their own music brand, or established brands who want/have synergy with music. This music TV channel is relocatable, and can broadcast to any satellite/cable TV/ or country in the world.  
Can be changed from streaming music to other type of interactive channel. Scope for further development/expansion.

Principles contact: [lasmon@btinternet.com](mailto:lasmon@btinternet.com)

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

**NOTHING!**  
BE CREATIVE • KNOW YOUR OPTIONS  
ADVERTISE WISELY

Billboard **JEFF SERRETTE** SENIOR ACCOUNT MANAGER  
PHONE: 646-654-4697/800-223-7524/FAX: 646-654-8066 EMAIL: JSERRETTE@BILLBOARD.COM

CALL US TODAY AND  
ASK ABOUT THE  
BILLBOARD CLASSIFIEDS  
INTRODUCTORY OFFER FOR NEW ADVERTISERS!  
1-800-223-7524 or  
[jserrette@billboard.com](mailto:jserrette@billboard.com)

## REAL ESTATE



**EXCITING CELEBRITY OWNED ARCHITECTURAL**  
Prime Hollywood Hills location close to Sunset Strip.

6 bedrooms, 4.5 baths, gated court yard entry, 3 fireplaces, family room, entertainer's yard w/pool & spa. Open floor plan, vaulted ceilings, skylites, French doors.

Huge private master suite, his & her bath and walk-in closet. Maid's or Nanny's room w/bath.  
Possible lease.  
2430 Venus Drive  
Offered at \$2,199,000.

Contact: Linda Zimmerman, GRI  
Prudential California Realty  
Cell: 310-880-9262 or email:  
[Linda@LindaZimmerman.com](mailto:Linda@LindaZimmerman.com)  
Direct: 310-967-0535

## T-SHIRTS

*Looking for Rock T-shirts?  
You've found 'em!*

**BACKSTAGE FASHION**

Worldwide Distributors of Licensed:  
ROCK & NOVELTY T-SHIRTS,  
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

[www.backstage-fashion.com](http://www.backstage-fashion.com)

or call for a free price list/flyer (dealers only):

**800-644-ROCK**

(outside the U.S. - 928-443-0100)

## BILLBOARD CLASSIFIEDS

[www.billboard.com](http://www.billboard.com)

for more info call: 800-223-7524



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

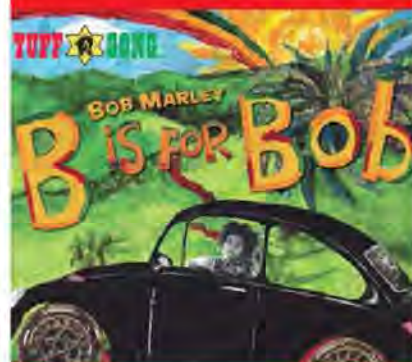


## 'FAR' OUT!

>> Regina Spektor's last album, "Begin to Hope," was her first to chart on the Billboard 200 and it peaked at No. 20 in 2007. This week she wows the tally with her fifth studio set, "Far," entering at No. 3 with her best sales week: 50,000.

## 'D.O.A.' IS A-OK

>> Jay-Z's arrival at No. 24 on the Billboard Hot 100 with "D.O.A." gives the hip-hop icon his 55th chart hit, extending his lead as the artist with the most hits since 1990. He's now tied with the Beach Boys for the 10th-most overall hits since the chart launched in August 1958.



## KID JAMMIN'

>> Not only does Bob Marley notch a record-extending 11th No. 1 on Top Reggae Albums with "B Is for Bob," he makes his first entry on Top Kid Audio. The set's child-friendly lineup of retooled Marley songs enters atop the tally with 6,000.

# CHART BEAT

>> George Michael returns to the Mainstream Top 40 airplay chart—as a writer. Seether's cover of "Careless Whisper," penned by Michael with former Wham partner Andrew Ridgeley, debuts at No. 40. Michael last drew credit on the list when his own "Fastlove" rose to No. 14 in 1996.

>> Michael Jackson shatters the mark for most simultaneously charted titles on Hot Digital Songs, with 21 (along with four by the Jackson 5 and one by the Jacksons). The previous record was 14, by David Cook, one of which was a cover of Jackson's "Billie Jean."

>> Check out a special bonus edition of Chart Beat devoted to the chart achievements that helped the King of Pop don his crown.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

Billboard

# CHARTS

## Michael Jackson Rocks Billboard's Chart World

If anyone has a history of rocking the Billboard charts, it's **Michael Jackson**. And this week, he did it again.

In the wake of the King of Pop's June 25 death, the Top Pop Catalog chart is flooded with Jackson-related entries. Even though consumers had only three days to react to the news in the tracking week that ended June 28—reflected in this issue's charts—the impact is great.



All of the top nine positions on the chart are Jackson-affiliated sets. Jackson himself has a record eight out of the top 10, while a **Jackson 5** compilation is the ninth title. His "Number Ones" hits compilation leads the charge at No. 1 with 108,000 (an increase of 2,340%).

All told, Jackson has 11 albums on the 50-position chart, while the **Jackson 5** has two at Nos. 5 and 11 and **the Jacksons** are No. 19.

While Jackson's 11 out of 50 isn't a record—the **Beatles** once had 12, on the Dec. 9, 1995, chart—Jackson does set a record for the most concurrent albums in the top 10. Previously, the record was five titles, achieved by **AC/DC** (Nov. 8, 2008) and the **Beatles** (April 6, 1996).

**BIG WAVES:** Michael Jackson's death has shaken up the charts more than that of any superstar artist since **John Lennon** or **Elvis Presley**. The only other recent artist that would be a good comparison to Jackson is **Frank Sinatra**.

Ol' Blue Eyes also died on a Thursday—May 14, 1998. On the Pop Catalog chart dated May 30 (which reflected the tracking week that ended May 17), six Sinatra albums appeared on the tally. The highest was "Sinatra Reprise—The Very Good Years" at No. 2 with 18,000. Had the title been eligible to chart on the Billboard 200, it would have been No. 73. Sinatra's cumulative solo albums sold 123,000 that week, up compared with the 21,000 sold in the previous frame.

Comparatively, Jackson's catalog of

solo albums moved a whopping 422,000 in the week that ended June 28—an extraordinary number, considering he shifted about 10,000 per week earlier.

Of those copies, 241,000 were downloads; physical albums accounted for the rest.

It would be more appropriate to stack Jackson's physical sales of 181,000 next to Sinatra's 123,000, since the latter passed away in a nondigital world.

In 1998, in the first full week after Sinatra's death, his albums sold 202,000. Will Jackson follow suit next week with a number greater than 422,000?

According to SoundScan's Building chart data, more than 110,000 Jackson albums were purchased during the first two days of the new tracking week (June 29-30). Billboard estimates that the seven merchants that report to Nielsen SoundScan's Building chart—Trans World Entertainment, Best Buy, iTunes, Starbucks, Borders, Target and Anderson Merchandisers—make up about 60% of all U.S. album sales.

**NO. 1:** Don't think we didn't notice that this week marks the first time since

Nielsen SoundScan began tracking sales in 1991 that a catalog album outsells the No. 1 current album on the Billboard 200.

In fact, Nos. 1-3 on the Catalog tally all outsell the Billboard 200's No. 1. **The Black Eyed Peas'** "The E.N.D." moves back into the penthouse on the latter list with 88,000 (down 40%).

The feat almost occurred last year,

when in February 2008 **Michael Jackson** reissued "Thriller." The set sold 166,000 copies, enabling its re-entrance at No. 1 on the Top Pop Catalog chart. That week, **Jack Johnson's** "Sleep Through the Static" led the Billboard 200 with 180,000 while **Amy**

**Winehouse's** "Back to Black" was No. 2 with 115,000.

**DIGITAL THRILL:** Michael Jackson's total volume of song downloads this week—including his tracks with **the Jackson 5** and **the Jacksons**—account for 2.6 million downloads, a remarkable number considering last week's cumulative sum was 48,000. Jackson becomes the first artist to sell more than 1 million song downloads in a week.



## Over The Counter

KEITH CAULFIELD

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,220,000	1,559,000	23,432,000
Last Week	6,760,000	1,397,000	21,578,000
Change	-8.0%	11.6%	8.6%
This Week Last Year	7,667,000	1,275,000	20,934,000
Change	-18.9%	22.3%	11.9%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	204,641,000	174,478,000	-14.7%
Digital Tracks	542,639,000	613,023,000	13.0%
Store Singles	830,000	845,000	1.8%
<b>Total</b>	<b>748,110,000</b>	<b>788,346,000</b>	<b>5.4%</b>
Albums w/TEA*	258,904,900	235,780,300	-8.9%

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

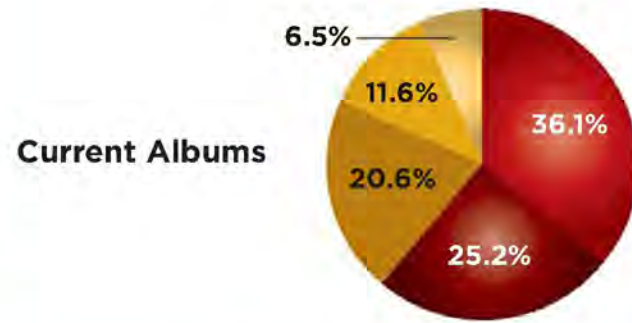
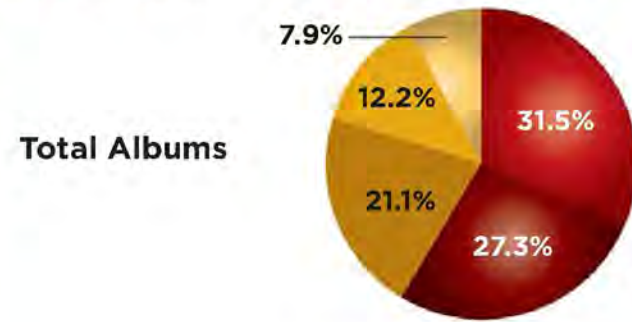
	2008	2009	CHANGE
CD	172,166,000	135,658,000	-21.2%
Digital	31,593,000	37,550,000	18.9%
Cassette	50,000	21,000	-58.0%
Other	832,000	1,249,000	50.1%

For week ending June 28, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

### Distributors' Market Share: 06/01/09-06/28/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI





THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	3	<b>#1</b> THE BLACK EYED PEAS	The E.N.D.		1
2	1	-	2	JONAS BROTHERS	Lines, Vines And Trying Times		1
3	HOT SHOT DEBUT	1	1	REGINA SPEKTOR	Far		3
4	3	2	4	DAVE MATTHEWS BAND	Big Whiskey And The GrooGrux King		1
5	4	3	6	EMINEM	Relapse		1
6	NEW	1	1	DREAM THEATER	Black Clouds & Silver Linings		6
7	NEW	1	1	SOUNDTRACK	Transformers: Revenge Of The Fallen: The Album		7
8	6	6	35	LADY GAGA	The Fame		4
9	NEW	1	1	GINUWINE	A Man's Thoughts		9
10	8	7	14	SOUNDTRACK	Hannah Montana: The Movie		1
11	10	11	33	TAYLOR SWIFT	Fearless		1
12	NEW	1	1	THE MARS VOLTA	Octahedron		12
13	11	12	40	KINGS OF LEON	Only By The Night		5
14	9	8	7	GREEN DAY	21st Century Breakdown		1
15	7	4	4	CHICKENFOOT	Chickenfoot		4
16	12	16	32	ZAC BROWN BAND	The Foundation		12
17	13	13	6	KENNY CHESNEY	Greatest Hits II		3
18	16	15	32	NICKELBACK	Dark Horse		2
19	17	19	12	JASON ALDEAN	Wide Open		4
20	15	14	12	RASCAL FLATTS	Unstoppable		1
21	20	25	41	DARIUS RUCKER	Learn To Live		5
22	21	17	34	SOUNDTRACK	Twilight		2
23	23	21	53	SHINEDOWN	The Sound Of Madness		8
24	5	-	2	INCUBUS	Monuments And Melodies		5
25	18	5	3	AVENTURA	The Last		5
26	25	26	63	LADY ANTEBELLUM	Lady Antebellum		4
27	26	24	32	BEYONCE	I Am...Sasha Fierce		2
28	30	22	14	VARIOUS ARTISTS	NOW 30		1
29	NEW	1	1	DINOSAUR JR.	Farm		29
30	32	27	35	PINK	Funhouse		2
31	35	32	65	THEORY OF A DEADMAN	Scars & Souvenirs		26
32	44	-	2	PETE YORN	Back & Fourth		32
33	28	37	49	SUGARLAND	Love On The Inside		1
34	31	29	13	KEITH URBAN	Defying Gravity		1
35	36	-	2	BEYONCE	Above And Beyonce: Video Collection & Dance Mixes (EP)		35
36	34	31	14	KERI HILSON	In A Perfect World...		4
37	41	38	59	JASON MRAZ	We Sing. We Dance. We Steal Things.		3
38	14	-	2	MICHAEL BUBLE	Michael Buble Meets Madison Square Garden		14
39	46	36	140	TAYLOR SWIFT	Taylor Swift		3
40	38	39	8	CHRISSETTE MICHELE	Epiphany		1
41	24	-	2	GEORGE HARRISON	Let It Roll: Songs By George Harrison		24
42	43	45	21	THE FRAY	The Fray		1
43	27	-	2	LAURA IZIBOR	Let The Truth Be Told		27
44	NEW	1	1	PAULINA RUBIO	Gran City Pop		44
45	29	9	3	MOS DEF	The Ecstatic		9
46	33	23	4	ELVIS COSTELLO	Secret, Profane & Sugarcane		13
47	54	50	43	HOLLYWOOD UNDEAD	Swan Songs		22
48	45	62	20	BILLY CURRINGTON	Little Bit Of Everything		13
49	NEW	1	1	SOUNDTRACK	Transformers: Revenge Of The Fallen: The Score		49
50	40	10	3	PLEASURE P	The Introduction Of Marcus Cooper		10



The elaborate package—the band's first top 10 album—was available in multiple configurations, including a deluxe collector's edition that retailed for \$132.



The act's first album for Warner Bros.—after spending its entire chart career with Universal labels—starts with 30,000. Its last set, 2008's "The Bedlam in Goliath," bowed at No. 3 with 54,000.



After spending a month as a digital exclusive, the June 23 physical release of the set prompts a 580% sales increase and a 10-1 jump on Top Cast Albums for its first week in the penthouse.



In the week after Father's Day, most dad-friendly albums that gained in the previous week fell like this set, which drops by 44%.



The seventh-season "American Idol" contestant's first album arrives with nearly 5,000 sold. The set's first single, "Heart on My Sleeve," spends its eighth week on the Adult Contemporary chart (No. 28).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	39	47	47	JAMEY JOHNSON	That Lonesome Song		28
52	49	30	5	WISIN & YANDEL	La Revolución		7
53	57	44	32	3OH!3	Want		44
54	53	49	28	JAMIE FOXX	Intuition		3
55	47	55	69	ALAN JACKSON	Good Time		1
56	56	46	54	KATY PERRY	One Of The Boys		9
57	NEW	1	1	NEVER SHOUT NEVER	The Summer EP		57
58	62	56	16	KELLY CLARKSON	All I Ever Wanted		1
59	55	53	88	CARRIE UNDERWOOD	Carnival Ride		2
60	64	54	10	RICK ROSS	Deeper Than Rap		1
61	67	83	55	ADELE	19		10
62	50	43	6	DANE COOK	iSolated INcident		4
63	RE-ENTRY	2	2	THE NEW BROADWAY CAST RECORDING	Hair		63
64	42	57	9	BOB DYLAN	Together Through Life		1
65	19	-	2	HANK WILLIAMS JR.	127 Rose Avenue		19
66	71	68	7	PHOENIX	Wolfgang Amadeus Phoenix		37
67	22	-	2	WILL DOWNING	Classique		22
68	48	52	6	ERIC CLAPTON AND STEVE WINWOOD	Live From Madison Square Garden		14
69	66	85	90	KID ROCK	Rock N Roll Jesus		2
70	79	79	55	LIL WAYNE	Tha Carter III		3
71	NEW	1	1	MAYLENE AND THE SONS OF DISASTER	III		71
72	78	63	5	GRIZZLY BEAR	Veckatimest		8
73	60	28	4	311	Uplifter		3
74	61	70	13	DIANA KRALL	Quiet Nights		3
75	75	78	87	SEETHER	Finding Beauty In Negative Spaces		9
76	69	80	28	KELLIE PICKLER	Kellie Pickler		9
77	NEW	1	1	BOB MARLEY AND THE WAILERS	B Is For Bob		77
78	73	76	54	COLDPLAY	Viva La Vida or Death And All His Friends		2
79	70	48	6	METHOD MAN & REDMAN	Blackout! 2		7
80	82	88	3	VARIOUS ARTISTS	Disney Channel Playlist		80
81	NEW	1	1	ALEXISONFIRE	Old Crows / Young Cardinals		81
82	68	20	3	TEENA MARIE	Congo Square		20
83	58	35	4	MITCHEL MUSSO	Mitchel Musso		19
84	51	73	65	GEORGE STRAIT	Troubadour		1
85	NEW	1	1	AL B. SURE!	Honey I'm Home		85
86	87	97	28	ANTHONY HAMILTON	The Point Of It All		12
87	74	72	32	DAVID COOK	David Cook		3
88	83	74	28	SOULJA BOY TELL'EM	iSouljaBoyTellem		43
89	65	33	4	TAKING BACK SUNDAY	New Again		7
90	85	77	16	THE-DREAM	Love V/S Money		2
91	88	101	136	DAUGHTRY	Daughtry		4
92	104	95	6	MAT KEARNEY	City Of Black & White		13
93	37	-	2	TOM MORELLO/BOOTS RILEY	Street Sweeper Social Club		37
94	99	82	39	T.I.	Paper Trail		1
95	63	66	17	U2	No Line On The Horizon		1
96	72	41	4	RANCID	Let The Dominoes Fall		11
97	NEW	1	1	MICHAEL JOHNS	Hold Back My Heart		97
98	92	69	3	VARIOUS ARTISTS	Vans Warped Tour: 2009 Tour Compilation		69
99	105	94	11	SILVERSPUN PICKUPS	Swoon		7
100	90	99	36	MARY MARY	The Sound		7

THE BILLBOARD 200 ARTIST INDEX

3 DOORS DOWN	162	ALEXISONFIRE	81	BEYONCE	27	35	CAGE THE ELEPHANT	103	DARKEST HOUR	104	THE-DREAM	90	THE FRAY	42	ANTHONY HAMILTON	86	INCUBUS	24	JONAS BROTHERS	2	LADY ANTEBELLUM	26
3OH!3	53	THE ALL-AMERICAN	134	DIANE BIRCH	194	199	CAM'RON	199	DAUGHTRY	91	BOB DYLAN	64	GOATWORE	190	HANK WILLIAMS JR.	85	INDIA ARIE	180	JUICY J OF THREE 6 MAFIA	170	LADY GAGA	8
311	73	REJECTS	134	THE BLACK EYED PEAS	1	1	RODNEY CARRINGTON	148	D-BLOCK	151	EMINEM	5	GOD HELP THE GIRL	145	IRON AND WINE	136	IRON MAIDEN	161	LADY ANTEBELLUM	26	GREG LASWELL	181
ADELE	61	LILY ALLEN	189	BLUE OCTOBER	187	187	KEYSHIA COLE	117	THE DEAR HUNTER	182	DAVID COOK	87	GREEN DAY	14	HILLSONG	146	LAURA IZIBOR	43	LADY ANTEBELLUM	26	THE LEMONHEADS	177
THE AIRBORNE TOXIC EVENT	120	TORI AMOS	157	CHRIS BOTTI	179	179	DANE COOK	82	DEPECHE MODE	198	FLO RIDA	129	GOD HELP THE GIRL	145	KERI HILSON	36	LAURA IZIBOR	43	LADY ANTEBELLUM	26	LIL WAYNE	70
AKON	128	AVENTURA	25	NEAL E. BOYD	195	195	DANE COOK	82	DINOSAUR JR.	29	FLY (FAST LIFE YUNGSTAZ)	109	GREEN DAY	14	HOLLYWOOD UNDEAD	47	LAURA IZIBOR	43	LADY ANTEBELLUM	26	THE LONELY ISLAND	113
JASON ALDEAN	19	DIERKS BENTLEY	131	BROKENCYDE	184	184	DAVID COOK	87	DIRTY PROJECTORS	106	COLT FORD	192	IRON MAIDEN	161	JAMIE JOHNSON	51	LAURA IZIBOR	43	LADY ANTEBELLUM	26	DEMI LOVATO	150
				ZAC BROWN BAND	16	16	ERIC CLAPTON AND STEVE WINWOOD	68	DISTURBED	127	YOUNG JAZZ	109	KID ROCK	69	IL DIVO	137	LAURA IZIBOR	43	LADY ANTEBELLUM	26	THE LONELY ISLAND	113
				MICHAEL BUBLE	38	38	KELLY CLARKSON	58	WILL DOWNING	67	JAMIE FOXX	54	KIDZ BOP KIDS	196			LAURA IZIBOR	43	LADY ANTEBELLUM	26	DEMI LOVATO	150
							MIKE E. CLARK	125	DREAM THEATER	6			THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	26		
							MIKE E. CLARK	125					THE KILLERS	144			LAURA IZIBOR	43	LADY ANTEBELLUM	2		



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	59	42	RAY CHARLES CONCORD 31293 (18.98)	Genius: The Ultimate Ray Charles Collection		35
102	80	60	MARILYN MANSON INTERSCOPE 012796/IGA (13.98)	The High End Of Low		4
103	108	119	CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant		99
104	NEW	1	DARKEST HOUR VICTORY 495 (13.98)	Eternal Return		104
105	84	107	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		2
106	95	65	DIRTY PROJECTORS DOMINO 217* (13.98)	Bitte Orca		65
107	81	18	SONIC YOUTH MATADOR 829* (14.98)	The Eternal		18
108	NEW	1	SUNSET RUBDOWN JAGJAGUWAR 140* (14.98)	Dragonslayer		108
109	NEW	1	F.L.Y. (FAST LIFE YUNGSTAZ) MUSIC LINE/DEF JAM 013100/IDJMG (12.98)	Jamboree		109
110	111	106	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
111	89	91	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		6
112	77	58	LIONEL RICHIE ISLAND 011917/IDJMG (13.98)	Just Go		24
113	98	87	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
114	102	84	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
115	110	90	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		3
116	127	150	NEWSBOYS INPOP 71454 (17.98)	In The Hands Of God		28
117	115	98	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		2
118	91	116	YANNI YANNI WAKE/DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕	Yanni Voices		20
119	122	132	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		17
120	138	130	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event		108
121	94	67	BUSTA RHYMES UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.		5
122	117	105	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
123	96	93	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
124	NEW	1	HOLLYWOOD UNDEAD A&M/OCTONE DIGITAL EX/IGA (2.98)	Swan Songs B-Sides EP		124
125	NEW	1	MIKE E. CLARK HATCHET HOUSE 4608/PSYCHOPATHIC (10.98)	Psychopathic Murder Mix Volume 1		125
126	126	110	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus		1
127	120	113	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		1
128	124	100	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		7
129	113	81	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		8
130	112	118	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic		1
131	107	114	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		3
132	119	86	CIARA LAFACE 31390/JLG (18.98)	Fantasy Ride		3
133	170	137	<b>GREATEST GAINER</b> SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover		133
134	109	92	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
135	97	121	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
136	123	96	IRON AND WINE SUB POP 808* (14.98)	Around The Well		25
137	RE-ENTRY	27	IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise		5
138	140	141	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
139	155	138	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
140	125	59	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		11
141	116	168	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett		116
142	134	129	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		1
143	RE-ENTRY	19	THE VERONICAS ENGINEER/SIRE 518865/WARNER BROS. (13.98)	Hook Me Up		107
144	130	111	THE KILLERS ISLAND 012197*/IDJMG (13.98)	Day & Age		6
145	NEW	1	GOD HELP THE GIRL MATADOR 866* (14.98)	God Help The Girl		145
146	101	89	HILLSONG HILLSONG/INTEGRITY/COLUMBIA /SONY MUSIC (13.98)	United: a CROSS//the_EARTH: Tear Down The Walls		21
147	143	117	ASHER ROTH SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle		5
148	76	-	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco		76
149	NEW	1	TORTOISE THRILL JOCKEY 210* (15.98)	Beacons Of Ancestorship		149
150	182	174	<b>PACE SETTER</b> DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		2



**134**  
The "Transformers: Revenge of the Fallen" soundtrack at No. 7 (39,000) features the All-American Rejects (pictured), but also Linkin Park, Green Day, Nickelback and Cheap Trick.



**137**  
After the quartet's June 26 performance on "Live With Regis and Kelly," its album takes a 39% jump in sales. Meanwhile, at No. 133, the soundtrack's physical release prompts a 16% increase.

**150**  
A starring role in the Disney Channel's "The Princess Protection Program," which premiered June 26, is behind this set's 8% gain.



**167**  
An iTunes promotion that priced the album at \$5.99 likely goesos sales this week. Its overall increase is 112%, while digitally it's up 625%.



**191**  
While the Catalog and Comprehensive charts are flooded with older Jackson albums in the wake of his death, this "Gold" set—released in July 2008—is still eligible to chart on the Billboard 200 (3,000 sold).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	114	40	D-BLOCK D-BLOCK 5091/E1 (17.98)	No Security		40
152	132	162	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		2
153	NEW	1	PATTERSON HOOD RUTH ST. 60002 (14.98)	Murdering Oscar (And Other Love Songs)		153
154	52	-	SPINAL TAP THE LABEL INDUSTRY 10196 (18.98 CD/DVD) ⊕	Back From The Dead		52
155	148	139	SAVING ABEL SKIDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
156	146	170	SOUNDTRACK HBO/ELEKTRA 519381/AG (18.987)	True Blood: Music From The HBO Original Series		105
157	136	102	TORI AMOS UNIVERSAL REPUBLIC 012873*/UMRG (13.98)	Abnormally Attracted To Sin		9
158	121	147	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
159	185	-	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm		40
160	158	156	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		1
161	103	34	IRON MAIDEN UME 50398*/SONY MUSIC (19.98)	Flight 666 (Soundtrack)		34
162	163	158	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		1
163	162	131	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		2
164	100	-	CAST RECORDING REPRISE 517635/WARNER BROS. (24.98)	Chess: In Concert		100
165	171	142	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29		3
166	NEW	1	ALICIA VILLARREAL FONOVISA 354073/UMLE (11.98) ⊕	La Jefa		166
167	RE-ENTRY	15	THRIVING IVORY WIND-UP 13150 (9.98)	Thriving Ivory		102
168	139	177	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		2
169	142	120	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22
170	106	-	JUICY J OF THREE 6 MAFIA D-BRADY 3621/HYPNOTIZE MINDS (14.98)	Hustle Till I Die		106
171	192	164	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		1
172	161	171	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		101
173	135	173	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love		9
174	156	151	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		8
175	145	124	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		4
176	151	165	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		130
177	NEW	1	THE LEMONHEADS THE END 137* (13.98)	Varshons		177
178	174	191	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year		2
179	118	109	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC (18.98) ⊕	Chris Botti: In Boston		13
180	167	149	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		3
181	NEW	1	GREG LASWELL VANGUARD 79854/WELK (16.98)	Three Flights From Alto Nido		181
182	NEW	1	THE DEAR HUNTER TRIPLE CROWN 03091/EAST WEST (14.98)	Act III: Life And Death		182
183	147	108	KATE VOEGELE MYSPEACE/DGC/INTERSCOPE 012938/IGA (10.98)	A Fine Mess		10
184	86	-	BROKENCYDE BREAKSILENCE 123 (14.98)	I'm Not A Fan But The Kids Like It		86
185	128	155	STEVE MARTIN 40 SHARE 610647/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo		93
186	NEW	1	VNV NATION ANACHRON 2 (15.98)	Of Faith, Power And Glory		186
187	198	186	BLUE OCTOBER BRANDO/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal		13
188	164	148	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners		51
189	176	175	LILY ALLEN CAPITOL 67233* (18.98)	It's Not Me, It's You		5
190	NEW	1	GOATWHORE METAL BLADE 14743 (13.98)	Carving Out The Eyes Of God		190
191	NEW	1	MICHAEL JACKSON MOTOWN 011431/UME (21.98)	Gold		191
192	NEW	1	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country		192
193	193	185	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron		138
194	186	195	DIANE BIRCH S-CURVE 51101 (10.98)	Bible Belt		87
195	NEW	1	NEAL E. BOYD DECCA 012897 (16.98)	My American Dream		195
196	RE-ENTRY	20	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		7
197	129	112	YUSUF EDER/YA 012794*/UME (13.98)	Roadsinger		41
198	131	134	DEPECHE MODE MUTE/VIRGIN 96769*/CAPITOL (18.98) ⊕	Sounds Of The Universe		3
199	179	127	CAM'RON DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays		3
200	153	159	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1

MARILYN MANSON . . . 102	CHRISSETTE MICHELE . . . 40	NEWSBOYS . . . 116	ASHER ROTH . . . 147	SLIPKNOT . . . 160	SOUNDTRACK . . . 133	TRANSFORMERS: REVENGE OF THE FALLEN: THE SCORE . . . 49	THRIVING IVORY . . . 167	VARSIOUS ARTISTS . . . 135	YANNI . . . 118
BOB MARLEY AND THE WAILERS . . . 77	MONTGOMERY GENTRY . . . 140	NE-YO . . . 163	PAULINA RUBIO . . . 44	SONIC YOUTH . . . 107	THE HANGOVER . . . 133	THE CROW: NEW SONGS FOR THE FIVE-STRING BANJO . . . 93	T.I. . . 94	THE VERONICAS . . . 143	YEAH YEAH YEAHS . . . 169
THE MARS VOLTA . . . 12	TOM MORELLO/BOOTS . . . 93	NICKELBACK . . . 18	DARIUS RUCKER . . . 21	SOULJA BOY TELLE'M . . . 88	HANNAH MONTANA: THE MOVIE . . . 10	OF FAITH, POWER AND GLORY . . . 186	THE TING TINGS . . . 122	ALICIA VILLARREAL . . . 166	PETE YORN . . . 32
MARY MARY . . . 100	RILEY . . . 93			BRITNEY SPEARS . . . 126	HIGH SCHOOL MUSICAL 3: SENIOR YEAR . . . 178	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS . . . 31	TITO "EL BAMBINO" . . . 193	VNV NATION . . . 186	PETE YORN . . . 32
DAVE MATTHEWS BAND . . . 4	MOS DEF . . . 45	PAPA ROACH . . . 174		REGINA SPEKTOR . . . 3	MAMMA MIA! . . . 142	CHRISTIAN ARTISTS AND HITS . . . 135	CHRIS TOMLIN . . . 173	KATE VOEGELE . . . 183	YUSUF . . . 197
MAYLENE AND THE SONS OF DISASTER . . . 71	JASON MRAZ . . . 37	PASSION PIT . . . 188		SPINAL TAP . . . 154	SLUMDOG MILLIONAIRE . . . 175		TORTOISE . . . 149		
METALLICA . . . 130	MITCHEL MUSSO . . . 83	KATY PERRY . . . 56		STEVE MARTIN . . . 185					
METHOD MAN & REDMAN . . . 79	PHEENIX . . . 66	KHELLIE PICKLER . . . 76		GEORGE STRAIT . . . 84					
	PINK . . . 30	PINK . . . 30		SUGARLAND . . . 33					
	PLEASURE P . . . 50	PINK PLEASURE P . . . 50		SUNSET RUBDOWN . . . 108					
				AL B. SURE! . . . 85					
				FRANK SINATRA . . . 152					



TOP POP CATALOG™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL	
1	20	116	<b>#1</b> <b>GREATEST GAINER</b> MICHAEL JACKSON Number Ones MJJ/EPIC 68998/SONY MUSIC (18.98/12.98)	■
2	RE-ENTRY		MICHAEL JACKSON The Essential Michael Jackson EPIC/LEGACY 94287/SONY MUSIC (25.98)	■
3	RE-ENTRY		MICHAEL JACKSON Thriller EPIC/LEGACY 17986*/SONY MUSIC (19.98)	■
4	RE-ENTRY		MICHAEL JACKSON Off The Wall EPIC/LEGACY 66070*/SONY MUSIC (12.98)	■
5	HOT SHOT DEBUT		JACKSON 5 The Ultimate Collection MOTOWN 530558/UME (13.98)	■
6	RE-ENTRY		MICHAEL JACKSON Bad EPIC/LEGACY 66072*/SONY MUSIC (12.98)	■
7	RE-ENTRY		MICHAEL JACKSON Dangerous EPIC/LEGACY 66071*/SONY MUSIC (12.98)	■
8	RE-ENTRY		MICHAEL JACKSON Greatest Hits: HIStory – Volume 1 EPIC 85250/SONY MUSIC (13.98)	■
9	NEW		MICHAEL JACKSON The Ultimate Collection MJJ/EPIC 92600/SONY MUSIC (59.98 CD/DVD)	■
10	NEW		SOUNDTRACK Woodstock: Music From The Original Soundtrack And More COTILLION 518805/RHINO (24.98)	■
11	RE-ENTRY		JACKSON 5 The Best Of The Jackson 5: 20th Century Masters The Millennium Collection MOTOWN 153364/UME (9.98)	■
12	3	816	JOURNEY Journey's Greatest Hits COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) ⊕	■
13	NEW		MICHAEL JACKSON HIStory: Past, Present And Future Book 1 EPIC 59000*/SONY MUSIC (32.98)	■
14	1	39	TOBYMAC (portable sounds) FOREFRONT 70379 (17.98) ⊕	■
15	2	84	LED ZEPPELIN Mothership SWAN SONG 313148*/ATLANTIC (19.98) ⊕	■
16	5	1000	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904*/UME (13.98/8.98) ⊕	■
17	4	641	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits FANTASY 2*/CONCORD (17.98/12.98)	■
18	6	275	GUNS N' ROSES Greatest Hits Geffen 001714/IGA (16.98)	■
19	NEW		THE JACKSONS The Jacksons Story: Number 1's HIP-O 009599/UME (13.98)	■
20	NEW		MICHAEL JACKSON Invincible EPIC 69400*/SONY MUSIC (12.98)	■
21	16	111	LINKIN PARK Minutes To Midnight MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	■
22	NEW		MICHAEL JACKSON Blood On The Dance Floor: HIStory In The Mix MJJ/EPIC 68000*/SONY MUSIC (13.98)	■
23	9	492	ABBA Gold – Greatest Hits POLAR/POLYDOR 517007/UME (18.98/12.98)	■
24	10	195	NICKELBACK All The Right Reasons ROADRUNNER 618300 (18.98) ⊕	■
25	14	20	KINGS OF LEON Because Of The Times RCA 03776*/RMG (13.98)	■
26	11	189	CARRIE UNDERWOOD Some Hearts 19/ARISTA NASHVILLE 71197/SMN (18.98)	■
27	22	107	PARAMORE RIOT! FUELED BY RAMEN 159612*/AG (13.98)	■
28	29	217	ORIGINAL BROADWAY CAST RECORDING Wicked DECCA BROADWAY 001682/DECCA (18.98)	■
29	19	42	TOM PETTY AND THE HEARTBREAKERS Greatest Hits Geffen 010327/UME (13.98)	■
30	17	37	AEROSMITH Devil's Got A New Disguise: The Very Best Of Aerosmith Geffen/COLUMBIA 00867/SONY MUSIC (18.98)	■
31	37	213	STEVIE WONDER The Definitive Collection UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	■
32	7	136	GEORGE STRAIT 50 Number Ones MCA NASHVILLE 000459/UMGN (25.98)	■
33	13	127	BRAD PAISLEY Time Well Wasted ARISTA NASHVILLE 69642/SMN (18.98)	■
34	15	137	SUGARLAND Enjoy The Ride MERCURY NASHVILLE 007411/UMGN (13.98)	■
35	27	427	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	■
36	26	885	AC/DC Back In Black EPIC/LEGACY 80207*/SONY MUSIC (17.98) ⊕	■
37	41	230	ELVIS PRESLEY Elv1s: 30 #1 Hits RCA 68079*/SONY MUSIC (19.98/12.98)	■
38	25	472	FLEETWOOD MAC Greatest Hits WARNER BROS. 25801 (18.98)	■
39	33	13	KINGS OF LEON Aha Shake Heartbreak RCA 64544/RMG (11.98)	■
40	32	1661	PINK FLOYD Dark Side Of The Moon CAPITOL 46001* (18.98/10.98)	■
41	24	228	MICHAEL BUBLE It's Time 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	■
42	34	759	BOB SEGER & THE SILVER BULLET BAND Greatest Hits CAPITOL 30334 (16.98)	■
43	38	300	JIMI HENDRIX Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	■
44	35	293	KENNY CHESNEY Greatest Hits BNA 67976/SMN (18.98/12.98)	■
45	23	119	ORIGINAL BROADWAY CAST RECORDING Jersey Boys RHINO 73271 (18.98)	■
46	36	894	METALLICA Metallica ELEKTRA 61113*/AG (18.98)	■
47	44	66	KORN Greatest Hits Vol. I IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	■
48	28	239	MICHAEL BUBLE Michael Buble 143/REPRISE 48376/WARNER BROS. (18.98)	■
49	RE-ENTRY		LINKIN PARK [Hybrid Theory] WARNER BROS. 47755 (18.98/12.98)	■
50	RE-ENTRY		LUTHER VANDROSS The Ultimate Luther Vandross LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	■

On Top Pop Catalog Albums, Michael Jackson-related titles almost lock up the entire top 10. The sole outsider is Rhino's 40th-anniversary reissue of the "Woodstock" soundtrack, at No. 10. The album was released June 9 but makes an overall gain of 184% this week—and a 283% increase at mass merchants—after Target launched a "Summer of Love" in-store campaign that focuses on Woodstock-branded merchandise, movies and music.



TOP DIGITAL™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL	
1	RE-ENTRY		<b>#1</b> MICHAEL JACKSON The Essential Michael Jackson EPIC/LEGACY /SONY MUSIC	■
2	RE-ENTRY		MICHAEL JACKSON Thriller EPIC/LEGACY /SONY MUSIC	■
3	NEW		MICHAEL JACKSON Number Ones MJJ/EPIC /SONY MUSIC	■
4	NEW		MICHAEL JACKSON Off The Wall EPIC/LEGACY /SONY MUSIC	■
5	NEW		REGINA SPEKTOR Far SIRE /WARNER BROS. ⊕	■
6	2	3	THE BLACK EYED PEAS The E.N.D. INTERSCOPE /IGA	■
7	NEW		SOUNDTRACK Transformers: Revenge Of The Fallen: The Album REPRISE /WARNER BROS.	■
8	NEW		MICHAEL JACKSON Bad EPIC/LEGACY /SONY MUSIC	■
9	3	4	DAVE MATTHEWS BAND Big Whiskey And The GrooGrux King BAMA RAGS/RCA /RMG ⊕	■
10	NEW		MICHAEL JACKSON Dangerous EPIC/LEGACY /SONY MUSIC	■
11	5	37	KINGS OF LEON Only By The Night RCA /RMG	■
12	NEW		MICHAEL JACKSON The Ultimate Collection MJJ/EPIC /SONY MUSIC	■
13	1	2	JONAS BROTHERS Lines, Vines And Trying Times HOLLYWOOD	■
14	NEW		MICHAEL JACKSON Greatest Hits: HIStory – Volume 1 EPIC /SONY MUSIC	■
15	7	31	LADY GAGA The Fame STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE /IGA	■
16	NEW		THE MARS VOLTA Octahedron RODRIGUEZ LOPEZ PRODUCTIONS /WARNER BROS.	■
17	8	6	EMINEM Relapse WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	■
18	NEW		NEVER SHOUT NEVER The Summer EP LOVEWAY /WARNER BROS.	■
19	NEW		SOUNDTRACK Transformers: Revenge Of The Fallen: The Score REPRISE 519972/WARNER BROS.	■
20	15	7	GREEN DAY 21st Century Breakdown REPRISE /WARNER BROS.	■
21	NEW		DREAM THEATER Black Clouds & Silver Linings ROADRUNNER	■
22	13	33	TAYLOR SWIFT Fearless BIG MACHINE ⊕	■
23	NEW		MICHAEL JACKSON HIStory: Past, Present And Future Book 1 EPIC /SONY MUSIC	■
24	11	34	SOUNDTRACK Summit/Chop Shop/Atlantic /AG ⊕	■
25	NEW		DINOSAUR JR. Farm JAGJAGUWAR	■

TOP INTERNET™		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT	IMPRINT / DISTRIBUTING LABEL	
1	NEW		<b>#1</b> DREAM THEATER Black Clouds & Silver Linings ROADRUNNER 617883*	■
2	NEW		THE NEW BROADWAY CAST RECORDING Hair GHOSTLIGHT/SH-K-BOOM 84467/RAZOR & TIE	■
3	NEW		REGINA SPEKTOR Far SIRE 519396*/WARNER BROS. ⊕	■
4	4	4	DAVE MATTHEWS BAND Big Whiskey And The GrooGrux King BAMA RAGS/RCA 48712*/RMG ⊕	■
5	6	2	GEORGE HARRISON Let It Roll: Songs By George Harrison DARK HORSE/APPLE 65019/CAPITOL	■
6	3	2	MICHAEL BUBLE Michael Buble Meets Madison Square Garden 143/REPRISE 517750/WARNER BROS. ⊕	■
7	5	7	GREEN DAY 21st Century Breakdown REPRISE 517153*/WARNER BROS.	■
8	7	4	CHICKENFOOT Chickenfoot REDLINE 20091*	■
9	NEW		THE MARS VOLTA Octahedron RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS.	■
10	8	3	THE BLACK EYED PEAS The E.N.D. INTERSCOPE 012887*/IGA	■
11	9	9	VARIOUS ARTISTS Playing For Change: Songs Around The World HEAR 31130 ⊕	■
12	NEW		DINOSAUR JR. Farm JAGJAGUWAR 150*	■
13	10	6	ERIC CLAPTON AND STEVE WINWOOD Live From Madison Square Garden WINCRAFT/DUCK/REPRISE 517584/WARNER BROS.	■
14	2	2	JONAS BROTHERS Lines, Vines And Trying Times HOLLYWOOD 002820	■
15	18	2	CAST RECORDING Chess: In Concert REPRISE 517635/WARNER BROS.	■
16	NEW		ENSEMBLE DEVOTIO MODERNA God Shall Be Praise: Music From Lume Convent CANTATE 5803	■
17	NEW		PETE YORN Back & Fourth COLUMBIA 32162*/SONY MUSIC	■
18	15	6	EMINEM Relapse WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA	■
19	11	4	ELVIS COSTELLO Secret, Profane & Sugarcane HEAR 31280*	■
20	NEW		SOUNDTRACK Transformers: Revenge Of The Fallen: The Score REPRISE 519972/WARNER BROS.	■
21	21	7	KINGS OF LEON Only By The Night RCA 32712/RMG	■
22	25	28	TAYLOR SWIFT Fearless BIG MACHINE 0200 ⊕	■
23	14	9	BOB DYLAN Together Through Life COLUMBIA 43893*/SONY MUSIC ⊕	■
24	NEW		LAURA IZIBOR Let The Truth Be Told ATLANTIC 512240/AG	■
25	NEW		MIKE E. CLARK Psychopathic Murder Mix Volume 1 HATCHET HOUSE 4608/PSYCHOPATHIC	■

HOT 100 RECURRENTS™		TITLE
THIS WEEK	LAST WEEK	WEEKS ON CHIT
1	1	<b>#1</b> BILLIE JEAN MICHAEL JACKSON (EPIC/LEGACY)
2	8	THRILLER MICHAEL JACKSON (EPIC/LEGACY)
3	1	MAN IN THE MIRROR MICHAEL JACKSON (EPIC/LEGACY)
4	1	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON (EPIC/LEGACY)
5	1	BEAT IT MICHAEL JACKSON (EPIC/LEGACY)
6	1	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON (EPIC/LEGACY)
7	1	P.Y.T. (PRETTY YOUNG THING) MICHAEL JACKSON (EPIC/LEGACY)
8	1	SMOOTH CRIMINAL MICHAEL JACKSON (EPIC/LEGACY)
9	6	BLACK OR WHITE MICHAEL JACKSON (EPIC/LEGACY)
10	1	ROCK WITH YOU MICHAEL JACKSON (EPIC/LEGACY)
11	1	WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (EPIC/LEGACY)
12	1	BAD MICHAEL JACKSON (EPIC/LEGACY)
13	1	HUMAN NATURE MICHAEL JACKSON (EPIC/LEGACY)
14	4	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC/LEGACY)
15	1	I'LL BE THERE JACKSON 5 (MOTOWN/UME)

TOP MUSIC VIDEO™		TITLE	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	31	262	<b>#1</b> NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON)
2	1	2	CMT CROSSROADS BIG MACHINE/UNIVERSAL MUSIC & VIDEO DIST. (TAYLOR SWIFT/DEF LEPPARD)
3	2	3	FLIGHT 666: THE FILM UME/SONY MUSIC VIDEO (IRON MAIDEN)
4	43		LIVE IN BUCHAREST: THE DANGEROUS TOUR EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
5	3	6	LIVE FROM MADISON SQUARE GARDEN WINCRAFT/DUCK/REPRISE MUSIC VIDEO WARNER MUSIC VISION (ERIC CLAPTON AND STEVE WINWOOD)
6	73		VIDEO GREATEST HITS: HISTORY EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
7	4	2	CHESS: IN CONCERT REPRISE MUSIC VIDEO/WARNER MUSIC VISION (VARIOUS ARTISTS)
8	174		HISTORY ON FILM: VOLUME II EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON)
9	8	16	LIVE AT LAST MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. (STEVIE WONDER)
10	6	105	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. (THE TEMPTATIONS)
11	7	13	PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S EAGLE ROCK (JEFF BECK)
12	15	84	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE)
13	10	5	LIVE IN RIO EAGLE ROCK (DIANA KRALL)
14	9	42	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO (AG/DC)
15	1		LIVE IN TORONTO '69 GRAVITY/SHOUT! FACTORY (JOHN LENNON & THE PLASTIC ONO BAND)

More charts. Deeper charts. Go to [billboard.biz/charts](http://billboard.biz/charts) to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

### BETWEEN THE BULLETS

## MJ'S GREATEST HITS

The Hot 100 Recurrent chart turns into a Michael Jackson countdown of hits as the legend takes the top 19 slots on the chart (viewable in full at [billboard.biz/charts](http://billboard.biz/charts)) and 24 of the list's 30 positions, including his entries as part of the Jackson 5 and the Jacksons.

The chart, which ranks recurrent and gold titles no longer eligible for the Billboard Hot 100, shows the biggest-charting hit of his career, "Billie Jean," beating out this week's top-selling Jackson download, "Thriller," due to an edge in audience impressions (4 million to 3 million). If allowed to rank on the Hot 100, Jackson would have three top 10s: "Billie Jean" (No. 5), "Thriller" (No. 6) and "Man in the Mirror" (No. 7).

—Silvio Pietrolungo

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 DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to [billboard.biz](http://billboard.biz). See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved.



## TOP HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	<b>#1 DARKEST HOUR</b> VICTORY 495 (13.98)	Eternal Return	
2	NEW		<b>SUNSET RUBDOWN</b> JAGJAGUAR 140* (14.98)	Dragonslayer	
3	NEW		<b>F.L.Y. (FAST LIFE YUNGSTAZ)</b> MUSIC LINE/DEF JAM 013100/IDJMG (12.98)	Jamboree	
4	2	44	<b>THE AIRBORNE TOXIC EVENT</b> MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/IDJMG (12.98)	The Airborne Toxic Event	
5	NEW		<b>MIKE E. CLARK</b> HATCHET HOUSE 4608/PSYCHOPATHIC (10.98)	Psychopathic Murder Mix Volume 1	
6	1	4	<b>DAVID GARRETT</b> DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett	
7	10	42	<b>THE VERONICAS</b> ENGINEER/SIRE 518865/WARNER BROS. (13.98)	Hook Me Up	
8	NEW		<b>GOD HELP THE GIRL</b> MATADOR 866* (14.98)	God Help The Girl	
9	NEW		<b>TORTOISE</b> THRILL JOCKEY 210* (15.98)	Beacons Of Ancestorship	
10	NEW		<b>PATTERSON HOOD</b> RUTH ST. 60002 (14.98)	Murdering Oscar (And Other Love Songs)	
11	23	49	<b>GREATEST THRIVING IVORY</b> WIND-UP 13150 (9.98)	Thriving Ivory	
12	3	31	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	
13	RE-ENTRY		<b>GREG LASWELL</b> VANGUARD 79854/WELK (16.98)	Three Flights From Alto Nido	
14	NEW		<b>THE DEAR HUNTER</b> TRIPLE CROWN 03091/EAST WEST (14.98)	Act III: Life And Death	
15	NEW		<b>VNV NATION</b> ANACHRON 2 (15.98)	Of Faith, Power And Glory	
16	NEW		<b>GOATWHORE</b> METAL BLADE 14743 (13.98)	Carving Out The Eyes Of God	
17	8	18	<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
18	NEW		<b>NEAL E. BOYD</b> DECCA 012897 (16.98)	My American Dream	
19	NEW		<b>WILLY NORTHPOLE</b> FAMILY TREE/DTP/DEF JAM 013010/IDJMG (12.98)	Tha Connect	
20	NEW		<b>SPINNERETTE</b> ANTHEM 2115* (13.98)	Spinnerette	
21	6	28	<b>CAROLINA LIAR</b> ATLANTIC 474364/AG (13.98)	Coming To Terms	
22	NEW		<b>DEER TICK</b> PARTISAN 5* (13.98)	Born On Flag Day	
23	16	9	<b>SAFETYSUIT</b> UNIVERSAL MOTOWN 010978/UMRG (11.98)	Life Left To Go	
24	12	4	<b>SKI JOHNSON</b> WIDE-A-WAKE 11461 (12.98)	New Beginnings	
25	NEW		<b>CHARLIE ROBISON</b> DUALTONE 1448 (13.98)	Beautiful Day	

**1**  
It's the third set (5,000) from the band to reach the top two slots on the list. The act's last album, 2007's "Deliver Us," bowed and peaked at No. 1 with 7,000.



**7**  
The duo's June 25 performance of "Take Me On the Floor" on Fox's "So You Think You Can Dance" ignites a 45% increase for the album.



**30**  
The "Britain's Got Talent" string quartet has already hit No. 2 on the U.K. Albums chart with this set, which boasts a guest appearance from Slash.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
26	11	2	<b>HOLLY WILLIAMS</b> MERCURY NASHVILLE 012547/UMGN (12.98)	Here With Me	
27	NEW		<b>HUICHOL MUSICAL</b> ASL/DISA 730234/UMLE (10.98)	Quiero Que Me Quieras	
28	13	3	<b>TODD SNIDER</b> YEP ROC 2202 (16.98)	Excitement Plan	
29	NEW		<b>MISS MAY I</b> RISE 81 (13.98)	Apologies Are For The Weak	
30	NEW		<b>ESCALA</b> SYCO/COLUMBIA 47423/SONY MUSIC (18.98)	Escala	
31	17	39	<b>ERIC HUTCHINSON</b> LET'S BREAK 460412/WARNER BROS. (13.98)	Sounds Like This	
32	NEW		<b>HIT THE LIGHTS</b> TRIPLE CROWN DIGITAL EX/EAST WEST (4.98)	Coast To Coast (EP)	
33	28	3	<b>THE FRIDAY NIGHT BOYS</b> PHOTO FINISH 518477/FUELED BY RAMEN (13.98)	Off The Deep End	
34	20	6	<b>WHITE RABBITS</b> TBD 0006* (11.98)	It's Frightening	
35	14	12	<b>JOHN WALLER</b> BEACH STREET 10142/REUNION (13.98)	While I'm Waiting	
36	15	3	<b>RHETT MILLER</b> SHOUT! FACTORY 11356 (15.98)	Rhett Miller	
37	4	2	<b>MAJOR LAZER</b> DOWNTOWN 70088* (14.98)	Guns Don't Kill People... Lazars Do	
38	NEW		<b>EL COMPA CHUY</b> GYPSY 37208/SONY MUSIC LATIN (13.98)	El Nino De Oro	
39	37	31	<b>FRAMING HANLEY</b> SILENT MAJORITY 1001 (15.98)	The Moment	
40	29	12	<b>BAT FOR LASHES</b> THE ECHO LABEL 93020*/ASTRALWERKS (15.98)	Two Suns	
41	21	2	<b>RHONDA VINCENT</b> ROUNDER 610623 (17.98)	Destination Life	
42	25	28	<b>HEY MONDAY</b> DECAYDANCE/COLUMBIA 31959*/SONY MUSIC (12.98)	Hold On Tight	
43	18	7	<b>DOWNHERE</b> CENTRICITY 1068 (13.98)	Ending Is Beginning	
44	24	23	<b>POP EVIL</b> PAZZO/JARD STAR/UNIVERSAL REPUBLIC 012974/UMRG (11.98)	Lipstick On The Mirror	
45	NEW		<b>ENSEMBLE DEVOTIO MODERNA</b> CANTATE 5803 (14.98)	God Shall Be Praised: Music From Lune Convent	
46	NEW		<b>KURT ELLING</b> CONCORD JAZZ 31314/CONCORD (18.98)	Dedicated To You: Kurt Elling Sings The Music Of Coltrane And Hartman	
47	NEW		<b>SLEEPING GIANT</b> FACEDOWN 081 (12.98)	Sons Of Thunder	
48	RE-ENTRY		<b>WAYNE BRADY</b> PEAK 23066/CONCORD (18.98)	A Long Time Coming	
49	30	16	<b>BO BURNHAM</b> COMEDY CENTRAL 0078 (15.98 CD/DVD) Ⓢ	Bo Burnham	
50	NEW		<b>MARCUS JOHNSON</b> THREE KEYS 2079 (17.98)	Poetically Justified	

## TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1 WK	<b>#1 THE MARS VOLTA</b> RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS.	Octahedron	12	
2	NEW		<b>REGINA SPEKTOR</b> SIRE 519396*/WARNER BROS. Ⓢ	Far	3	
3	NEW		<b>DINOSAUR JR.</b> JAGJAGUAR 150*	Farm	29	
4	NEW		<b>DREAM THEATER</b> ROADRUNNER 617883*	Black Clouds & Silver Linings	6	
5	RE-ENTRY		<b>MICHAEL JACKSON</b> EPIC/LEGACY 17986*/SONY MUSIC	Thriller	—	Ⓢ
6	NEW		<b>PETE YORN</b> COLUMBIA 32162*/SONY MUSIC	Back & Fourth	32	
7	1	4	<b>DAVE MATTHEWS BAND</b> BAMA RAGS/RCA 48712*/RMG Ⓢ	Big Whiskey And The GrooGrux King	4	
8	8	5	<b>GRIZZLY BEAR</b> WARP 0182*	Veckatimest	72	
9	3	6	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA	Relapse	5	
10	4	3	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012887*/IGA	The E.N.D.	1	
11	10	7	<b>GREEN DAY</b> REPRISE 517153*/WARNER BROS.	21st Century Breakdown	14	
12	7	3	<b>SONIC YOUTH</b> MATADOR 829*	The Eternal	107	
13	6	3	<b>MOS DEF</b> DOWNTOWN 70055*	The Ecstatic	45	
14	NEW		<b>MICHAEL JACKSON</b> EPIC/LEGACY 94287/SONY MUSIC	The Essential Michael Jackson	—	
15	NEW		<b>TORTOISE</b> THRILL JOCKEY 210*	Beacons Of Ancestorship	149	

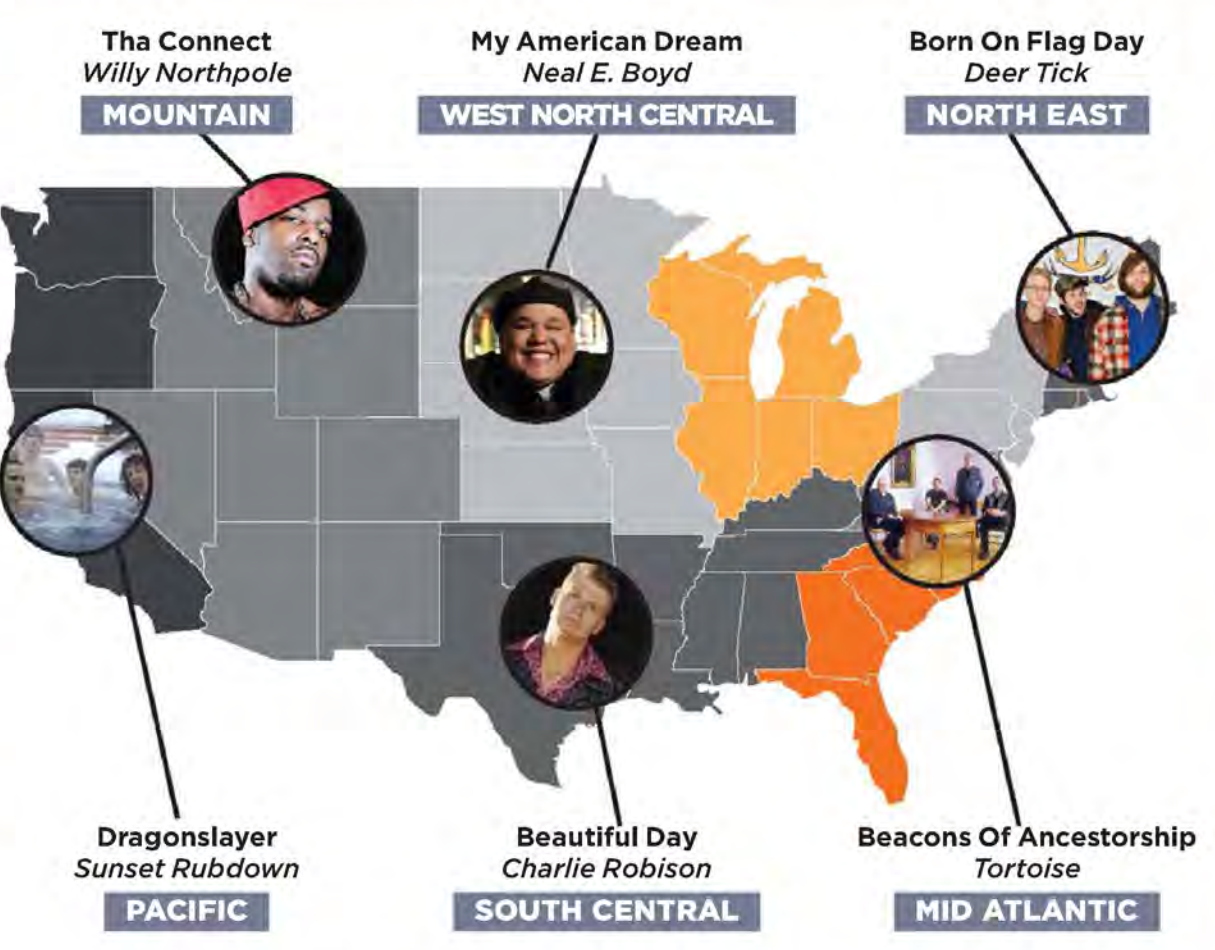
### BREAKING & ENTERING

Best-known for the beats they've created for M.I.A., producers Diplo and Switch are now mashing up dancehall with electro-hip-hop as Major Lazer. The duo's album, "Guns Don't Kill People... Lazars Do," recently debuted on the Billboard 200.

Go to [billboard.com/breaking](http://billboard.com/breaking) to discover developing artists making their inaugural chart runs each week.



## REGIONAL HEATSEEKER #1s



### PROGRESS REPORT

**Jessica Jarrell, "Armageddon"**  
The 14-year-old singer's first Billboard chart hit debuts at No. 18 on Hot Dance Airplay and rises to No. 38 on Hot Dance Club Songs. Jarrell began her career as a child model and has been singing since she was 3.

**HEATSEEKERS:** The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best-selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

### EAST NORTH CENTRAL

- 1 Mike E. Clark  
*Psychopathic Murder Mix Volume 1*
- 2 Sunset Rubdown  
*Dragonslayer*
- 3 The Airborne Toxic Event  
*The Airborne Toxic Event*
- 4 F.L.Y. (Fast Life Yungstaz)  
*Jamboree*
- 5 Darkest Hour  
*Eternal Return*
- 6 Randy Houser  
*Anything Goes*
- 7 Tortoise  
*Beacons Of Ancestorship*
- 8 The Veronicas  
*Hook Me Up*
- 9 David Garrett  
*David Garrett*
- 10 Carolina Liar  
*Coming To Terms*

### SOUTH ATLANTIC

- 1 Ski Johnson  
*New Beginnings*
- 2 F.L.Y. (Fast Life Yungstaz)  
*Jamboree*
- 3 Colt Ford  
*Ride Through The Country*
- 4 Marcus Johnson  
*Poetically Justified*
- 5 Darkest Hour  
*Eternal Return*
- 6 Patterson Hood  
*Murdering Oscar (And Other Love Songs)*
- 7 Trebol Clan  
*Fantasia Musical*
- 8 The Airborne Toxic Event  
*The Airborne Toxic Event*
- 9 David Garrett  
*David Garrett*
- 10 Sunset Rubdown  
*Dragonslayer*



**THE BILLBOARD HOT 100**

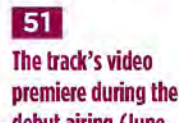
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	2	<b>#1 GREATEST GAINER/AIRPLAY</b> <b>I GOTTA FEELING</b>	The Black Eyed Peas	1	1
2	1	15	<b>BOOM BOOM POW</b>	The Black Eyed Peas	1	1
3	3	27	<b>BEST I EVER HAD</b>	Drake	3	3
4	4	3	<b>KNOCK YOU DOWN</b>	Keri Hilson Featuring Kanye West & Ne-Yo	3	3
5	6	5	<b>LOVEGAME</b>	Lady Gaga	5	5
6	5	4	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	Pitbull	2	2
7	7	8	<b>FIRE BURNING</b>	Sean Kingston	7	7
8	8	6	<b>BIRTHDAY SEX</b>	Jeremih	4	4
9	30	41	<b>#1 GREATEST GAINER/DIGITAL</b> <b>NEW DIVIDE</b>	Linkin Park	6	6
10	11	11	<b>WAKING UP IN VEGAS</b>	Katy Perry	10	10
11	16	18	<b>YOU BELONG WITH ME</b>	Taylor Swift	11	11
12	14	13	<b>DON'T TRUST ME</b>	3OH!3	7	7
13	9	9	<b>SECOND CHANCE</b>	Shinedown	7	7
14	13	10	<b>HALO</b>	Beyonce	5	5
15	12	7	<b>POKER FACE</b>	Lady Gaga	1	1
16	15	12	<b>THE CLIMB</b>	Miley Cyrus	4	4
17	10	34	<b>EVERY GIRL</b>	Young Money	10	10
18	20	20	<b>PLEASE DON'T LEAVE ME</b>	Pink	18	18
19	21	22	<b>IF TODAY WAS YOUR LAST DAY</b>	Nickelback	19	19
20	23	23	<b>USE SOMEBODY</b>	Kings Of Leon	19	19
21	17	15	<b>DAY 'N' NITE</b>	Kid Cudi	3	3
22	18	16	<b>GOODBYE</b>	Kristinia Debarge	15	15
23	19	14	<b>BLAME IT</b>	Jamie Foxx Featuring T-Pain	2	2
24	<b>HOT SHOT DEBUT</b>	1	<b>D.O.A. (DEATH OF AUTO-TUNE)</b>	Jay-Z	24	24
25	22	17	<b>OUT LAST NIGHT</b>	Kenny Chesney	16	16
26	26	28	<b>WHATEVER IT IS</b>	Zac Brown Band	26	26
27	25	24	<b>I DO NOT HOOK UP</b>	Kelly Clarkson	20	20
28	24	19	<b>RIGHT ROUND</b>	Flo Rida	3	3
29	27	25	<b>YOU FOUND ME</b>	The Fray	7	7
30	31	46	<b>BATTLEFIELD</b>	Jordin Sparks	30	30
31	33	33	<b>I'M YOURS</b>	Jason Mraz	3	3
32	41	44	<b>HER DIAMONDS</b>	Rob Thomas	32	32
33	29	26	<b>LOVE STORY</b>	Taylor Swift	4	4
34	39	43	<b>PEOPLE ARE CRAZY</b>	Billy Currington	34	34
35	37	38	<b>I RUN TO YOU</b>	Lady Antebellum	35	35
36	35	39	<b>SIDEWAYS</b>	Dierks Bentley	35	35
37	28	30	<b>THEN</b>	Brad Paisley	28	28
38	32	-	<b>YOU'RE A JERK</b>	New Boyz	32	32
39	45	48	<b>NO SURPRISE</b>	Daughtry	15	15
40	40	31	<b>GIVES YOU HELL</b>	The All-American Rejects	4	4
41	49	55	<b>ALRIGHT</b>	Darius Rucker	41	41
42	36	29	<b>JUST DANCE</b>	Lady Gaga Featuring Colby O'Donis	3	3
43	44	58	<b>EGO</b>	Beyonce	43	43
44	48	36	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	Kelly Clarkson	1	1
45	34	21	<b>SUGAR</b>	Flo Rida Featuring Wynter	5	5
46	46	50	<b>BEST DAYS OF YOUR LIFE</b>	Kellie Pickler	46	46
47	38	32	<b>TURN MY SWAG ON</b>	Soulja Boy Tell'em	19	19
48	57	90	<b>NEVER SAY NEVER</b>	The Fray	7	7
49	42	37	<b>KISS A GIRL</b>	Keith Urban	16	16
50	47	35	<b>KISS ME THRU THE PHONE</b>	Soulja Boy Tell'em Featuring Sammie	3	3
51	<b>NEW</b>	1	<b>HERE WE GO AGAIN</b>	Demi Lovato	51	51
52	43	42	<b>ALL THE ABOVE</b>	Maino Featuring T-Pain	39	39
53	65	85	<b>BIG GREEN TRACTOR</b>	Jason Aldean	53	53
54	51	54	<b>SUMMER NIGHTS</b>	Rascal Flatts	51	51
55	<b>NEW</b>	1	<b>21 GUNS</b>	Green Day	55	55



The No. 1 box-office opening for "Transformers: Revenge of the Fallen" and the release of its soundtrack spur a 114% digital spike (to 115,000) for the featured track, bringing it back into the top 10 for the first time since its debut week.



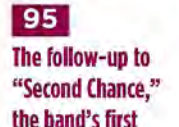
The countdown to breaking the all-time chart endurance record continues (only seven weeks to go) as the track moves up in its 63rd week. It's the fourth-longest stay in the list's 51-year history.



The track's video premiere during the debut airing (June 26) of her new Disney Channel movie, "The Princess Protection Program," leads to 49,000 downloads and a strong debut. The cut is the title track to Lovato's new album, due July 21.



Following the title's video debut, song downloads triple to 33,000. It's the band's eighth Hot 100 appearance and its 19th Alternative top 10 (7-6).



The follow-up to "Second Chance," the band's first Alternative No. 1, becomes its fourth top 10 on that list (12-9).

**BETWEEN THE BULLETS**

**BACK-TO-BACK BLACK EYED PEAS**



The Black Eyed Peas become the fourth duo or group and ninth act overall in the history of the Billboard Hot 100 to succeed itself at No. 1 as "I Gotta Feeling" replaces "Boom Boom Pow." Other groups to swap No. 1s are OutKast (2004), Boyz II Men (1994) and the Beatles (three in succession in 1964). The Peas are also the fourth group to occupy the top two slots on the Hot 100 in the same week, along with OutKast, the Beatles and Bee Gees (1978). With 203,000 downloads, "Feeling" prevents Michael Jackson from snaring No. 1 on Hot Digital Songs. He settles for the next three positions, with "Thriller" at No. 2 (167,000). —Silvio Pietrolungo

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	55	78	<b>NOT MEANT TO BE</b>	Theory Of A Deadman	604/ROADRUNNER/RRP	55
57	58	61	<b>WETTER (CALLING YOU DADDY)</b>	Twista	GET MONEY GANG/CAPITOL	57
58	66	80	<b>GOOD GIRLS GO BAD</b>	Cobra Starship Featuring Leighton Meester	DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP	58
59	54	65	<b>ALWAYS STRAPPED</b>	Birdman Featuring Lil Wayne	CASH MONEY/UNIVERSAL MOTOWN	54
60	53	49	<b>KNOW YOUR ENEMY</b>	Green Day	REPRISE	28
61	52	45	<b>BOYFRIEND #2</b>	Pleasure P	ATLANTIC	42
62	62	73	<b>PRETTY WINGS</b>	Maxwell	COLUMBIA	62
63	59	68	<b>I NEED A GIRL</b>	Trey Songz	SONG BOOK/ATLANTIC	59
64	56	47	<b>IF U SEEK AME</b>	Britney Spears	JIVE/JLG	19
65	63	-	<b>HOTEL ROOM SERVICE</b>	Pitbull	309/POLO GROUNDS/JRM	63
66	68	74	<b>WILD AT HEART</b>	Gloriana	EMBLEM/REPRISE/WARNER BROS./WRN	66
67	73	71	<b>BOOTS ON</b>	Randy Houser	UNIVERSAL SOUTH	67
68	61	53	<b>IT HAPPENS</b>	Sugarland	MERCURY NASHVILLE	33
69	76	77	<b>LOST YOU ANYWAY</b>	Toby Keith	SHOW DOG NASHVILLE	69
70	70	60	<b>PARANOID</b>	Jonas Brothers	HOLLYWOOD	37
71	72	62	<b>SWAG SURFIN'</b>	F.L.Y. (Fast Life Yungstaz)	MUSIC LINE/IDJMG	62
72	77	79	<b>ICE CREAM PAINT JOB</b>	Dorrough	NGENIUS/E1	72
73	75	75	<b>COME BACK TO ME</b>	David Cook	19/RCA/RMG	63
74	69	63	<b>SISSY'S SONG</b>	Alan Jackson	ARISTA NASHVILLE	61
75	84	93	<b>LAST CHANCE</b>	Ginuwine	NOTIFI/ASYLUM/WARNER BROS.	75
76	74	98	<b>WANTED</b>	Jessie James	MERCURY/IDJMG	74
77	71	69	<b>SHOW ME WHAT I'M LOOKING FOR</b>	Carolina Liar	ATLANTIC	67
78	64	57	<b>I'M ON A BOAT</b>	The Lonely Island Featuring T-Pain	UNIVERSAL REPUBLIC	56
79	81	76	<b>STRANGE</b>	Reba	STARSTRUCK/VALORY	76
80	86	86	<b>I'M IN MIAMI TRICK</b>	LMFAO	PARTY ROCK/INTERSCOPE	73
81	<b>RE-ENTRY</b>	2	<b>TAKE ME ON THE FLOOR</b>	The Veronicas	ENGINEER/SIRE/WARNER BROS.	81
82	90	92	<b>LIVING FOR THE NIGHT</b>	George Strait	MCA NASHVILLE	82
83	60	52	<b>HALLE BERRY (SHE'S FINE)</b>	Hurricane Chris Featuring SupaSTAAR	POLO GROUNDS/JRM	52
84	98	-	<b>BREAK UP</b>	Mario Featuring Gucci Mane & Sean Garrett	3RD STREET/JRM	84
85	89	83	<b>SMALL TOWN USA</b>	Justin Moore	VALORY	83
86	82	70	<b>CARELESS WHISPER</b>	Seether	WIND-UP	63
87	91	99	<b>THROW IT IN THE BAG</b>	Fabulous Featuring The-Dream	DESERT STORM/DEF JAM/IDJMG	87
88	79	59	<b>ONE IN EVERY CROWD</b>	Montgomery Gentry	COLUMBIA (NASHVILLE)	53
89	80	51	<b>MAKE HER SAY</b>	Kid Cudi Featuring Kanye West & Common	DREAM ON/G.O.D./UNIVERSAL MOTOWN	51
90	<b>NEW</b>	1	<b>LOVE YOUR LOVE THE MOST</b>	Eric Church	CAPITOL NASHVILLE	90
91	92	87	<b>WALKIN' ON THE MOON</b>	The-Dream Featuring Kanye West	RADIO KILLA/DEF JAM/IDJMG	87
92	87	66	<b>FUNNY THE WAY IT IS</b>	Dave Matthews Band	RCA/RMG	37
93	<b>NEW</b>	1	<b>TRUST</b>	Keyshia Cole Duet With Monica	IMANI/GEFFEN/INTERSCOPE	93
94	99	94	<b>AIN'T NO REST FOR THE WICKED</b>	Cage The Elephant	DSP/JIVE/JLG	92
95	<b>NEW</b>	1	<b>SOUND OF MADNESS</b>	Shinedown	ATLANTIC	95
96	100	-	<b>WHEN LOVE TAKES OVER</b>	David Guetta Featuring Kelly Rowland	GUM/ASTRALWERKS/CAPITOL	96
97	78	64	<b>ECHO</b>	Gorilla Zoe	BLOCK/BAD BOY SOUTH/ATLANTIC	57
98	<b>NEW</b>	1	<b>BAREFOOT AND CATHY</b>	Jack Ingram	BIG MACHINE	98
99	96	88	<b>IT'S AMERICA</b>	Rodney Atkins	CURB	44
100	95	97	<b>BEAUTIFUL</b>	Eminem	WEB/SHADY/AFTERMATH/INTERSCOPE	17

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Charts Legend for rules and explanations. © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved. GREEN DAY: MARINA CHAVEZ



**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> <b>KNOCK YOU DOWN</b>	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
2	4	8	<b>BEST I EVER HAD</b>	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)
3	2	17	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
4	3	12	<b>BIRTHDAY SEX</b>	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
5	5	17	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)
6	8	7	<b>LOVEGAME</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	7	17	<b>THE CLIMB</b>	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
8	6	17	<b>HALO</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
9	12	9	<b>EVERY GIRL</b>	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
10	17	9	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE)
11	13	12	<b>DON'T TRUST ME</b>	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
12	10	28	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)
13	15	8	<b>FIRE BURNING</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	18	7	<b>WAKING UP IN VEGAS</b>	KATY PERRY (CAPITOL)
15	11	21	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	9	23	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J/RMG)
17	19	10	<b>PLEASE DON'T LEAVE ME</b>	PINK (LAFACE/JLG)
18	30	3	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)
19	16	30	<b>YOU FOUND ME</b>	THE FRAY (EPIC)
20	22	12	<b>WHATEVER IT IS</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
21	23	15	<b>SIDEWAYS</b>	DIERKS BENTLEY (CAPITOL NASHVILLE)
22	20	11	<b>I DO NOT HOOK UP</b>	KELLY CLARKSON (19/RCA/RMG)
23	14	22	<b>DAY 'N' NITE</b>	KID CUDI (DREAM QN/G.O.D./UNIVERSAL MOTOWN)
24	21	41	<b>LOVE STORY</b>	TAYLOR SWIFT (BIG MACHINE)
25	25	43	<b>I'M YOURS</b>	JASON MRAZ (ATLANTIC/RRP)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	13	<b>OUT LAST NIGHT</b>	KENNY CHESNEY (BNA)
27	26	13	<b>THEN</b>	BRAD PAISLEY (ARISTA NASHVILLE)
28	32	10	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)
29	33	13	<b>I RUN TO YOU</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE)
30	27	25	<b>GIVES YOU HELL</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
31	37	8	<b>PEOPLE ARE CRAZY</b>	BILLY CURRINGTON (ARISTA NASHVILLE)
32	31	24	<b>MY LIFE WOULD SUCK WITHOUT YOU</b>	KELLY CLARKSON (19/RCA/RMG)
33	36	4	<b>EGO</b>	BEYONCE (MUSIC WORLD/COLUMBIA)
34	28	23	<b>RIGHT ROUND</b>	FLO RIDA (POE BOY/ATLANTIC)
35	42	8	<b>ALRIGHT</b>	DARIUS RUCKER (CAPITOL NASHVILLE)
36	29	14	<b>KISS A GIRL</b>	KEITH URBAN (CAPITOL NASHVILLE)
37	43	10	<b>LOST YOU ANYWAY</b>	TOBY KEITH (SHOW DOG NASHVILLE)
38	35	16	<b>BOYFRIEND #2</b>	PLEASURE P (ATLANTIC)
39	44	5	<b>WETTER (CALLING YOU DADDY)</b>	TWISTA (GET MONEY GANG/CAPITOL)
40	41	5	<b>I NEED A GIRL</b>	TREY SONGZ (SONG BOOK/ATLANTIC)
41	54	6	<b>USE SOMEBODY</b>	KINGS OF LEON (RCA/RMG)
42	38	9	<b>GOODBYE</b>	KRISTINA DEBARGE (SODAPOPOP/ISLAND/IDJMG)
43	40	35	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
44	45	5	<b>SUMMER NIGHTS</b>	RASCAL FLATTS (LYRIC STREET)
45	50	6	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)
46	39	22	<b>KISS ME THRU THE PHONE</b>	SOULJA BOY TELLEEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
47	49	8	<b>PRETTY WINGS</b>	MAXWELL (COLUMBIA)
48	56	4	<b>NO SURPRISE</b>	DAUGHTRY (19/RCA/RMG)
49	55	6	<b>BOOTS ON</b>	RANDY HOUSER (UNIVERSAL SOUTH)
50	51	9	<b>STRANGE</b>	REBA (STARSTRUCK/VALORY)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	7	<b>ALWAYS STRAPPED</b>	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
52	57	4	<b>LAST CHANCE</b>	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
53	65	2	<b>LIVING FOR THE NIGHT</b>	GEORGE STRAIT (MCA NASHVILLE)
54	60	4	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
55	64	3	<b>BATTLEFIELD</b>	JORDIN SPARKS (19/JIVE/JLG)
56	48	12	<b>SISSY'S SONG</b>	ALAN JACKSON (ARISTA NASHVILLE)
57	62	9	<b>BEST DAYS OF YOUR LIFE</b>	KELLIE PICKLER (19/BNA)
58	61	3	<b>YOU'RE A JERK</b>	NEW BOYZ (ASYLUM/WARNER BROS.)
59	53	17	<b>IT HAPPENS</b>	SUGARLAND (MERCURY NASHVILLE)
60	59	6	<b>SWAG SURFIN'</b>	F.L.Y. (FAST LIFE YOUNGSTAZ) (MUSIC LINE/IDJMG)
61	70	4	<b>I'LL JUST HOLD ON</b>	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
62	-	1	<b>BREAK UP</b>	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
63	-	1	<b>BIG GREEN TRACTOR</b>	JASON ALDEAN (BROKEN BOW)
64	47	16	<b>IF U SEEK AMY</b>	BRITNEY SPEARS (JIVE/JLG)
65	68	5	<b>NOT MEANT TO BE</b>	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
66	75	3	<b>BAREFOOT AND CRAZY</b>	JACK INGRAM (BIG MACHINE)
67	71	2	<b>WILD AT HEART</b>	GLORIANA (EMBLEM/REPRISE/WARNER BROS./WRN)
68	52	14	<b>SUGAR</b>	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
69	-	1	<b>GOD IN ME</b>	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
70	-	1	<b>ICE CREAM PAINT JOB</b>	DORROUGH (NGENIUS/E1)
71	-	1	<b>HOTEL ROOM SERVICE</b>	PITBULL (MR. 305/POLO GROUNDS/J/RMG)
72	58	14	<b>TURN MY SWAG ON</b>	SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)
73	74	3	<b>SMALL TOWN USA</b>	JUSTIN MOORE (VALORY)
74	-	1	<b>SO FINE</b>	SEAN PAUL (VP/ATLANTIC)
75	72	24	<b>IT'S AMERICA</b>	RODNEY ATKINS (CURB)

1,299 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	<b>#1</b> <b>I GOTTA FEELING</b>	THE BLACK EYED PEAS (INTERSCOPE)	
2	-	13	<b>THRILLER</b>	MICHAEL JACKSON (EPIC/LEGACY)	
3	-	1	<b>MAN IN THE MIRROR</b>	MICHAEL JACKSON (EPIC/LEGACY)	
4	-	1	<b>BILLIE JEAN</b>	MICHAEL JACKSON (EPIC/LEGACY)	
5	2	13	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
6	-	1	<b>WAY YOU MAKE ME FEEL</b>	MICHAEL JACKSON (EPIC/LEGACY)	
7	-	1	<b>BEAT IT</b>	MICHAEL JACKSON (EPIC/LEGACY)	
8	3	3	<b>BEST I EVER HAD</b>	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)	
9	-	1	<b>DON'T STOP 'TIL YOU GET ENOUGH</b>	MICHAEL JACKSON (EPIC/LEGACY)	
10	4	8	<b>FIRE BURNING</b>	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
11	22	6	<b>NEW DIVIDE</b>	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
12	-	1	<b>SMOOTH CRIMINAL</b>	MICHAEL JACKSON (EPIC/LEGACY)	
13	-	1	<b>BLACK OR WHITE</b>	MICHAEL JACKSON (EPIC/LEGACY)	
14	-	1	<b>P.Y.T. (PRETTY YOUNG THING)</b>	MICHAEL JACKSON (EPIC/LEGACY)	
15	5	11	<b>LOVEGAME</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
16	6	18	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)	
17	-	1	<b>ROCK WITH YOU</b>	MICHAEL JACKSON (EPIC/LEGACY)	
18	7	14	<b>KNOCK YOU DOWN</b>	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
19	8	9	<b>WAKING UP IN VEGAS</b>	KATY PERRY (CAPITOL)	
20	-	1	<b>WANNA BE STARTIN' SOMETHIN'</b>	MICHAEL JACKSON (EPIC/LEGACY)	
21	15	9	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT (BIG MACHINE)	
22	-	1	<b>D.O.A. (DEATH OF AUTO-TUNE)</b>	JAY-Z (ROC NATION)	
23	-	1	<b>BAD</b>	MICHAEL JACKSON (EPIC/LEGACY)	
24	11	10	<b>BIRTHDAY SEX</b>	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
25	12	27	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	13	35	<b>DON'T TRUST ME</b>	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
27	9	24	<b>SECOND CHANCE</b>	SHINEDOWN (ATLANTIC)	
28	-	1	<b>YOU ARE NOT ALONE</b>	MICHAEL JACKSON (EPIC/LEGACY)	
29	-	1	<b>I'LL BE THERE</b>	JACKSON 5 (MOTOWN/UME)	
30	10	3	<b>EVERY GIRL</b>	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
31	-	1	<b>I WANT YOU BACK</b>	JACKSON 5 (MOTOWN/UME)	
32	-	1	<b>DIRTY DIANA</b>	MICHAEL JACKSON (EPIC/LEGACY)	
33	17	20	<b>USE SOMEBODY</b>	KINGS OF LEON (RCA/RMG)	
34	-	1	<b>ABC</b>	JACKSON 5 (MOTOWN/UME)	
35	-	1	<b>REMEMBER THE TIME</b>	MICHAEL JACKSON (EPIC/LEGACY)	
36	16	22	<b>HALO</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	
37	-	1	<b>HUMAN NATURE</b>	MICHAEL JACKSON (EPIC/LEGACY)	
38	14	9	<b>GOODBYE</b>	KRISTINA DEBARGE (SODAPOPOP/ISLAND/IDJMG)	
39	18	17	<b>THE CLIMB</b>	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
40	21	6	<b>BATTLEFIELD</b>	JORDIN SPARKS (19/JIVE/JLG)	
41	20	13	<b>IF TODAY WAS YOUR LAST DAY</b>	NICKELBACK (ROADRUNNER/RRP)	
42	-	1	<b>HERE WE GO AGAIN</b>	DEMI LOVATO (HOLLYWOOD)	
43	19	22	<b>DAY 'N' NITE</b>	KID CUDI (DREAM QN/G.O.D./UNIVERSAL MOTOWN)	
44	23	2	<b>YOU'RE A JERK</b>	NEW BOYZ (ASYLUM/WARNER BROS.)	
45	31	6	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)	
46	26	10	<b>PLEASE DON'T LEAVE ME</b>	PINK (LAFACE/JLG)	
47	27	20	<b>RIGHT ROUND</b>	FLO RIDA (POE BOY/ATLANTIC)	
48	-	1	<b>WILL YOU BE THERE</b>	MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX/EPIC/LEGACY)	
49	24	4	<b>OUT LAST NIGHT</b>	KENNY CHESNEY (BNA)	
50	-	1	<b>SHAKE YOUR BODY (DOWN TO THE GROUND)</b>	THE JACKSONS (EPIC/LEGACY)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	<b>OFF THE WALL</b>	MICHAEL JACKSON (EPIC/LEGACY)	
52	42	3	<b>NEVER SAY NEVER</b>	THE FRAY (EPIC)	
53	30	24	<b>THAT'S NOT MY NAME</b>	THE TING TINGS (COLUMBIA)	
54	38	8	<b>NO SURPRISE</b>	DAUGHTRY (19/RCA/RMG)	
55	29	16	<b>TURN MY SWAG ON</b>	SOULJA BOY TELLEEM (COLLIPARK/INTERSCOPE)	
56	32	50	<b>JUST DANCE</b>	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
57	34	13	<b>WHATEVER IT IS</b>	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
58	41	5	<b>PEOPLE ARE CRAZY</b>	BILLY CURRINGTON (MERCURY NASHVILLE)	
59	25	15	<b>SUGAR</b>	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
60	45	4	<b>GOOD GIRLS GO BAD</b>	COBRA STARSHIP FEAT. LEBRON MEESTER (DECA/DANCE/HOLD BY RUMEN/ATLANTIC/RRP)	
61	35	12	<b>BEST DAYS OF YOUR LIFE</b>	KELLIE PICKLER (19/BNA)	
62	-	1	<b>YOU ROCK MY WORLD</b>	MICHAEL JACKSON (EPIC/LEGACY)	
63	28	18	<b>ALL THE ABOVE</b>	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
64	-	1	<b>21 GUNS</b>	GREEN DAY (REPRISE)	
65	49	2	<b>ALRIGHT</b>	DARIUS RUCKER (CAPITOL NASHVILLE)	
66	39	10	<b>I DO NOT HOOK UP</b>	KELLY CLARKSON (19/RCA/RMG)	
67	44	12	<b>I RUN TO YOU</b>	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
68	36	20	<b>I'M ON A BOAT</b>	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
69	43	11	<b>KNOW YOUR ENEMY</b>	GREEN DAY (REPRISE)	
70	-	1	<b>SCREAM</b>	MICHAEL JACKSON & JANET JACKSON (MJJ/EPIC/LEGACY)	
71	71	2	<b>BIG GREEN TRACTOR</b>	JASON ALDEAN (BROKEN BOW)	
72	-	1	<b>NEVER CAN SAY GOODBYE</b>	JACKSON 5 (MOTOWN/UME)	
73	33	22	<b>BLAME IT</b>	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
74	37	15	<b>THEN</b>	BRAD PAISLEY (ARISTA NASHVILLE)	
75	-	1	<b>BEN</b>	MICHAEL JACKSON (MOTOWN/UME)	

**ALBUM CHARTS**

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

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

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

**SONG CHARTS**

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

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

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

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

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

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

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



MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	17	<b>#1 BOOM BOOM POW</b> THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	3	16	<b>DON'T TRUST ME</b> 3OH3 (PHOTO FINISH/ATLANTIC/RRP)
3	7	9	<b>LOVEGAME</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
4	5	13	<b>I KNOW YOU WANT ME (CALLE OCHO)</b> PITBULL (ULTRA)
5	2	20	<b>HALO</b> BEYONCE (MUSIC WORLD/COLUMBIA)
6	9	10	<b>WAKING UP IN VEGAS</b> KATY PERRY (CAPITOL)
7	4	19	<b>SECOND CHANCE</b> SHINEDOWN (ATLANTIC)
8	10	12	<b>PLEASE DON'T LEAVE ME</b> PINK (LAFACE/JLG)
9	8	12	<b>I DO NOT HOOK UP</b> KELLY CLARKSON (19/RCA/RMG)
10	6	19	<b>THE CLIMB</b> MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
11	12	9	<b>FIRE BURNING</b> SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	22	4	<b>GREATEST GAINER I GOTTA FEELING</b> THE BLACK EYED PEAS (INTERSCOPE)
13	14	11	<b>IF TODAY WAS YOUR LAST DAY</b> NICKELBACK (ROADRUNNER/RRP)
14	15	7	<b>BIRTHDAY SEX</b> JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
15	13	10	<b>GOODBYE</b> KRISTINA DEBARGE (SODAPO/ISLAND/IDJMG)
16	19	6	<b>KNOCK YOU DOWN</b> KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
17	11	23	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	26	3	<b>YOU BELONG WITH ME</b> TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	21	5	<b>BATTLEFIELD</b> JORDIN SPARKS (19/JIVE/JLG)
20	17	32	<b>GIVES YOU HELL</b> THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
21	16	17	<b>BLAME IT</b> JAMIE FOXX FEAT. T-PAIN (J/RMG)
22	24	15	<b>THAT'S NOT MY NAME</b> THE TING TINGS (COLUMBIA)
23	27	6	<b>NO SURPRISE</b> DAUGHTRY (19/RCA/RMG)
24	25	20	<b>DAY 'N NITE</b> KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
25	30	9	<b>WANTED</b> JESSIE JAMES (MERCURY/IDJMG)
26	29	20	<b>KISS ME THRU THE PHONE</b> SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
27	33	5	<b>NOT MEANT TO BE</b> THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
28	32	6	<b>PARANOID</b> JONAS BROTHERS (HOLLYWOOD)
29	23	19	<b>IF U SEEK AMY</b> BRITNEY SPEARS (JIVE/JLG)
30	31	14	<b>SUGAR</b> FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
31	36	5	<b>NEVER SAY NEVER</b> THE FRAY (EPIC)
32	35	5	<b>HER DIAMONDS</b> ROB THOMAS (EMBLEM/ATLANTIC)
33	38	2	<b>GOOD GIRLS GO BAD</b> COBRA STARSHIP FEAT. LEIGHTON MEESTER (DECAVANCE/ISLAND/IDJMG)
34	NEW		<b>USE SOMEBODY</b> KINGS OF LEON (RCA/RMG)
35	37	2	<b>BEAUTIFUL</b> EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
36	39	2	<b>WHEN LOVE TAKES OVER</b> DAVID GUETTA FEAT. KELLY ROWLAND (GUM/ASTRALWERKS/CAPITOL)
37	40	2	<b>I'M IN MIAMI TRICK</b> LMFAO (PARTY ROCK/INTERSCOPE)
38	NEW		<b>BEST I EVER HAD</b> DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)
39	NEW		<b>HUSH HUSH</b> THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
40	NEW		<b>CARELESS WHISPER</b> SEETHER (WIND-UP)

Ahead of the July 14 release of Daughtry's sophomore album, "Leave This Town," the set's lead single, "No Surprise," moves 11-9 on the Adult Top 40 chart.

The act moves up on the list of groups with the most top 10s in the chart's 13-year history. Goo Goo Dolls lead all groups (and acts overall) with 13 top 10s, followed by Matchbox Twenty (12), Nickelback (nine), 3 Doors Down and Maroon 5 (seven each), Train and now Daughtry (six each).

Daughtry's self-titled first album became the first debut release to deliver five Adult Top 40 top 10s and three No. 1s ("It's Not Over," "Home" and "Feels Like Tonight"). It spends a 136th week on the Billboard 200 (No. 91) and has sold nearly 4.5 million copies, according to Nielsen SoundScan.



DAUGHTRY

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	36	<b>#1 LOVE STORY</b> TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	16	<b>THE CLIMB</b> MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
3	4	47	<b>I'M YOURS</b> JASON MRAZ (ATLANTIC/RRP)
4	3	41	<b>WHAT ABOUT NOW</b> DAUGHTRY (RCA/RMG)
5	5	37	<b>BETTER IN TIME</b> LEONA LEWIS (SYCO/J/RMG)
6	6	50	<b>VIVA LA VIDA</b> COLDPLAY (CAPITOL)
7	7	36	<b>LOVE REMAINS THE SAME</b> GAVIN ROSSDALE (INTERSCOPE)
8	8	23	<b>YOU FOUND ME</b> THE FRAY (EPIC)
9	9	21	<b>IF YOU DON'T KNOW ME BY NOW</b> SEAL (143/WARNER BROS.)
10	10	20	<b>COME ON GET HIGHER</b> MATT NATHANSON (VANGUARD/CAPITOL)
11	13	21	<b>GREATEST GAINER JUST GO</b> LIONEL RICHIE (DEF JAM/IDJMG)
12	12	12	<b>LUCKY</b> JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
13	11	25	<b>LIGHT ON</b> DAVID COOK (19/RCA/RMG)
14	14	26	<b>HOT N COLD</b> KATY PERRY (CAPITOL)
15	15	10	<b>1, 2, 3, 4</b> PLAIN WHITE T'S (HOLLYWOOD)
16	18	7	<b>HER DIAMONDS</b> ROB THOMAS (EMBLEM/ATLANTIC)
17	17	12	<b>HERE COMES GOODBYE</b> RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
18	16	17	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON (19/RCA/RMG)
19	20	6	<b>NO BOUNDARIES</b> KRIS ALLEN (19/JIVE/JLG)
20	19	15	<b>FINALLY HOME</b> MERCURY (INO/COLUMBIA)
21	21	8	<b>IF TODAY WAS YOUR LAST DAY</b> NICKELBACK (ROADRUNNER/RRP)
22	24	11	<b>SOBER</b> PINK (LAFACE/JLG)
23	28	2	<b>ELECTRICITY</b> ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
24	23	6	<b>COME BACK TO ME</b> DAVID COOK (19/RCA/RMG)
25	22	18	<b>WHERE DID I LOSE YOUR LOVE</b> JOURNEY (NOMOTA)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	<b>#1 SECOND CHANCE</b> SHINEDOWN (ATLANTIC)
2	2	14	<b>IF TODAY WAS YOUR LAST DAY</b> NICKELBACK (ROADRUNNER/RRP)
3	3	10	<b>HER DIAMONDS</b> ROB THOMAS (EMBLEM/ATLANTIC)
4	9	11	<b>PLEASE DON'T LEAVE ME</b> PINK (LAFACE/JLG)
5	6	15	<b>THE CLIMB</b> MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	4	32	<b>NOT MEANT TO BE</b> THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
7	5	31	<b>YOU FOUND ME</b> THE FRAY (EPIC)
8	10	12	<b>COME BACK TO ME</b> DAVID COOK (19/RCA/RMG)
9	11	8	<b>NO SURPRISE</b> DAUGHTRY (19/RCA/RMG)
10	8	33	<b>GIVES YOU HELL</b> THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
11	12	17	<b>SHOW ME WHAT I'M LOOKING FOR</b> CAROLINA LIAR (ATLANTIC)
12	14	16	<b>POKER FACE</b> LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	24	<b>MY LIFE WOULD SUCK WITHOUT YOU</b> KELLY CLARKSON (19/RCA/RMG)
14	17	7	<b>WAKING UP IN VEGAS</b> KATY PERRY (CAPITOL)
15	16	10	<b>I DO NOT HOOK UP</b> KELLY CLARKSON (19/RCA/RMG)
16	15	16	<b>THE MAN WHO CAN'T BE MOVED</b> THE SCRIPT (PHONOGENIC/EPIC)
17	18	8	<b>NEVER SAY NEVER</b> THE FRAY (EPIC)
18	20	9	<b>USE SOMEBODY</b> KINGS OF LEON (RCA/RMG)
19	19	14	<b>CLOSER TO LOVE</b> MAT KEARNEY (AWARE/COLUMBIA)
20	23	3	<b>GREATEST GAINER FALLING FOR YOU</b> COLBIE CAILLAT (UNIVERSAL REPUBLIC)
21	21	12	<b>SHE IS LOVE</b> PARACHUTE (MERCURY/IDJMG)
22	22	9	<b>HALO</b> BEYONCE (MUSIC WORLD/COLUMBIA)
23	25	7	<b>LIFE IN TECHNICOLOR II</b> COLDPLAY (CAPITOL)
24	26	13	<b>STAY</b> SAFETY SUIT (UNIVERSAL MOTOWN)
25	27	9	<b>BOOM BOOM POW</b> THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)

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

Chevelle previews its fifth album, "Sci-Fi Crimes," due Sept. 8, as "Jars" opens on Rock Songs at No. 36 and Active Rock at No. 25 (the group's second-best bow among 11 entries). The song also begins at No. 31 at Alternative, viewable at [billboard.biz/charts](http://billboard.biz/charts).



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	<b>#1 SOUND OF MADNESS</b> SHINEDOWN (ATLANTIC)
2	2	6	<b>NEW DIVIDE</b> LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	5	11	<b>CHAMPAGNE</b> CAVO (REPRISE)
4	4	16	<b>DROWNING (FACE DOWN)</b> SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
5	3	21	<b>THE NIGHT</b> DISTURBED (REPRISE)
6	7	3	<b>WHISKEY HANGOVER</b> GODSMACK (UNIVERSAL REPUBLIC)
7	9	7	<b>BURN IT TO THE GROUND</b> NICKELBACK (ROADRUNNER/RRP)
8	6	16	<b>SCARLET LETTERS</b> MUDVAYNE (EPIC)
9	8	13	<b>I GET OFF</b> HALESTORM (ATLANTIC)
10	11	8	<b>ALL NIGHTMARE LONG</b> METALLICA (WARNER BROS.)
11	14	10	<b>AIN'T NO REST FOR THE WICKED</b> CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	13	17	<b>SEASONS</b> THE VEER UNION (UNIVERSAL MOTOWN)
13	12	18	<b>CARELESS WHISPER</b> SEETHER (WIND-UP)
14	10	11	<b>KNOW YOUR ENEMY</b> GREEN DAY (REPRISE)
15	17	20	<b>CONTAGIOUS</b> TRAPT (ELEVEN SEVEN)
16	15	24	<b>LIFELINE</b> PAPA ROACH (DGC/INTERSCOPE)
17	20	16	<b>FAR FROM OVER</b> REV THEORY (VAN HOWES/MALOOF/DGC/INTERSCOPE)
18	16	40	<b>DO WHAT YOU DO</b> MUDVAYNE (EPIC)
19	18	43	<b>SECOND CHANCE</b> SHINEDOWN (ATLANTIC)
20	21	17	<b>GUILTY</b> SINCE OCTOBER (TOOTH & NAIL/CAPITOL)
21	22	4	<b>YOU'RE GOING DOWN</b> SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	24	8	<b>SULFUR</b> SLIPKNOT (ROADRUNNER/RRP)
23	23	13	<b>HOW COULD YOU?</b> SALIVA (ISLAND/IDJMG)
24	25	3	<b>I ALMOST TOLD YOU THAT I LOVED YOU</b> PAPA ROACH (DGC/INTERSCOPE)
25	NEW		<b>GREATEST GAINER JARS</b> CHEVELLE (EPIC)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	11	<b>#1 KNOW YOUR ENEMY</b> GREEN DAY (REPRISE)
2	1	6	<b>NEW DIVIDE</b> LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	4	15	<b>DROWNING (FACE DOWN)</b> SAVING ABEL (SKIDDCCO/VIRGIN/CAPITOL)
4	5	14	<b>SOUND OF MADNESS</b> SHINEDOWN (ATLANTIC)
5	3	23	<b>LIFELINE</b> PAPA ROACH (DGC/INTERSCOPE)
6	6	11	<b>OH YEAH</b> CHICKENFOOT (REDLINE)
7	7	10	<b>CHAMPAGNE</b> CAVO (REPRISE)
8	9	8	<b>BURN IT TO THE GROUND</b> NICKELBACK (ROADRUNNER/RRP)
9	10	30	<b>HATE MY LIFE</b> THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
10	8	42	<b>SECOND CHANCE</b> SHINEDOWN (ATLANTIC)
11	13	3	<b>WHISKEY HANGOVER</b> GODSMACK (UNIVERSAL REPUBLIC)
12	11	17	<b>CARELESS WHISPER</b> SEETHER (WIND-UP)
13	12	33	<b>SOMETHING IN YOUR MOUTH</b> NICKELBACK (ROADRUNNER/RRP)
14	14	12	<b>I GET OFF</b> HALESTORM (ATLANTIC)
15	15	18	<b>THE NIGHT</b> DISTURBED (REPRISE)
16	19	8	<b>ALL NIGHTMARE LONG</b> METALLICA (WARNER BROS.)
17	18	6	<b>THIS IS IT</b> STAINED (FLIP/ATLANTIC)
18	20	7	<b>USE SOMEBODY</b> KINGS OF LEON (RCA/RMG)
19	17	8	<b>ANYTHING GOES</b> AC/DC (COLUMBIA)
20	22	8	<b>HOW COULD YOU?</b> SALIVA (ISLAND/IDJMG)
21	16	19	<b>BROTHER</b>



**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	18	<b>#1</b> <b>SIDEWAYS</b> B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		1
2	2	5	75	<b>WHATEVER IT IS</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE		2
3	1	1	14	<b>OUT LAST NIGHT</b> B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		1
4	4	2	15	<b>THEN</b> F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE		1
5	6	6	24	<b>I RUN TO YOU</b> V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE		5
6	7	7	17	<b>PEOPLE ARE CRAZY</b> C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY		6
7	5	4	15	<b>KISS A GIRL</b> D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE		3
8	8	8	11	<b>YOU BELONG WITH ME</b> N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		8
9	9	9	12	<b>ALRIGHT</b> F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE		9
10	10	10	17	<b>LOST YOU ANYWAY</b> T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE		10
11	11	12	11	<b>SUMMER NIGHTS</b> D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET		11
12	12	13	12	<b>STRANGE</b> M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba STARSTRUCK/VALORY		12
13	13	14	19	<b>BOOTS ON</b> M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH		13
14	14	15	33	<b>BEST DAYS OF YOUR LIFE</b> C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler 19/BNA		14
15	15	20	5	<b>LIVING FOR THE NIGHT</b> T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE		15
16	16	16	19	<b>I'LL JUST HOLD ON</b> S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS./WRN		16
17	17	17	28	<b>WILD AT HEART</b> M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/REPRISE/WARNER BROS./WRN		17
18	18	19	15	<b>BAREFOOT AND CRAZY</b> J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE		18
19	21	24	7	<b>GREATEST GAINER</b> <b>BIG GREEN TRACTOR</b> M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW		19
20	19	18	21	<b>SMALL TOWN USA</b> J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY		18
21	20	22	8	<b>INDIAN SUMMER</b> K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	Brooks & Dunn ARISTA NASHVILLE		20
22	22	21	20	<b>LOVE YOUR LOVE THE MOST</b> J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE		21
23	23	23	22	<b>SOUNDS LIKE LIFE TO ME</b> J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley STROUD/AVARIUS		23
24	24	25	18	<b>RUNAWAY</b> J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD		24
25	26	27	20	<b>GETTIN' YOU HOME (THE BLACK DRESS SONG)</b> J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA		25



The singer's seventh No. 1 follows "Feel That Fire," which led in February. It's the second time Bentley has charted with successive No. 1s. He previously stacked three straight with "Come a Little Closer," "Settle for a Slow-down" and "Every Mile a Memory" in 2005-06.



Up 2.9 million impressions, the single crosses the Airpower threshold with the Greatest Gainer nod in its seventh chart week (13.1 million impressions at 121 monitored stations).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	25	26	18	<b>THE CLIMB</b> J. SHANKS (J. ALEXANDER, J. MARE)	Miley Cyrus WALT DISNEY/HOLLYWOOD/LYRIC STREET		25
27	27	34	7	<b>15 MINUTES</b> T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB		27
28	29	28	11	<b>BELIEVERS</b> B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH		28
29	28	29	14	<b>WHAT I'M FOR</b> D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green BNA		28
30	32	31	20	<b>FIGHT LIKE A GIRL</b> C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel CURB		30
31	31	30	16	<b>BOY LIKE ME</b> J. FLOWERS (J. FLOWERS)	Jessica Harp WARNER BROS./WRN		30
32	30	33	6	<b>ALL I ASK FOR ANYMORE</b> F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE		30
33	35	36	18	<b>RED LIGHT</b> F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE		33
34	33	32	11	<b>I WANT MY LIFE BACK</b> M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET		32
35	34	35	10	<b>DO I</b> J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE		34
36	36	38	6	<b>BONFIRE</b> P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA		36
37	38	40	11	<b>DEAD FLOWERS</b> F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA		37
38	37	37	9	<b>SINCE YOU BROUGHT IT UP</b> J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto WARNER BROS./WRN		37
39	40	43	9	<b>I JUST CALL YOU MINE</b> D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA		39
40	39	41	7	<b>ROCKIN' THE BEER GUT</b> T. KEITH (BUTTER)	Trailer Choir SHOW DOG NASHVILLE		39
41	42	48	3	<b>LONG LINE OF LOSERS</b> B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA		41
42	41	39	12	<b>SOLITARY THINKIN'</b> T. BROWN (W. PAYNE)	Lee Ann Womack MCA NASHVILLE		39
43	43	44	4	<b>EIGHT SECOND RIDE</b> J. RITCHEY (J. OWEN, E. DURRANCE)	Jake Owen RCA		43
44	44	42	16	<b>ADDRESS IN THE STARS</b> C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	Caitlin & Will COLUMBIA		42
45	45	47	9	<b>HENRY CARTWRIGHT'S PRODUCE STAND</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson CAROLWOOD		45
46	50	-	2	<b>JOEY</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland MERCURY		46
47	46	46	6	<b>I'LL BE THAT</b> M. BRIGHT (J. WAYNE, B. REGAN, K. PAIGE)	Jimmy Wayne VALORY		46
48	48	49	7	<b>LONG PAST GONE</b> B. CANNON (M. MULLINS, M. CANNON-GOODMAN)	Megan Mullins STONE CREEK		48
49	47	50	6	<b>UP TO HIM</b> T. LAWRENCE, J. KING (D. KENT, T. JOHNSON)	Tracy Lawrence ROCKY COMFORT/NINE NORTH		47
50	49	53	11	<b>SHE NEVER GOT ME OVER YOU</b> J. RITCHEY (D. DILLON, K. WHITLEY, H. COCHRAN)	Mark Chesnutt BIG 7/LOFTON CREEK		49

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	10	<b>#1</b> <b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
2	2	2	103	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless		1
3	3	5	32	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516801/AG (13.98)	The Foundation		2
4	4	3	5	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II		1
5	6	6	12	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		2
6	5	4	12	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
7	8	7	41	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		1
8	9	8	63	LADY ANTEBELLUM CAPITOL NASHVILLE 03208 (12.98)	Lady Antebellum		1
9	10	11	40	SUGARLAND MERCURY 011273*/UMGN (13.98)	Love On The Inside		1
10	11	9	13	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
11	14	10	140	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift		3
12	13	16	37	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything		2
13	12	12	47	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98)	That Lonesome Song		6
14	15	14	39	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
15	17	13	88	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
16	7	-	2	HANK WILLIAMS JR. CURB 79149 (18.98)	127 Rose Avenue		7
17	18	18	39	KELLIE PICKLER 19/BNA 22811/SMN (18.98)	Kellie Pickler		1
18	16	17	65	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
19	20	19	35	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		2
20	22	22	14	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		4
21	21	21	21	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		1
22	23	15	5	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		5
23	19	-	2	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco		19
24	24	27	50	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		1
25	28	25	32	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes		21

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	33	32	21	COLT FORD AVERAGE JOE'S 1001 (18.98)	Ride Through The Country		26
27	25	24	37	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun		1
28	29	29	35	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy		1
29	26	23	7	STEVE EARLE NEW WEST 6164* (17.98)	Townes		6
30	30	28	15	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		3
31	31	30	61	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition		1
32	32	37	14	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine		1
33	<b>HOT SHOT DEBUT</b>	1	1	CHARLIE ROBISON DUALTONE 1448 (13.98)	Beautiful Day		33
34	37	34	35	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		10
35	34	38	44	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (18.98)	NOW That's What I Call Country		1
36	40	40	32	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires		7
37	38	-	2	HOLLY WILLIAMS MERCURY 012547/UMGN (12.98)	Here With Me		37
38	48	33	4	<b>PACE SETTER</b> RYAN BINGHAM & THE DEAD HORSES LOST HIGHWAY 012739*/UMGN (13.98)	Roadhouse Sun		17
39	35	35	9	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old		7
40	36	31	40	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		5
41	39	36	13	RODNEY ATKINS CURB 79132 (18.98)	It's America		3
42	27	20	3	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock		20
43	42	26	3	DARRYL WORLEY STROUD/AVARIUS 01002 (13.98)	Sounds Like Life		26
44	44	43	60	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008		2
45	43	44	85	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All		3
46	41	47	34	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play		1
47	51	42	15	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It		2
48	47	41	10	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems		13
49	45	39	14	JOHN RICH WARNER BROS. 508796/WRN (18.98)	Son Of A Preacher Man		3
50	46	46	31	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten		7

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	19	15	<b>#1</b> <b>STEVE MARTIN</b> 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo		19
2	2	2	2	RHONDA VINCENT ROUNDER 610623	Destination Life		2
3	3	2	2	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head		2
4	7	40	1	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher		4
5	4	35	1	STEVE IVEY IM/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass		5
6	6	45	1	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One		6
7	<b>RE-ENTRY</b>	7	1	THE STEELDRIVERS ROUNDER 610598	The SteelDrivers		7
8	9	45	1	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Country Bluegrass Homecoming Volume Two		8
9	11	6	1	RUSSELL MOORE & IIRD TYME OUT RURAL RHYTHM 1045	Russell Moore & IIRD Tyme Out		9
10	5	5	1	DOYLE LAWSON & QUICKSILVER SSK 610635/ROUNDER	Lonely Street		10

**BETWEEN THE BULLETS**  
**ROBISON RETURNS**



Charlie Robison lands the Hot Shot Debut on Top Country Albums with his first set of new songs in five years, as "Beautiful Day" opens at No. 33 and debuts on the Heatseekers list at No. 25 (2,000 copies). The new set marks his fifth appearance and second-highest bow on the country chart, where he most recently appeared with "Good Times" in October 2004. His best start happened when "Step Right Up" moved 5,000 copies and bowed at No. 27 on the April 28, 2001, chart. The new collection is Robison's second outing for the independent Dualtone label, and he has concert dates booked through early October. —Wade Jensen



TOP R&B/HIP-HOP ALBUMS		THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	HOT SHOT DEBUT	1	1	1 WK	<b>#1</b> GINUWINE	A MAN'S THOUGHTS (NOTIF/ASYLUM 519147/WARNER BROS.)
2	1	3	1	3	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887*/JGA
3	2	6	2	6	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/JGA
4	4	8	4	8	CHRISSETTE MICHELE	EPIPHANY DEF JAM 012797/IDJMG
5	5	3	5	3	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG
6	6	2	6	2	LAURA IZIBOR	LET THE TRUTH BE TOLD ATLANTIC 512240/AG
7	9	3	7	3	TEENA MARIE	CONGO SQUARE STAX 31320/CONCORD
8	3	2	8	2	WILL DOWNING	CLASSIQUE PEAK 31278/CONCORD
9	7	15	9	15	KERI HILSON	IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/JGA
10	15	33	10	33	BEYONCE	I AM... SASHA FERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
11	10	11	11	11	RICK ROSS	DEEPER THAN RAP MA/BACH/SUP-N-SLIDE/DEF JAM 012772*/IDJMG
12	11	28	12	28	JAMIE FOXX	INTUITION J 41294/RMG
13	NEW		13		FL.Y. (FAST LIFE YUNGSTAZ)	JAMBOREE MUSIC LINE/DEF JAM 013100/IDJMG
14	17	28	14	28	ANTHONY HAMILTON	THE POINT OF IT ALL MISTERS MUSIC/SO SO DEF 23387/JLG
15	13	19	15	19	CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
16	NEW		16		AL B. SURE!	HONEY I'M HOME HIDDEN BEACH 00092
17	8	3	17	3	MOS DEF	THE ECSTATIC DOWNTOWN 70055*
18	14	6	18	6	METHOD MAN & REDMAN	BLACKOUT! 2 WU-TANG/DEF SQUAD/DEF JAM 012400*/IDJMG
19	19	16	19	16	THE-DREAM	LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG
20	16	3	20	3	D-BLOCK	NO SECURITY D-BLOCK 5091/E1
21	20	12	21	12	JADAKISS	THE LAST KISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG
22	18	6	22	6	BUSTA RHYMES	BACK ON MY B.S. UNIVERSAL MOTOWN 012387*/UMRG
23	26	36	23	36	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC
24	25	8	24	8	GUCCI MANE	MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY
25	21	2	25	2	JUICY J OF THREE 6 MAFIA	HUSTLE TILL I DIE D-BRADY 3621/HYPNOTIZE MINDS
26	23	2	26	2	BEYONCE	HAVE YOU BECOME A GOOD GIRL? SONY MUSIC WORLD/COLUMBIA 7394/SONY MUSIC
27	28	28	27	28	KEYSHIA COLE	A DIFFERENT ME (MANI)/Geffen 012395/JGA
28	12	2	28	2	THE JACKA	TEAR GAS SMC 349
29	22	41	29	41	RAPHAEL SAADIQ	THE WAY I SEE IT COLUMBIA 08595*/SONY MUSIC
30	31	43	30	43	SOLANGE	SOL-ANGEL & THE HADLEY ST. DREAMS MUSIC WORLD/GEFFEN 011785/JGA
31	27	8	31	8	CIARA	FANTASY RIDE LAFACE 31390/JLG
32	33	56	32	56	LIL WAYNE	THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
33	32	30	33	30	MUSIQ SOULCHILD	ON MY RADIO ATLANTIC 512335/AG
34	24	7	34	7	CAM'RON	CRIME PAYS DIPLOMATIC MAN 518073/ASYLUM
35	30	33	35	33	SEAL	SOUL 143 515868/WARNER BROS.
36	35	28	36	28	SOULJA BOY TELL'EM	ISOUJABOY TELLEM COLLIPARK/INTERSCOPE 012388*/JGA
37	29	6	37	6	LIONEL RICHIE	JUST GO ISLAND 011917/IDJMG
38	36	40	38	40	T.I.	PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG
39	40	14	39	14	CHRISTELLE	DEBUT R&B/POP EP MCGANN 1028/CHRISTELLE
40	38	20	40	20	INDIA.ARIE	TESTIMONY VOL. 2 LOVE & POLITICS SULLIVAN/UNIVERSAL REPUBLIC 012972/UMRG
41	43	44	41	44	YOUNG JEEZY	THE RECEPTION CTE/DEF JAM 011536*/IDJMG
42	42	13	42	13	UGK	UGK 4 LIFE TRILL/UGK/JIVE 86966/JLG
43	39	6	43	6	DRAMA	BANGSTA GRILLZ THE ALBUM VOL. 2 EMERSON/ATLANTIC 519148
44	34	3	44	3	DJ QUIK & KURUPT	BLAQOUT MAD SCIENCE 17/RBC
45	41	32	45	32	KANYE WEST	808S & HEARTBREAK ROC-A-FELLA/DEF JAM 012198*/IDJMG
46	37	13	46	13	PRINCE/BRIA VALENTE	LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX
47	NEW		47		WILLY NORTHPOLE	THA CONNECT FAMILY TREE/OTF/DEF JAM 013010/IDJMG
48	48	41	48	41	NE-YO	YEAR OF THE GENTLEMAN DEF JAM 011410*/IDJMG
49	46	40	49	40	JENNIFER HUDSON	JENNIFER HUDSON ARISTA 06303/RMG
50	52	30	50	30	AKON	FREEDOM KNOX/OTF/DEF JAM/UNIVERSAL MOTOWN 012334/UMRG

MAINSTREAM R&B/HIP-HOP		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	1	8	<b>#1</b> BEST I EVER HAD	DRAKE (BRYANT/FROZEN MOMENTS/SHIP HOP SINCE 1978)
2	4	9	2	9	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	2	14	3	14	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
4	3	14	4	14	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
5	7	6	5	6	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
6	6	9	6	9	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
7	8	11	7	11	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
8	5	15	8	15	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
9	15	13	9	13	LAST CHANCE	GINUWINE (NOTIF/ASYLUM/WARNER BROS.)
10	13	14	10	14	NOT ANYMORE	LETOYA (CAPITOL)
11	10	14	11	14	SWAG SURFIN'	(F.L.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG)
12	14	9	12	9	TRUST	KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)
13	16	11	13	11	DOWNLOAD	LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)
14	18	4	14	4	<b>GREATEST GAINER</b> BREAK UP	MARO FEAT. GUCCI MANE & SEAN GARRETT (OPD STREET/JRMG)
15	11	20	15	20	BOYFRIEND #2	PLEASURE P (ATLANTIC)
16	9	16	16	9	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/JRMG)
17	12	24	17	24	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
18	21	9	18	9	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
19	25	5	19	5	PRETTY WINGS	MAXWELL (COLUMBIA)
20	27	4	20	4	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
21	23	4	21	4	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
22	24	7	22	7	PLENTY MONEY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
23	17	15	23	15	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
24	22	12	24	12	IMMA PUT IT ON HER	DAY26 FEAT. P. DIDDY & YUNG JOC (BAD BOY/ATLANTIC)
25	26	7	25	7	WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)
26	19	16	26	16	TURN MY SWAG ON	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
27	32	3	27	3	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
28	34	3	28	3	DANCIN ON ME	WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
29	36	5	29	5	MAYBACH MUSIC 2	RICK ROSS FEAT. KANYE WEST, T-PAIN & LIL WAYNE (MA/BACH/SUP-N-SLIDE/DEF JAM/IDJMG)
30	37	3	30	3	WHO'S REAL	JADAKISS FEAT. SWIZZ BEATZ & CJ DA JUICEMAN (RUFF RYDERS/D-BLOCK/DEF JAM/IDJMG)
31	NEW		31		IMMA STAR (EVERYWHERE WE ARE)	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
32	35	6	32	6	FUTURISTIC LOVE (ELROY)	YUNG L.A. FEAT. RICCO BARRINO (GRAND HUSTLE/INTERSCOPE)
33	NEW		33		5 STAR	YO GOTTI (POLO GROUNDS/JRMG)
34	31	17	34	17	EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE (DEF JAM/IDJMG)
35	NEW		35		OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
36	39	2	36	2	LIKE A SURGEON	CIARA (LAFACE/JLG)
37	33	15	37	15	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
38	NEW		38		TRICK'N	MULLAGE (FROM THE GROUND UP/JIVE/JLG)
39	NEW		39		BOOTY DEW	GS BOY (SWAGG TEAM/JIVE/BATTERY)
40	RE-ENTRY		40		BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.A.M./INTERSCOPE)

## BETWEEN THE BULLETS JACKSON JOLTS R&B LISTS



With Michael Jackson's catalog dominating purchases, overall sales activity on Top R&B/Hip-Hop Albums was light. Aside from 17 debuts or re-entries on the list, bullets were awarded to albums that lost no more than 20% from the previous week. Ginuwine makes the best debut: His album "A Man's Thoughts" crowns the chart.

Meanwhile, Jackson dominates the Top R&B/Hip-Hop Catalog chart (viewable at [billboard.biz/charts](http://billboard.biz/charts)), placing titles in the top 12 slots. Overall his name is attached to 17 albums (either as a solo artist or with the Jackson 5 or the Jacksons) on the 25-position chart. "Thriller" is the top seller, re-entering at No. 1 (its 21st week there since 1977). Other Jackson catalog albums make posthumous debuts. "Blood on the Dancefloor," first released in 1997, bows at No. 15, and 2001's "Invincible," his final studio album, enters at No. 11.

—Raphael George

RHYTHMIC		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	1	12	<b>#1</b> KNOCK YOU DOWN	DRAKE (BRYANT/FROZEN MOMENTS/SHIP HOP SINCE 1978)
2	1	12	2	12	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
3	3	8	3	8	BEST I EVER HAD	DRAKE (BRYANT/FROZEN MOMENTS/SHIP HOP SINCE 1978)
4	4	17	4	17	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.A.M./INTERSCOPE)
5	8	9	5	9	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
6	5	21	6	21	I KNOW YOU WANT ME (CALLE OCHO)	TWISTA (ULTRA)
7	6	22	7	22	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
8	7	27	8	27	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
9	11	10	9	10	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
10	9	17	10	17	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
11	10	11	11	11	BOYFRIEND #2	PLEASURE P (ATLANTIC)
12	14	7	12	7	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	8	13	8	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	12	20	14	20	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
15	15	14	15	14	SUGAR	FLO RIDA FEAT. WYNER (POE BOY/ATLANTIC)
16	26	4	16	4	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
17	17	14	17	14	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
18	16	22	18	22	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
19	19	29	19	29	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
20	28	3	20	3	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
21	22	6	21	6	SO FINE	SEAN PAUL (VP/ATLANTIC)
22	24	8	22	8	WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)
23	18	12	23	12	TURN MY SWAG ON	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
24	29	6	24	6	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
25	27	7	25	7	MY TIME	FABOLOUS FEAT. JEREMIH (DESERT STORM/DEF JAM/IDJMG)
26	21	12	26	12	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
27	23	8	27	8	GOODBYE	KRISTINIA DEBARGE (SODAPO/ISLAND/IDJMG)
28	25	13	28	13	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
29	NEW		29		<b>GREATEST GAINER</b> OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
30	30	6	30	6	PATRON TEQUILA	PARADISO GIRLS (WILL.I.A.M./INTERSCOPE)
31	37	2	31	2	MAKE HER SAY	KID CUDI FEAT. KANYE WEST & COMMON (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
32	31	6	32	6	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
33	33	4	33	4	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
34	34	4	34	4	CHILLIN	WALE FEAT. LADY GAGA (ALLIDO/INTERSCOPE)
35	36	5	35	5	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
36	32	3	36	3	BEAUTIFUL	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
37	39	3	37	3	SWAG SURFIN'	(F.L.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG)
38	40	2	38	2	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
39	38	17	39	17	AIN'T I	YOUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
40	35	10	40	10	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/JRMG)

ADULT R&B		THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	19	1	19	<b>#1</b> ON THE OCEAN	K'JON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
2	1	9	2	9	PRETTY WINGS	MAXWELL (COLUMBIA)
3	3	25	3	25	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
4	6	19	4	19	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ (COLUMBIA)
5	5	14	5	14	THE POINT OF IT ALL	ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)
6	7	37	6	37	THERE GOES MY BABY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
7	4	37	7	37	FROM MY HEART TO YOURS	LAURA IZIBOR (ATLANTIC)
8	8	31	8	31	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
9	11	18	9	18	<b>GREATEST GAINER</b> LAST CHANCE	GINUWINE (NOTIF/ASYLUM/WARNER BROS.)
10	9	20	10	20	EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE (DEF JAM/IDJMG)
11	10	31	11	31	CHOCOLATE HIGH	INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERS



**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEBT.	PEAK POSITION
1	1	11	<b>#1 BEST I EVER HAD</b> 3 WKS BOI-1DA (A. GRAHAM, M. SAMUELS, D. HAMILTON) © BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978	Drake		1
2	3	12	<b>EVERY GIRL</b> THA BIZNESS (D. CARTER, A. GRAHAM, J. MILLS, J. PREYAN, C. LILLY, J. HENDERSON, C. WHITACRE) © YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	Young Money		2
3	2	15	<b>KNOCK YOU DOWN</b> DANJA (F.N. HILLS, K. L. HILSON, K. COSSOM, S. SMITH, M. ARAICA, K. WEST) © MOSLEY/ZONE 4/INTERSCOPE	Keri Hilson Featuring Kanye West & Ne-Yo		1
4	5	7	<b>EGO</b> E. WILLIAMS, H. LILLY, B. KNOWLES (E. WILLIAMS, H. LILLY, JR., B. KNOWLES) © MUSIC WORLD/COLUMBIA	Beyonce		4
5	4	17	<b>BIRTHDAY SEX</b> M. SCHULTZ (J. FELTON, K. JAMES, M. SCHULTZ) © MICK SCHULTZ/DEF JAM/IDJMG	Jeremih		1
6	7	9	<b>PRETTY WINGS</b> H. DAVID, MUSZE (H. DAVID, MUSZE) © COLUMBIA	Maxwell		6
7	9	13	<b>WETTER (CALLING YOU DADDY)</b> THE LEGENDARY TRAXSTER (C. MITCHELL, S. LINDLEY, E. LOCKHART, Q. SAFFOLD) © GET MONEY GANG/CAPITOL	Twista		7
8	6	11	<b>I NEED A GIRL</b> STARGATE (J. AUSTIN, M. S. ERIKSEN, T.E. HERMANSEN, E. LIND, A. BJORKLUND) © SONG BOOK/ATLANTIC	Trey Songz		6
9	10	15	<b>LAST CHANCE</b> B.M. COX (B.M. COX, A. SHROPSHIRE, W. WELLS) © NOTIFI/ASYLUM/WARNER BROS.	Ginuwine		9
10	11	17	<b>ALWAYS STRAPPED</b> MR. BEATZ (B. WILLIAMS, D. CARTER, R. COBB II) © CASH MONEY/UNIVERSAL MOTOWN	Birdman Featuring Lil Wayne		10
11	17	27	<b>GREATEST GAINER/AIRPLAY</b> <b>BREAK UP</b> S. GARRETT, S. CRAWFORD (S. GARRETT, S. CRAWFORD, R. DAVIS) © 3RD STREET/J/RMG	Mario Featuring Gucci Mane & Sean Garrett		11
12	13	16	<b>SWAG SURFIN'</b> K. ERONDU (A. BRYANT, M. GORDON, JR., S. SPEARMAN, J. RICE) © MUSIC LINE/IDJMG	F.L.Y. (Fast Life Yungstaz)		12
13	8	29	<b>BLAME IT</b> C. HENDERSON (J. FOX, C. HENDERSON, N. WALKER, J. T. BROWN, B. R. MELANCON, J. CONTE, JR., T. PAIN, B. PRESCOTT, T. NASH) © J/RMG	Jamie Foxx Featuring T-Pain		1
14	12	22	<b>BOYFRIEND #2</b> RICO LOVE, E. HOOD, E2 (RICO LOVE, E. GOUDY II, E. HOOD, R. ZAMOR) © ATLANTIC	Pleasure P		2
15	18	21	<b>TRUST</b> D. ALFORD, R. FAIR (K.M. COLE, F. TAYLOR) © IMANI/GEFFEN/INTERSCOPE	Keyshia Cole Duet With Monica		15
16	16	30	<b>SOBEAUTIFUL</b> MUSIQ SOULCHILD, L. HUTSON, JR. (T. JOHNSON, L. HUTSON JR.) © ATLANTIC	Musiq Soulchild		8
17	15	16	<b>ON THE OCEAN</b> K'JON, PROTEUS (K. JOHNSON) © UP&UP/DEH TYME/UNIVERSAL REPUBLIC	K'Jon		12
18	19	17	<b>NOT ANYMORE</b> BEI MAEJOR, NE-YO (S. SMITH, B. GREEN) © CAPITOL	LeToya		18
19	14	24	<b>HALLE BERRY (SHE'S FINE)</b> PLAY-N-SKILLZ, D. SMITH, SUPASTAAR (C. DOOLEY, J. PARKER, J. SALINAS, JR., O. SALINAS) © POLO GROUNDS/J/RMG	Hurricane Chris Featuring SupaSTAR		7
20	26	32	<b>GOD IN ME</b> W. CAMPBELL (W. CAMPBELL, E. ATKINS-CAMPBELL, T. ATKINS-CAMPBELL) © MY BLOCK/COLUMBIA	Mary Mary Featuring Kierra "KIKI" Sheard		20
21	23	29	<b>PLENTY MONEY</b> DRUMMA BOY (A. L. WASHINGTON, C. GHOLSON) © BIG GATES/SLIP-N-SLIDE/ATLANTIC	Plies		21
22	20	20	<b>EPIPHANY (I'M LEAVING)</b> C. HARMONY (S. SMITH, C. HARMON) © DEF JAM/IDJMG	Christette Michele		14
23	21	28	<b>DOWNLOAD</b> NOT LISTED (NOT LISTED) © BROOKLAND/UNIVERSAL REPUBLIC	Lil Kim Featuring T-Pain & Charlie Wilson		21
24	22	33	<b>IF THIS ISN'T LOVE</b> B. KENNEDY (B. SEALS, T. THOMAS, T. THOMAS) © ARISTA/RMG	Jennifer Hudson		5
25	34	38	<b>ICE CREAM PAINT JOB</b> 2MUCH (D. D. DORROUGH, R. A. PROCTOR) © NGENIUS/E1	Dorrough		25
26	24	30	<b>THE POINT OF IT ALL</b> I. AVILA, B. R. AVILA, J. WRIGHT (A. HAMILTON, I. J. AVILA, B. R. AVILA, J. Q. WRIGHT) © MISTER'S MUSIC/JIVE/JLG	Anthony Hamilton		24
27	25	30	<b>ROCKIN' THAT THANG</b> C. STEWART, T. NASH, S. K. HALL (C. A. STEWART, T. NASH, S. K. HALL) © RADIO KILLA/DEF JAM/IDJMG	The-Dream		2
28	36	40	<b>THROW IT IN THE BAG</b> C. STEWART, T. NASH (J. D. JACKSON, C. A. STEWART, T. NASH) © DESERT STORM/DEF JAM/IDJMG	Fabulous Featuring The-Dream		28
29	28	34	<b>NEVER GIVE YOU UP</b> R. SAADIQ (R. SAADIQ, C. L. HILTON JR.) © COLUMBIA	Raphael Saadiq Featuring Stevie Wonder & CJ		28
30	31	25	<b>FROM MY HEART TO YOURS</b> C. STEWART (L. IZIBOR) © ATLANTIC	Laura Izibor		25
31	35	23	<b>THERE GOES MY BABY</b> G. PAGANI (G. PAGANI, BABYFACE, C. RICHARDSON, D. SIMMONS, C. ALLEN, K. COPELAND, M. SMITH) © P MUSIC/JIVE/JLG	Charlie Wilson		15
32	33	35	<b>IMMA PUT IT ON HER</b> DAY26 (C. RANFORD, J. ROBINSON, W. TAYLOR, R. CURRY, Q. MOSLEY, ANDREWS, M. MCCLENNY, R. YOUNG, K. JOHNSON) © BAD BOY/ATLANTIC	DAY26 Featuring P. Diddy & Yung Joc		32
33	30	32	<b>SHE GOT HER OWN</b> BUTTER BEATS (S. SMITH, A. JIMENEZ, D. BROWN, J. JACKSON, D. SUMMER) © DEF JAM/IDJMG	Ne-Yo Featuring Jamie Foxx & Fabulous		2
34	27	26	<b>AIN'T I</b> B. FRANK (L. AUSTIN, C. J. HARRIS, JR., D. HART, T. CLEMONS) © GRAND HUSTLE/INTERSCOPE	Yung L.A. Featuring Young Dro & T.I.		7
35	32	24	<b>TURN MY SWAG ON</b> NATURAL DISASTER, TOP CAT (D. WAY, A. RANDOLPH, K. MCCONNDEL) © COLLIPARK/INTERSCOPE	Souja Boy Tell'em		3
36	29	19	<b>DAY 'N' NITE</b> DOT DA GENIUS, KID CUDI (S. MESCUDI, O. OMISHORE) © DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	Kid Cudi		5
37	52	2	<b>OBSESSED</b> M. CAREY, T. NASH, C. STEWART (M. CAREY, T. NASH, C. A. STEWART) © ISLAND/IDJMG	Mariah Carey		37
38	40	10	<b>WALKIN' ON THE MOON</b> T. NASH, L. O. S. DA MAESTRO (T. NASH, C. MCKINNEY, K. WEST) © RADIO KILLA/DEF JAM/IDJMG	The-Dream Featuring Kanye West		38
39	55	3	<b>SUCCESSFUL</b> N. SHEBIB (A. GRAHAM, N. SHEBIB, T. NEVERSON, D. CARTER) © BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978	Drake Featuring Trey Songz		39
40	47	6	<b>YOU'RE A JERK</b> D. A. THOMAS (D. A. THOMAS, E. H. BENJAMIN V) © ASYLUM/WARNER BROS.	New Boyz		40
41	39	32	<b>TURNIN ME ON</b> POLOW DA DON (K. L. HILSON, J. JONES, Z. WALLACE, D. CARTER) © MOSLEY/ZONE 4/INTERSCOPE	Keri Hilson Featuring Lil Wayne		2
42	44	9	<b>WHO'S REAL</b> SWEZ BEATZ, SNAGZ MUSIC MAN TY (J. PHILLIPS, K. DEAN, N. LEVY, T. JOHNSON, O. WILLIAMS, JR.) © RUFF RYDERS/D-BLOCK/DEF JAM/IDJMG	Jadakiss Featuring Swizz Beatz & OJ Da Juiceman		42
43	43	50	<b>COOL</b> K. WOOTEN (A. HAMILTON, K. WOOTEN, R. MONTGOMERY) © MISTER'S MUSIC/50 SO DEF/JLG	Anthony Hamilton Featuring David Banner		19
44	49	6	<b>CAN'T LIVE WITHOUT YOU</b> THE UNDERDOGS (H. J. MASON, JR., D. E. THOMAS, J. FAUNTLEROY II, S. L. RUSSELL) © P MUSIC/JIVE/JLG	Charlie Wilson		44
45	37	17	<b>HALO</b> R. TEDDER, B. KNOWLES (B. KNOWLES, R. TEDDER, E. K. BOGART) © MUSIC WORLD/COLUMBIA	Beyonce		16
46	42	37	<b>MAD</b> STARGATE, NE-YO (S. SMITH, M. S. ERIKSEN, T.E. HERMANSEN) © DEF JAM/IDJMG	Ne-Yo		5
47	43	43	<b>HERE I STAND</b> A. HARRIS, V. DAVIS (U. RAYMOND, A. HARRIS, V. DAVIS, J. JONES, A. BLACKSTONE, G. GADISS) © LAFACE/JLG	Usher		18
48	63	3	<b>IMMA STAR (EVERYWHERE WE ARE)</b> M. SCHULTZ (J. FELTON, K. JAMES, M. SCHULTZ) © MICK SCHULTZ/DEF JAM/IDJMG	Jeremih		48
49	53	60	<b>THE ONE</b> R. JERKINS (M. J. BLIGE, R. JERKINS, E. DEAN, A. GRAHAM) © MARIARCH/GEFFEN/INTERSCOPE	Mary J. Blige Featuring Drake		49
50	46	20	<b>WALK THAT WALK</b> DSF PRODUCTIONS (D. D. DORROUGH) © NGENIUS/E1	Dorrough		32
51	50	18	<b>I DON'T NEED IT</b> TIMBALAND, JROC (T. V. MOSLEY, J. E. FAUNTLEROY II, J. WASHINGTON, J. HARMON) © J/RMG	Jamie Foxx Featuring Timbaland		38
52	68	6	<b>5 STAR</b> HOT ROD (M. MIMMS, R. TATE, JR.) © POLO GROUNDS/J/RMG	Yo Gotti		52
53	56	53	<b>SUPAMAN HIGH</b> WILLY WILL, R. KELLY (R. KELLY, W. HODGE, O. WILLIAMS JR.) © JIVE/JLG	R. Kelly Featuring OJ Da Juiceman		53
54	41	50	<b>CAN'T LAST A DAY</b> T. MARIE (T. MARIE) © STAX/CMG	Teena Marie Featuring Faith Evans		41
55	48	12	<b>DANCIN ON ME</b> WEBSTAR, REEMO (R. R. GREEN, D. RYAN, J. JONES) © SCRILLA HILL/E1	Webstar & Jim Jones Featuring Juelz Santana		48



With attention primarily focused on Michael Jackson's catalog, most debuts suffered. Albums from F.L.Y. (pictured) and Al B. Sure fall outside the top 10 on Top R&B/Hip-Hop Albums, landing at Nos. 13 and 16, respectively.

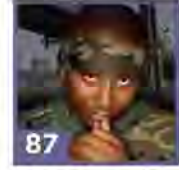


Among female artists, LeToya is only the second this decade to take 14 or more weeks to reach the top 10 of Mainstream R&B/Hip-Hop (13-10). Nivea hit the top 10 in 15 weeks with "Okay" in 2005.



Moving 11-9 on Rhythmic airplay, this Los Angeles duo is one of five acts in that chart's top 10 with a debut single. The others are Nos. 2, 3, 5 and 8.

Anticipation is high for Maxwell's new album, due July 7, as a third single debuts. This one enters solely on physical sales.



Almost a year after its original release, the debut album from the Brooklyn-born Maino (pictured) is expected to compete with Eminem's for No. 1 on next week's Top Rap Albums chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEBT.	PEAK POSITION
56	65	12	<b>TRICK'N</b> RAW SMOOV (B. MCMULLEN, M. HUTCHINSON) © FROM THE GROUND UP/JIVE/JLG	Mullage		53
57	89	7	<b>MAJIC</b> J. THOMAS (J. THOMAS) © 563/KEDAR	Joe		57
58	57	78	<b>IN LOVE WITH ANOTHER MAN</b> A. BELL, J. SULLIVAN (J. SULLIVAN, A. BELL) © J/RMG	Jazmine Sullivan		57
59	66	55	<b>FUTURISTIC LOVE (ELROY)</b> J. ROSSER, B. RACKLEY (L. AUSTIN, K. V. WASHINGTON) © GRAND HUSTLE/INTERSCOPE	Yung L.A. Featuring Ricco Barrino		55
60	54	51	<b>BOOM BOOM POW</b> WILL.I.A.M (W. ADAMS, A. PINEDA, S. FERGUSON, J. GOMEZ) © THE BLACK EYED PEAS	The Black Eyed Peas		51
61	70	63	<b>D.O.A. (DEATH OF AUTO-TUNE)</b> NO I.D. (S. C. CARTER, E. WILSON, G. DECARLO, D. FRASHER, P. LEKA, J. NILOVIC, D. SUCKY) © ROC NATION	Jay-Z		61
62	HOT SHOT DEBUT	1	<b>COLD</b> H. DAVID, MUSZE (MUSZE, H. DAVID) © COLUMBIA	Maxwell		62
63	61	20	<b>CHOCOLATE LEGS</b> K. CROUCH, J. SMITH (K. CROUCH, E. BENET, J. SMITH) © FRIDAY/REPRISE/WARNER BROS.	Eric Benet		36
64	NEW	1	<b>UNDER</b> TANK (TANK, A. DIXON, L. BEREAL, R. NEW, J. FRANKLIN, T. JONES, K. STEPHENSON, M. COOPER) © ATLANTIC	Pleasure P		64
65	51	42	<b>REMEMBER ME</b> POLOW DA DON (C. J. HARRIS, JR., J. JONES, J. L. PERRY, E. DEAN) © GRAND HUSTLE/ATLANTIC	T.I. Featuring Mary J. Blige		42
66	67	54	<b>MAYBACH MUSIC 2</b> J.J.S.T.I.C.E. LEAGUE (W. ROBERTS, K. CROWE, E. ORTIZ, T. PAIN, D. CARTER, K. WEST, D. WANSEL) © MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG	Rick Ross Featuring Kanye West, T-Pain & Lil' Wayne		54
67	59	64	<b>LIKE A SURGEON</b> C. STEWART, T. NASH (C. A. STEWART, T. NASH) © LAFACE/JLG	Ciara		59
68	71	72	<b>BOOTY DEW</b> D. HAWK (D. JEFFERSON, M. GRIFFITH, M. DINKINS, K. CHERRY, T. FLOWERS, D. KENNER) © SWAGG TEAM/JIVE/BATTERY	GS Boyz		68
69	69	58	<b>SAILING</b> A. DIXON, E. DAWKINS (C. CROSS) © CAPITOL	Avant		54
70	72	57	<b>GIVE IT TO ME RIGHT</b> A. MARTIN (A. MARTIN, R. ARGENT) © SRC/UNIVERSAL MOTOWN	Melanie Fiona		57
71	82	79	<b>CHAMPION</b> THE FUNKERS (B. BARRIS, C. HAGGINS (A. MCCOUSTERA, H. HARRIS, J. JACKSON, J. BARRIS, C. HAGGINS, J. SULLIVAN, W. ROBERTS (P. PYSER, L. RUSH) © WE THE BEST/DEF JAM/IDJMG	Ace Hood Featuring Jazmine Sullivan & Rick Ross		71
72	58	77	<b>BAD HABITS</b> H. DAVID, MUSZE (H. DAVID, MUSZE) © COLUMBIA	Maxwell		58
73	NEW	1	<b>MAKE HER SAY</b> K. NEST (S. MESCUDI, K. WEST, R. JONES, G. DEAN, W. TAYLOR, N. WRIGHT, T. HAN, L. WALKER, B. PRESCOTT, C. HENDERSON, B. MELANCON, J. CONTE, JR., J. FOX, T. NASH, T. PAIN) © DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	Kid Cudi Featuring Kanye West & Common		73
74	64	56	<b>MUST BE LOVE</b> M. WINANS, DIDDY (M. WINANS, S. COMBS, M. JONES, L. WATSON, A. D. CLARKE) © BAD BOY/ATLANTIC	Cassie Featuring Puff Daddy		56
75	76	73	<b>PART OF THE LIST</b> C. HARMONY (S. SMITH, C. HARMON) © DEF JAM/IDJMG	Ne-Yo		70
76	80	88	<b>JUST A KISS</b> DA INTERNZ, H. MASON, JR. (M. PALACIOS, E. CLARK, P. LAWRENCE, B. MARS) © DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE	Mishon		76
77	62	61	<b>BLAME IT ON ME</b> C. HARMONY (C. PAYNE, C. HARMON, C. KELLY) © DEF JAM/IDJMG	Christette Michele		61
78	78	92	<b>WASTED</b> FATBOI (L. DOUGLAS, R. DAVIS, A. WASHINGTON) © MIZZY/SO ICEY/WARNER BROS.	Gucci Mane Featuring Plies		78
79	79	81	<b>SUNSHINE</b> S. STORCH (S. SMITH, Y. BARKER, D. L. R. BARKSDALE, S. C. CARTER, J. S. HARRIS III, T. S. LEWIS, M. C. ROBINSON, D. P. VANDERPOOL) © SOBE	Phyllisia Featuring Ne-Yo & Flo Rida		79
80	73	67	<b>THE BEST PART OF THE DAY</b> M. GORDON (M. GORDON) © SOBE	Urban Mystic		67
81	60	70	<b>TOGETHER</b> STARGATE, MARTIN K. (M. S. ERIKSEN, T.E. HERMANSEN, P. T. JACKSON, M. KLEVELAND) © 19/HICKORY/RED	Ruben Studdard		60
82	81	87	<b>HATERS</b> THE TRACKBOYZ (C. JENNINGS, C. FABICH, T. CHURCH, A. ADEKUNLE) © ASYLUM/WARNER BROS.	Lyfe Jennings		81
83	87	91	<b>WHY R U</b> WIZ THE BUCHANAN, AMERIE (A. M. M. ROGERS, S. JOHNSON, C. MILLER, K. THORNTON, H. ROONEY) © DEF JAM/IDJMG	Amerie		83
84	74	71	<b>NASTY SONGS</b> C. GETER (S. SAMUELS, C. GETER) © HEADHUNTER/PRESIDENTIAL/DEF JAM/IDJMG	Lil' Ru		60
85	85	80	<b>FRANKY</b> D. JOHNSON (D. JOHNSON, T. GRAHAM, C. POLK, A. JESSIE, D. RUDD) © SKO N GO	Paper Chaserz		71
86	86	83	<b>BO!</b> CHYCO (M. JONES, B. R. SOLOMON, J. GILBERT, D. FREED, JR., J. E. TEAMER, M. F. GORES, J. JORDAN, R. DAVIS) © DEF JAM/IDJMG	Young Problemz & Mike Jones Featuring Gucci Mane		83
87	NEW	1	<b>MILLION BUCKS</b> SWIZZ BEATZ (J. COLEMAN, K. DEAN, A. CHAMBLISS, J. ALEXANDER) © HUSTLE HARD/ATLANTIC	Maino Featuring Swizz Beatz		87
88	88	82	<b>THE DEDICATION (AY DJ)</b> THE SMEEZINGTONS (J. CAMPBELL, B. MARS, P. LAWRENCE, A. LEVINE) © BEASTA/GEFFEN/INTERSCOPE	Jibbs Featuring Lloyd		82
89	NEW	1	<b>OH NO</b> C. DEBARGE, J. THOMAS (C. DEBARGE, J. THOMAS, A. BEST) © 563/KEDAR	Chico DeBarge		89
90	77	84	<b>I LOVE IT (PAPI AYE AYE)</b> AL B. SURE (AL B. SURE, K. WEST) © HIDDEN BEACH	Al B. Sure!		77
91	91	93	<b>I THINK I LOVE HER</b> NOT LISTED (NOT LISTED) © FANATIC/TRAP-A-HOLICS	Greg Street Featuring Gucci Mane		91
92	96	2	<b>WALK WIT A DIP</b> NOT LISTED (NOT LISTED) © ISG/HUSTLE FAM	Ca\$h		92
93	90	99	<b>MR. HIT DAT HOE</b> D. REE (M. L. LEE, R. T. HARRIS) © OFF THE MUSCLE	Treal Lee & Prince Rick Featuring Wideframe		90
94	92	85	<b>SLOW JUKIN'</b> C. O'RYAN, D. SCOTT (D. SCOTT, C. O'RYAN, E. NELSON) © RICH CRAFT/ATLANTIC	Young Steff		80
95	94	89	<b>ALL THE ABOVE</b> JUST BLAZE (J. COLEMAN, J. SMITH, B. ROSSER, B. RACKLEY, T. PAIN) © HUSTLE HARD/ATLANTIC	Maino Featuring T-Pain		59
96	98	97	<b>SOMETHING SPECIAL</b> W. DOWNING, R. RIDEOUT (W. DOWNING, R. RIDEOUT, G. TAYLOR) © PEAK/CMG	Will Downing		96
97	99	94	<b>SELF MADE</b> DRUMMA BOY (K. MICHELLE, C. GHOLSON, M. JIMENEZ, S. HILL, K. TAYLOR, R. DAVIS, E. CRAWFORD) © HITZ COMMITEE/JIVE/JLG	K. Michelle Featuring Gucci Mane		94
98	RE-ENTRY	2	<b>CLOSE TO YOU</b> K. THOMAS (B. WINANS) © B&C/MALACO	BeBe & CeCe Winans		98
99	83	74	<b>TAKE OFF</b> RAZ BEAT (D. HART, L. AUSTIN, S. COOKE) © GRAND HUSTLE/ATLANTIC	Young Dro Featuring Yung L.A.		71
100	RE-ENTRY	2	<b>WHAT YOU DO</b> C. HARMONY, NE-YO (C. HARMON, S. SMITH) © DEF JAM/IDJMG	Christette Michele Featuring Ne-Yo		99

**BETWEEN THE BULLETS**  
**JACKSON'S LASTING LEGACY**



Michael Jackson's chart career on Hot R&B/Hip-Hop Songs stands as one of the most successful ones in the chart's 65-year history. His collection of hits, which spans almost four decades, includes 20 No. 1s as a member of the Jackson 5 and as a solo artist. With 13 chart-toppers on his own, Jackson is tied for the fourth-most No. 1s by a male artist. Perhaps his greatest feat is a streak of 12 consecutive top 10s, which includes seven No. 1s, from 1984 to 1



## CHRISTIAN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	31	<b>#1</b> THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
2	2	45	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
3	3	23	IN THE HANDS OF GOD	NEWSBOYS INPOP
4	4	22	I WILL RISE	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
5	7	15	WAIT AND SEE	BRANDON HEATH MONOMODE/REUNION/PLG
6	6	9	REVELATION SONG	PHILLIPS, CRAIG & DEAN INO
7	8	42	THERE WILL BE A DAY	JEREMY CAMP BEC/TOOTH & NAIL
8	21	12	<b>GREATEST GAINER</b> MORE BEAUTIFUL YOU	JONNY DIAZ INO
9	5	26	FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
10	9	18	TWO HANDS	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
11	10	26	FINALLY HOME	MERCYME INO
12	12	18	YOU FOUND ME	BIG DADDY WEAVE FERVENT/WORD-CURB
13	14	17	ALL ALONG	REMEDY DRIVE WORD-CURB
14	13	20	MY DELIVERER	MANDISA SPARROW/EMI CMG
15	16	7	PERFECT PEOPLE	NATALIE GRANT CURB
16	15	13	CLOSER TO LOVE	MAT KEARNEY AWARE/COLUMBIA/INPOP
17	17	5	BORN AGAIN	THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL/PLG
18	11	16	FORGIVEN AND LOVED	JIMMY NEEDHAM INPOP
19	18	17	GOD YOU REIGN	LINCOLN BREWSTER INTEGRITY
20	26	6	THE LOST GET FOUND	BRITT NICOLE SPARROW/EMI CMG
21	19	6	LEAD ME TO THE CROSS	CHRIS AND CONRAD VSR
22	20	15	GOD OF THIS CITY	BLUETREE LUCID
23	22	10	WHILE I'M WAITING	JOHN WALLER BEACH STREET/REUNION/PLG
24	23	14	CAN'T TAKE AWAY	MIKESCHAIR CURB
25	24	6	HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG
26	27	4	SPEAKING LOUDER THAN BEFORE	JEREMY CAMP BEC/TOOTH & NAIL
27	29	4	LAY 'EM DOWN	NEEDTOBREATHE ATLANTIC/WORD-CURB
28	25	2	YOU'RE NOT SHAKEN	PHIL STACEY REUNION/PLG
29	28	8	ALWAYS	BUILDING 429 INO
30	30	4	MIGHTY TO SAVE	MICHAEL W. SMITH REUNION/PLG
31	31	2	TO GOD ALONE	AARON SHUST BRASH
32	35	4	GOD OF THIS CITY	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
33	33	8	OCEAN WIDE	THE AFTERS INO
34	38	4	THE NEW SONG WE SING	MEREDITH ANDREWS WORD-CURB
35	36	5	TAKE ME AS I AM	FM STATIC TOOTH & NAIL
36	32	20	I'LL LOVE YOU SO	ABOVE THE GOLDEN STATE SPARROW/EMI CMG
37	44	4	BLESS HIS NAME	JEREMY RIDDLE VARIETAL/VINEYARD
38	37	3	HERO	SKILLET ARDENT/INO
39	42	4	JESUS CALLING	33MILES INO
40	34	4	WHAT DO I KNOW OF HOLY	ADDISON ROAD INO
41	43	4	MOVIN'	GROUP 1 CREW FERVENT/WORD-CURB
42	41	6	MY LAST AMEN	DOWNHERE CENTRICITY
43	39	4	KING OF THE WORLD	POINT OF GRACE WORD-CURB
44	45	4	I DO NOT BELONG	KUTLESS BEC/TOOTH & NAIL
45	HOT SHOT DEBUT		<b>HOLE IN MY POCKET</b>	JOY LIPPARD PATTON HOUSE
46	46	4	LIFE IS BEAUTIFUL	PRESS PLAY DREAM
47	50	4	THE CLIMB	MILEY CYRUS WALT DISNEY/HOLLYWOOD/LYRIC STREET
48	49	2	HOW HE LOVES	DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
49	48	4	TO KNOW THAT YOU'RE ALIVE	KUTLESS BEC/TOOTH & NAIL
50	47	2	EMPTY & BEAUTIFUL	MATT MAHER ESSENTIAL/PLG

Up 1.6 million impressions, singer/songwriter/guitarist Jonny Diaz scores his first top 10 on Hot Gospel Songs, as "More Beautiful You" vaults 21-8 with Greatest Gainer applause.



## TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	4	6	<b>#1</b> MAT KEARNEY	CITY OF BLACK & WHITE AWARE/COLUMBIA/INPOP 1469/EMI CMG	
2	1	36	MARY MARY	THE SOUND MY BLOCK/INTEGRITY/COLUMBIA 4483/PROVIDENT-INTEGRITY	
3	5	8	NEWSBOYS	IN THE HANDS OF GOD INPOP 1454/EMI CMG	
4	2	38	VARIOUS ARTISTS	HOW HE LOVES: 20th Anniversary Edition CD/MP3/INTEGRITY 1454/EMI CMG	
5	3	5	HILLSONG	UNITED & CROSS: THE EARTH: YEAR DOWN THE HILLS: 10th Anniversary Edition CD/MP3/INTEGRITY 1454/EMI CMG	
6	6	43	CHRIS TOMLIN	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG	
7	9	58	TENTH AVENUE NORTH	OVER AND UNDER: REUNION 10126/PROVIDENT-INTEGRITY	
8	14	8	THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW FEAT. 123/WORLD-CURB	
9	8	12	MERCYME	10 INO 4626/PROVIDENT-INTEGRITY	
10	12	37	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB	
11	16	20	RED	INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY	
12	7	48	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY	
13	11	35	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY	
14	27	39	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG	
15	13	10	JARS OF CLAY	THE LONG FALL BACK TO EARTH GRAY MATTERS/ESSENTIAL 10868/PROVIDENT-INTEGRITY	
16	17	4	EMERY	...IN SHALLOW SEAS WE SAIL TOOTH & NAIL 4009/EMI CMG	
17	20	14	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
18	10	3	TRACY LAWRENCE	THE ROCK ROCKY COMFORT 10194	
19	26	20	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
20	22	45	BRANDON HEATH	WHAT IF WE MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY	
21	21	42	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG	
22	23	31	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG	
23	32	39	LECRAE	REBEL REACH 98070/INFINITY	
24	25	12	JOHN WALLER	WHILE I'M WAITING BEACH STREET/REUNION 10142/PROVIDENT-INTEGRITY	
25	29	4	CHRISTY NOCKELS	LIFE LIGHT UP SIXSTEPS/SPARROW 3260/EMI CMG	
26	28	8	DECYFER DOWN	CRASH INO 4483/PROVIDENT-INTEGRITY	
27	24	14	MANDISA	FREEDOM SPARROW 6779/EMI CMG	
28	35	22	GAITHER VOCAL BAND	REUNION VOLUME ONE GAITHER MUSIC GROUP 2788/EMI CMG	
29	33	5	TEDASHII	IDENTITY CRISIS REACH 8078	
30	30	6	DOWNHERE	ENDING IS BEGINNING CENTRICITY 1068/WORD-CURB	
31	31	15	RANDY TRAVIS	THREE WIDOWS CROSS: THE INSPIRATIONAL HITS OF RANDY TRAVIS WALKER BROS. 9928/WORD-CURB	
32	41	3	VARIOUS ARTISTS	HOW HE LOVES: 20th Anniversary Edition CD/MP3/INTEGRITY 1454/EMI CMG	
33	45	16	SEVENTH DAY SLUMBER	TAKE EVERYTHING BEC 8003/EMI CMG	
34	18	2	LARRY FORD	THE BEST OF LARRY FORD GAITHER MUSIC GROUP 2722/EMI CMG	
35	34	12	THIRD DAY	LIVE REVELATIONS: ONE STAGE * OFF STAGE * BACKSTAGE ESSENTIAL 10839/PROVIDENT-INTEGRITY	
36	39	13	MORMON TABERNACLE CHOIR/ORCHESTRA	AT TEMPLE SQUARE (WILBERG) CD/MP3/INTEGRITY 1454/EMI CMG	
37	48	68	NATALIE GRANT	RELENTLESS CURB 79025/WORD-CURB	
38	RE-ENTRY		MEWITHOUTYOU	IT'S ALL ABOUT HIS ALL FALLS ITS ALL A DREAM ITS ALRIGHT TOOTH & NAIL 8899/EMI CMG	
39	49	6	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE TMG/TOOTH & NAIL 7906/EMI CMG	
40	40	8	JIMMY NEEDHAM	NOT WITHOUT LOVE INPOP 1405/EMI CMG	
41	15	2	EVERYDAY SUNDAY	BEST NIGHT OF OUR LIVES INPOP 1455/EMI CMG	
42	RE-ENTRY		VARIOUS ARTISTS	TOP 25 PRaise SONGS 2008 Edition MP3/INTEGRITY 1454/EMI CMG	
43	44	13	VARIOUS ARTISTS	COMPASSIONATE: CREATING FREEDOM FROM POVERTY GLOWRKS/SPARROW 9602/EMI CMG	
44	36	22	33MILES	ONE LIFE INO 4484/PROVIDENT-INTEGRITY	
45	46	24	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 6512/EMI CMG	
46	RE-ENTRY		SWITCHFOOT	THE BEST YET CREDENTIAL/COLUMBIA/LEGACY 5813/EMI CMG	
47	RE-ENTRY		YOLANDA ADAMS	PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY 22450/SONY MUSIC	
48	50	19	GAITHER VOCAL BAND	REUNION VOLUME TWO GAITHER MUSIC GROUP 2795/EMI CMG	
49	42	2	VARIOUS ARTISTS	BEST OF COUNTRY GOSPEL MADACY SPECIAL PRODUCTIONS 53896/MADACY	
50	RE-ENTRY		TOBYMAC	ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG	

Brian Courtney Wilson snares Greatest Gainer Honors on Top Gospel Albums (No. 3) and crosses the Airpower hurdle on Hot Gospel Songs (No. 15), following tour stops in Baltimore, Philadelphia and Washington, D.C.



## HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	32	<b>#1</b> THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
2	2	22	I WILL RISE	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	4	9	REVELATION SONG	PHILLIPS, CRAIG & DEAN INO
4	3	23	IN THE HANDS OF GOD	NEWSBOYS INPOP
5	7	15	WAIT AND SEE	BRANDON HEATH MONOMODE/REUNION/PLG
6	5	26	FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	6	19	YOU FOUND ME	BIG DADDY WEAVE FERVENT/WORD-CURB
8	13	14	MORE BEAUTIFUL YOU	JONNY DIAZ INO
9	9	18	TWO HANDS	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
10	10	46	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
11	8	18	FORGIVEN AND LOVED	JIMMY NEEDHAM INPOP
12	14	12	ALL ALONG	REMEDY DRIVE WORD-CURB
13	12	20	MY DELIVERER	MANDISA SPARROW/EMI CMG
14	11	26	FINALLY HOME	MERCYME INO
15	17	8	PERFECT PEOPLE	NATALIE GRANT CURB
16	18	12	CLOSER TO LOVE	MAT KEARNEY AWARE/COLUMBIA/INPOP
17	19	13	CAN'T TAKE AWAY	MIKESCHAIR CURB
18	21	5	BORN AGAIN	THIRD DAY FEATURING LACEY MOSLEY ESSENTIAL/PLG
19	22	22	WHILE I'M WAITING	JOHN WALLER BEACH STREET/REUNION/PLG
20	20	16	GOD OF THIS CITY	BLUETREE LUCID
21	23	9	ALWAYS	BUILDING 429 INO
22	26	6	HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG
23	25	6	LEAD ME TO THE CROSS	CHRIS AND CONRAD VSR
24	24	16	PULL ME OUT	BEBO NORMAN BEC/TOOTH & NAIL
25	29	5	<b>GREATEST GAINER</b> THE LOST GET FOUND	BRITT NICOLE SPARROW/EMI CMG

## CHRISTIAN CHR™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	15	<b>#1</b> CLOSER TO LOVE	MAT KEARNEY AWARE/COLUMBIA/INPOP
2	2	14	TAKE ME AS I AM	FM STATIC TOOTH & NAIL
3	3	19	ALL ALONG	REMEDY DRIVE WORD-CURB
4	8	9	MOVIN'	GROUP 1 CREW FERVENT/WORD-CURB
5	9	8	THE LOST GET FOUND	BRITT NICOLE SPARROW/EMI CMG
6	4	30	THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
7	6	17	LET'S DANCE	HAWK NELSON BEC/TOOTH & NAIL
8	7	14	CAN'T TAKE AWAY	MIKESCHAIR CURB
9	5	19	MY LAST AMEN	DOWNHERE CENTRICITY
10	10	20	TWO HANDS	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
11	17	7	LIFE IS BEAUTIFUL	PRESS PLAY DREAM
12	11	12	OCEAN WIDE	THE AFTERS INO
13	14	13	GOD OF THIS CITY	BLUETREE LUCID
14	12	4	SPEAKING LOUDER THAN BEFORE	JEREMY CAMP BEC/TOOTH & NAIL
15	13	6	HOLD MY HEART	TENTH AVENUE NORTH REUNION/PLG
16	16	13	WAIT AND SEE	BRANDON HEATH MONOMODE/REUNION/PLG
17	18	5	LAY 'EM DOWN	NEEDTOBREATHE ATLANTIC/WORD-CURB
18	15	4	HERO	SKILLET ARDENT/INO
19	20	8	FADING	DECYFER DOWN INO
20	21	6	BORN AGAIN	THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL/PLG
21	22	8	ONE OF THOSE DAYS	JOY WILLIAMS SENSIBILITY
22	27	3	MORE BEAUTIFUL YOU	JONNY DIAZ INO
23	26	2	FROM THE INSIDE OUT	SEVENTH DAY SLUMBER BEC/TOOTH & NAIL
24	29	2	FALLING DOWN	TROMA GOTEE
25	23	5	ALIVE	AYIESHA WOODS GOTEE

## TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	37	<b>#1</b> MARY MARY	THE SOUND MY BLOCK/COLUMBIA 20077/SONY MUSIC	
2	2	22	VARIOUS ARTISTS	HOW GOSPEL 2008: 20th Anniversary Edition CD/MP3/INTEGRITY 1454/EMI CMG	
3	10	4	<b>GREATEST GAINER</b> BRIAN COURTNEY WILSON	JUST LOVE SPIRIT RISING 066/MUSIC WORLD	
4	3	14	DONNIE MCCLURKIN	WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108/JLG	
5	4	14	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC	
6	6	21	DONALD LAWRENCE & CO.	THE LAW OF CONFESSION, PART 1 QUIET WATER/VERITY 23473/JLG	
7	8	39	LECRAE	REBEL REACH 98070/INFINITY	
8	13	54	JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE	
9	5	12	SMOKIE NORFUL	LIVE TREMYLES 12832/EMI GOSPEL	
10	9	104	MARVIN SAPP	THIRSTY VERITY 09433/JLG	
11	7	34	HEZEKIAH WALKER & LFC	SOULED OUT VERITY 23487/JLG	
12	11	5	TEDASHII	IDENTITY CRISIS REACH 8078	
13	12	3	VARIOUS ARTISTS	A GOSPEL TRIBUTE TO PRESIDENT BARACK OBAMA AGAINST THE FLOW 8125	
14	16	14	SHEKINAH GLORY MINISTRY	THE BEST OF SHEKINAH GLORY MINISTRY UMG/SONY 30293/KINGDOM	
15	19	41	VARIOUS ARTISTS	HOW GOSPEL ESSENTIALS: ALL-TIME FAVORITE SONGS WORD-CURB/VERITY 27181/EMI CMG	
16	15	5	VARIOUS ARTISTS	HOW GOSPEL ESSENTIALS 2 EMI CMG/WORD-CURB/VERITY 50088/JLG	
17	17	37	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 6 INTEGRITY/ZOMBA/COLUMBIA 33579/SONY MUSIC	
18	38	11	GI	GOD'S IMAGE BGA/BLACKSMOKE 3065/WORLD WIDE GOSPEL	
19	14	24	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 28512	
20	21	38	YOLANDA ADAMS	PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY 22450/SONY MUSIC	
21	20	60	TYE TRIBETT & G.A.	STAND OUT COLUMBIA 16114/SONY MUSIC	
22	HOT SHOT DEBUT		<b>NEW DIRECTION</b>	DESTINY NEW HAVEN 8085	
23	18	24	CRYSTAL AIKIN	CRYSTAL AIKIN BET/VERITY 29754/JLG	
24	RE-ENTRY		STEPHEN HURD	TIMES OF REFRESHING INTEGRITY/COLUMBIA 33581/SONY MUSIC	
25					



## HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	2	9	<b>#1</b> NOW I'M THAT BITCH	LIVVI FRANC JIVE/JLG
2	3	9	BODY ROCK	OCEANA SILVER LABEL/TOMMY BOY
3	5	7	MAGNIFICENT	U2 ISLAND/INTERSCOPE
4	8	6	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	6	7	LOVE ETC.	PET SHOP BOYS ASTRALWERKS/CAPITOL
6	4	10	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
7	10	6	GIVE YOU EVERYTHING	ERIKA JAYNE E1
8	1	12	BAD, BAD BOY	THE PERRY TWINS FEATURING NIKI HARIS PERRY TWINS
9	14	5	HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER INTERSCOPE
10	16	5	WAKING UP IN VEGAS	KATY PERRY CAPITOL
11	15	7	BACK IT UP	GIA BELLA XTREME NYC
12	9	12	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
13	7	14	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER NETTWERK
14	20	5	SING	WYONNNA CURB
15	17	9	YOU WITHOUT ME	TINA SUGANDH TINA SUGANDH
16	13	14	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA INTERSCOPE
17	12	10	NIGHTLIFE	AN-YA PAPA JOE
18	19	7	WALKING ON A DREAM	EMPIRE OF THE SUN ASTRALWERKS/CAPITOL
19	27	4	PATRON TEQUILA	PARADISO GIRLS WILL.I.AM/INTERSCOPE
20	25	5	MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED SIMPLYRED.COM/RAZOR & TIE
21	26	4	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
22	22	7	EPIC	RANNY FEATURING RACHEL PANAY ROCKBERRY
23	34	3	<b>POWER PICK</b> CRAZY POSSESSIVE	KACI BATTAGLIA CURB
24	29	5	JUST GO	LIONEL RICHIE DEF JAM/IDJMG
25	23	8	BIG MAMA'S HOUSE	CAPRETTA DANCEMUSICLABEL.COM/CARRILLO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
26	28	6	CANDLELIGHT	JODY WATLEY AVITONE
27	21	10	IF I KNOW YOU	THE PRESETS MODULAR/INTERSCOPE
28	24	8	I DID IT FOR LOVE	BOA SM USA/ARSENAL
29	32	3	DROP A HOUSE	DJ DEMARCO FEAT. HEATHER LEIGH WEST SILVER LABEL/TOMMY BOY
30	38	4	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE WARNER BROS.
31	42	2	GOODBYE	KRISTINIA DEBARGE SODAPOPOP/ISLAND/IDJMG
32	41	3	ANOTHER DAY	SOPHIA MAY NERVOUS
33	40	4	EPIPHANY (I'M LEAVING)	CHRISTINE MICHELE DEF JAM/IDJMG
34	11	15	I'M NOT GETTING ENOUGH	ONO MIND TRAIN/TWISTED
35	46	2	ATTENTION WHORE	DEADMAUS & MELLEEFRESH PLAY
36	49	2	AT MIDNIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC
37	47	2	RISE	DEEP INFLUENCE FEATURING ZELMA DAVIS BLUEPLATE
38	50	2	ARMAGEDDON	JESSICA JARRELL MERCURY/IDJMG
39	18	15	SPACEMAN	THE KILLERS ISLAND/IDJMG
40	39	9	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
41	35	11	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
42	48	3	HAZEL	JUNIOR BOYS DOMINO
43	36	12	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG
44	33	16	BEAUTIFUL U R	DEBORAH COX DECO/IMAGE
45	<b>HOT SHOT DEBUT</b>		LIVING FOR THE WEEKEND	JILL JONES PEACE BISQUIT
46	<b>NEW</b>		TOTALLY NUMB	TOD MINER MUSIC PLANT
47	<b>NEW</b>		SUGARFREE	KAT DANSON FLOWER
48	43	6	REWIND	3BE FEATURING KELLY BARNES SEA TO SUN
49	<b>NEW</b>		JUST GO	KRISTINE W FLY AGAIN
50	<b>NEW</b>		MORE IS MORE	HEIDI MONTAG THE ORCHARD

## TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	35	<b>#1</b> LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011800/MG
2	2	2	BEYONCE	IRVING AND RENEE'S VIDEO COLLECTION & DANCE MOVES (EP) MUSIC WORLD/COLUMBIA 7534 0150/SONY MUSIC
3	3	51	3OH!3	WANT PHOTO FINISH 511181
4	6	31	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
5	<b>NEW</b>		VNV NATION	OF FAITH, POWER AND GLORY ANACHRON 2
6	4	11	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96769*/CAPITOL
7	5	3	DAVID WAXMAN	ULTRAHITS ULTRA 2043
8	8	5	VARIOUS ARTISTS	JUSTDANCE ULTRA/ISLAND 013025/IDJMG
9	9	61	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN
10	7	2	MAJOR LAZER	GUYS DON'T KILL PEOPLE... LAZERS DO DOWNTOWN 70086*
11	10	17	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE
12	12	25	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
13	15	10	PET SHOP BOYS	YES ASTRALWERKS 96470
14	13	25	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
15	11	7	THE CRYSTAL METHOD	DIVIDED BY NIGHT TINY E 009*/INGROOVES
16	<b>NEW</b>		BIBIO	AMBIVALENCE AVENUE WARP 177*
17	14	3	PAUL VAN DYK	VOLUME: THE BEST OF PAUL VAN DYK VANDIT 2040/ULTRA
18	16	6	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE TMG 97936/TOOTH & NAIL
19	19	2	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
20	17	18	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL 90146*/COOKING VINYL
21	18	75	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
22	25	7	OWL CITY	MAYBE I'M DREAMING SKY HARBOR/UNIVERSAL REPUBLIC 012858/UMRG
23	20	10	VARIOUS ARTISTS	ULTRA TRANCE 09 ULTRA 2015
24	<b>RE-ENTRY</b>		THIEVERY CORPORATION	RADIO RETALIATION ESL 140
25	<b>RE-ENTRY</b>		DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1	11	<b>#1</b> WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
2	2	8	LET THE FEELINGS GO	ANNAGRACE ROBBINS
3	3	11	INFINITY 2008	GURU JOSH PROJECT ULTRA
4	5	6	ANOTHER DAY	SOPHIA MAY NERVOUS
5	6	6	CRAZY POSSESSIVE	KACI BATTAGLIA CURB
6	8	5	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	4	16	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA NERVOUS
8	<b>RE-ENTRY</b>		HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER INTERSCOPE
9	7	40	FEEL YOUR LOVE	KIM SOZZI ULTRA
10	12	3	BEAUTIFUL U R	DEBORAH COX DECO/IMAGE
11	19	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
12	15	9	LOVE STRUCK	V FACTORY REPRISE
13	14	2	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
14	<b>NEW</b>		YOUR TOUCH	D.H.T. FEATURING EDMEE IMPART
15	18	2	GONE	LASGO ROBBINS
16	17	2	GOODBYE	KRISTINIA DEBARGE SODAPOPOP/ISLAND/IDJMG
17	<b>NEW</b>		WAKING UP IN VEGAS	KATY PERRY CAPITOL
18	<b>NEW</b>		ARMAGEDDON	JESSICA JARRELL MERCURY/IDJMG
19	13	6	STEP ONE TWO	KASKADE ULTRA
20	16	14	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
21	10	10	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA FEAT. MARCUS PEARSON RED STICK/STRICTLY RHYTHM
22	<b>NEW</b>		EVERYTIME	DAISY ROBBINS
23	<b>NEW</b>		RUNNIN'	DOMAN & GOODING FEATURING DRU & LINCOLN HEAVEN
24	20	2	DANCE BAILALO	KAT DELUNA UNIVERSAL MOTOWN
25	<b>NEW</b>		EVERYTHING	RON REESER AND DAN SAENZ FEATURING MYAH ULTRA

## TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	2	<b>#1</b> MICHAEL BUBLE	MIKE BUBLE FEAT. HILARY SWANOFF SQUARE GARDEN 140REPRISE 01750/WARNER BROS.
2	2	14	DIANA KRALL	QUIET NIGHTS VERVE 012433/VG
3	3	9	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
4	<b>NEW</b>		KURT ELLING	DEDICATED TO YOU: KURT ELLING SINGS THE MUSIC OF COLTRANE AND HARTMAN CONCORD JAZZ 3134/CONCORD
5	5	4	FRANK SINATRA	CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL
6	4	7	FRANK SINATRA	LIVE AT THE MEADOWLANDS THE FRANK SINATRA COLLECTION 31331/CONCORD
7	6	23	FRANK SINATRA	SEDUCTION: SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 51690/REPRISE
8	8	5	GARY BURTON/PAT METHENY/STEVE SWALLOW/ANTONIO SANCHEZ	QUARTET LIVE CONCORD JAZZ 31303/CONCORD
9	7	16	MADELEINE PEYROUX	BARE BONES ROUNDER 61327Z
10	9	10	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI NONESUCH 480380/WARNER BROS.
11	11	68	MELODY GARDOT	WORRISOME HEART VERVE 010468/VG
12	13	2	CHRISTIAN MCBRIDE & INSIDE STRAIGHT	KIND OF BROWN MACK AVENUE 1047/ARTISTRY
13	17	22	RENEE OLSTEAD	SKYLARK 143/REPRISE 44247/WARNER BROS.
14	<b>RE-ENTRY</b>		FRANK CATALANO	BANG! SAVOY JAZZ 17734/SLG
15	18	4	SOPHIE MILMAN	TAKE LOVE EASY LINUS 5115/E1

## TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	25	3	<b>#1</b> ENSEMBLE DEVOTIO MODERNA	GOD SHALL BE PRAISED: MUSIC FROM LUNE CONVENT DANTE'S 5833
2	21	10	STILE ANTICO	SONG OF SONGS HARMONIA MUNDI 807489
3	2	17	ANDRE RIEU	GREATEST HITS DENON 17764/SLG
4	1	32	THE PRIESTS	THE PRIESTS RCA VICTOR 33969/SONY MUSIC
5	5	39	ANDRE RIEU	LIVE IN VIENNA DENON 17695/SLG
6	3	16	PLACIDO DOMINGO	ANDRE VANTO: SONGS INSPIRED BY THE POETS OF JON RALLI - KARL WOLFF/DG 11230/UNIVERSAL CLASSICS GROUP
7	<b>RE-ENTRY</b>		CATRIN FINCH	BACH: GOLDBERG VARIATIONS DG DIGITAL EX/UNIVERSAL CLASSICS GROUP
8	6	33	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP
9	8	55	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL DECCA 011489/UNIVERSAL CLASSICS GROUP
10	4	2	ANTAL DORATI	HAYDN: THE COMPLETE SYMPHONIES DECCA 012895/UNIVERSAL CLASSICS GROUP
11	7	10	SOUNDTRACK	THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP
12	<b>NEW</b>		MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG)	ENCORE COLLECTION: THE MARK SONGS OF MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR 502203
13	<b>NEW</b>		STEVEN OSBORNE	RACHMANINOV: 24 PRELUDES HYPERION 67700
14	11	17	ARVO PART	IN PRINCEP ECM NEW SERIES/ECM 012399/UNIVERSAL CLASSICS GROUP
15	9	43	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS	WALDR: THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	1	14	<b>#1</b> CHRIS BOTTI	12 WKS CHRIS BOTTI: IN BOSTON COLUMBIA 38735/SONY MUSIC
2	3	5	SKI JOHNSON	NEW BEGINNINGS WIDE-A-WAKE 11461
3	2	4	VANESSA WILLIAMS	THE REAL THING CONCORD 30816
4	6	4	MARCUS JOHNSON	POETICALLY JUSTIFIED THREE KEYS 2079
5	4	21	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815
6	13	16	THE RIPPINGTONS FEATURING RUSS FREEMAN	MODERN ART PEAK 30835/CONCORD
7	8	11	BERNIE WILLIAMS	MOVING FORWARD REFORM 61217/ROCK RIDGE
8	7	6	RICHARD ELLIOT	ROCK STEADY MACK AVENUE 7018/ARTISTRY
9	5	73	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD
10	11	59	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140
11	10	5	PAUL HARDCASTLE	THE COLLECTION TRIPPIN' 'N' RHYTHM 36
12	9	50	WAYMAN TISDALE	REBOUND RENDEZVOUS 5139
13	<b>RE-ENTRY</b>		NAT KING COLE	RE: GENERATIONS CAPITOL 08414*
14	12	9	SPYRO GYRA	DOWN THE WIRE HEADS UP 3154
15	15	9	MARION MEADOWS	SECRETS HEADS UP 3150/CONCORD

## TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / PROMOTION LABEL
1	3	33	<b>#1</b> IL DIVO	THE PROMISE SYCO/COLUMBIA 39969/SONY MUSIC
2	1	4	DAVID GARRETT	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP
3	<b>NEW</b>		NEAL E. BOYD	MY AMERICAN DREAM DECCA 012897
4	2	34	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA
5	19	5	ESCALA	ESCALA SYCO/COLUMBIA 47423/SONY MUSIC
6	4	9	PAUL POTTS	PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC
7	5	14	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG)	ENCORE COLLECTION: AMERICAN FOLK SINGING & SPIRITUALS MORMON TABERNACLE CHOIR 501432
8	7	16	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG
9	8	74	ANDREA BOCELLI	WERE: LIVE IN TUSCANY SUGAR/DECCA 010699/UNIVERSAL CLASSICS GROUP
10	9	7	SOUNDTRACK	ANGELS & DEMONS SONNY CLASSICAL 52099/SONY MASTERWORKS
11	6	14	SHARON ISBIN	JOURNEY TO THE NEW WORLD SONNY CLASSICAL 45490/SONY MASTERWORKS
12	14	75	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG
13	10	27	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PRaise TO THE MARK: SONGS HONORING THE PROPHET JOSEPH SMITH MORMON TABERNACLE CHOIR 502203
14	11	37	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE SONNY CLASSICAL 2441450/SONY MASTERWORKS
15	12	8	FARYL	FARYL UCJ/DECCA 012925/UNIVERSAL CLASSICS GROUP

## SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / PROMOTION LABEL
1	1	19	<b>#1</b> I'M WAITING FOR YOU	11 WKS JACKIEM JOYNER ARTISTRY
2	3	18	MOVE ON UP	RICHARD ELLIOT ARTISTRY
3	2	24	STEADY AS SHE GOES	WALTER BEASLEY HEADS UP
4	4	23	BADA BING	DAVE KOZ FEAT. JEFF GOLUB CAPITOL
5	8	44	FORTUNE TELLER	FOURPLAY HEADS UP
6	5	36	CHILL OR BE CHILLED	OLI SILK TRIPPIN' 'N' RHYTHM
7	9	11	GO FOR IT	BERNIE WILLIAMS REFORM/ROCK RIDGE
8	6	32	LET'S GET ON IT	KIM WATERS SHANACHIE
9	10	16	ONE ON ONE	WAYMAN TISDALE RENDEZVOUS
10	13	9	WHO WILL COMFORT ME	MELODY GARDOT VERVE
11	11	8	TALK OF THE TOWN	DARREN RAHN NUGROOVE
12				



**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1 CAUSA Y EFECTO</b>	PAULINA RUBIO (UNIVERSAL MUSIC LATINO)
2	2	17	<b>YA ES MUY TARDE</b>	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	3	20	<b>EL AMOR</b>	TITO "EL BAMBINO" SIENTE
4	6	10	<b>LO INTENTAMOS</b>	ESPINOZA PAZ (ASL)
5	4	16	<b>EL KATCH</b>	EL COMPA CHUY (SONY MUSIC LATIN)
6	5	23	<b>AQUI ESTOY YO</b>	LUIS FONSI (UNIVERSAL MUSIC LATINO)
7	9	8	<b>ABUSADORA</b>	WISIN & YANDEL (WY/MACHETE)
8	8	34	<b>TE PRESUMO</b>	BANDA EL RECODO (FONOVIISA)
9	17	10	<b>EL CULPABLE SOY YO</b>	CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO)
10	15	19	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL (ULTRA)
11	7	10	<b>ALL UP 2 YOU</b>	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
12	10	15	<b>FUE SU AMOR</b>	ALACRANES MUSICAL (AGUILA/FONOVIISA)
13	11	24	<b>QUE TE QUERIA</b>	LA QUINTA ESTACION (SONY MUSIC LATIN)
14	12	9	<b>YO NO SE MANANA</b>	LUIS ENRIQUE (TOP STOP)
15	14	23	<b>QUIEREME MAS</b>	PATRULLA 81 (DISA)
16	13	9	<b>COMPRENDEME</b>	GERMAN MONTERO (FONOVIISA/MUSIVISA)
17	34	6	<b>GREATEST GAINER LOCO POR TI</b>	LOS TEMERARIOS (FONOVIISA)
18	16	34	<b>POR UN SEGUNDO</b>	AVENTURA (PREMIUM LATIN)
19	20	10	<b>COMO UN TATUAJE</b>	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
20	22	15	<b>QUE TENGO QUE HACER</b>	DADDY YANKEE (EL CARTEL)
21	23	8	<b>QUIEN ES USTED?</b>	SERGIO VEGA (DISA)
22	24	8	<b>SEXY ROBOTICA</b>	DON OMAR (MACHETE)
23	19	19	<b>EL OTRO</b>	PALOMO (DISA)
24	32	3	<b>ERES</b>	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
25	25	4	<b>SUFRE</b>	LOS DAREYES DE LA SIERRA (DISA)
26	21	13	<b>OJOS QUE NO VEN</b>	ALEXIS & FIDO (SONY MUSIC LATIN)
27	26	18	<b>FUI</b>	REIK (SONY MUSIC LATIN)
28	27	5	<b>EL BALEADO</b>	LARRY HERNANDEZ (FONOVIISA/MUSIVISA)
29	28	7	<b>CAMINARE</b>	INTOCABLE (EMI TELEVISIA)
30	29	6	<b>TU CAMISA PUESTA</b>	JENNI RIVERA (FONOVIISA)
31	31	15	<b>POKER FACE</b>	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
32	30	3	<b>TE AMO TANTO</b>	FLEX (EMI TELEVISIA)
33	33	9	<b>NO ME DEJES DE AMAR</b>	LA APUESTA (SERCA)
34	35	7	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
35	37	7	<b>SE NOS MURIO EL AMOR</b>	EL GUERO Y SU BANDA CENTENARIO A.R.C.
36	41	2	<b>ME GUSTA ME GUSTA</b>	LOS BUTIFRES DE CULIACAN SINALOA (LADISCOMUSIC/UNIVERSAL MUSIC LATINO)
37	36	10	<b>NADA QUE ME RECUERDE A TI</b>	MARCO ANTONIO SOLIS (FONOVIISA)
38	42	3	<b>ME HACES FALTA</b>	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
39	45	2	<b>NECESITO DE TI</b>	VICENTE FERNANDEZ (SONY MUSIC LATIN)
40	49	15	<b>LA RECIA</b>	LOS DAREYES DE LA SIERRA (DISA)
41	38	5	<b>HE QUERIDO QUERERTE</b>	FRANCO EL GORILA (WY/MACHETE)
42	46	8	<b>SI TE LLAME</b>	EL CHAPO DE SINALOA (DISA)
43	40	7	<b>VIVIRE</b>	YAHIR (WARNER LATINA)
44	39	19	<b>TE AMO</b>	ALEXANDER ACHA (WARNER LATINA)
45	48	10	<b>GENTE DE ALTO PODER</b>	EL TIGRILLO PALMA (FONOVIISA)
46	50	3	<b>EL LATIDO DE MI CORAZON</b>	TATI (786/ROYAL)
47	RE-ENTRY		<b>EL CORRIDO DEL PEPO</b>	LA NUEVA REBELION (ASL)
48	43	4	<b>ESTE CORAZON</b>	LOS HOROSCOPOS DE DURANGO (ASL)
49	RE-ENTRY		<b>PROPIEDAD PRIVADA</b>	LOS TUCANES DE TIJUANA (FONOVIISA)
50	HOT SHOT DEBUT		<b>SI TU TE VAS</b>	REY RUIZ (G&A/SONY MUSIC LATIN)

"El Culpable Soy Yo" jumps 17-9 on Hot Latin Songs (9.2 million in audience, up 26%) to become Cristian Castro's 25th top 10 on the tally. The sum ties him with Enrique Iglesias for third-most top 10s in the chart's history after Luis Miguel (39) and Chayanne (26).



**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	<b>AVENTURA</b>	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
2	HOT SHOT DEBUT		<b>PAULINA RUBIO</b>	GRAN CITY POP UNIVERSAL MUSIC LATINO 013075/UMLE	
3	2	5	<b>WISIN &amp; YANDEL</b>	LA REVOLUCION WY/MACHETE 012967/UMLE	
4	NEW		<b>ALICIA VILLARREAL</b>	LA JEFA FONOVIISA 354073/UMLE	
5	3	16	<b>TITO "EL BAMBINO"</b>	EL PATRON SIENTE 653883/UMLE	
6	5	6	<b>ESPINOZA PAZ</b>	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
7	9	9	<b>DON OMAR</b>	IDON MACHETE 012867/UMLE	
8	8	33	<b>EL TRONO DE MEXICO</b>	ALMAS GEMELAS FONOVIISA 353804/UMLE	
9	6	2	<b>EL TRONO DE MEXICO</b>	DESDE LA PATRIA: EN VIVO FONOVIISA 354088/UMLE	
10	4	6	<b>LUIS ENRIQUE</b>	CICLOS TOP STOP 8910	
11	NEW		<b>HUICHOL MUSICAL</b>	QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE	
12	7	3	<b>VARIOUS ARTISTS</b>	SUPER ESTRELLAS IDOLOSO FONOVIISA 354008/UMLE	
13	13	14	<b>MARISELA</b>	20 EXITOS INMORTALES IM 6614	
14	10	4	<b>K-PAZ DE LA SIERRA</b>	COMO UN TATUAJE DISA 724171/UMLE	
15	15	46	<b>DADDY YANKEE</b>	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 208020/UMLE	2
16	NEW		<b>LOS RIELEROS DEL NORTE</b>	PESE A QUIEN LE PESE FONOVIISA 354069/UMLE	
17	NEW		<b>LOS TIGRES DEL NORTE</b>	LEYENDA Y TRADICION: LAS GRANDES NORNIAS DE LOS IDOLOSO DEL PUEBLO FONOVIISA 354100/UMLE	
18	12	38	<b>MARCO ANTONIO SOLIS</b>	NO MOLESTAR FONOVIISA 353748/UMLE	2
19	14	5	<b>LOS DAREYES DE LA SIERRA</b>	UNA COPA MAS DISA 724175/UMLE	
20	16	50	<b>ESPINOZA PAZ</b>	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
21	36	11	<b>PACE SETTER EL COMPA CHUY</b>	EL NINO DE ORO G&PSY 37208/SONY MUSIC LATIN	
22	17	44	<b>LUIS FONSI</b>	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE	
23	18	39	<b>PANCHO BARRAZA</b>	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BAL BOA	
24	19	14	<b>LA ARROLLADORA BANDA EL LIMON</b>	MAS ADELANTE DISA 724160/UMLE	
25	27	13	<b>LARRY HERNANDEZ</b>	16 NARCOS CORRIDOS MENDIETA/FONOVIISA 570037/UMLE	
26	21	32	<b>BANDA EL RECODO</b>	TE PRESUMO FONOVIISA 353799/UMLE	
27	NEW		<b>HECHIZEROS BAND</b>	LOS MAS BAILABLES DEL SONIDO NERY/FONOVIISA 354076/UMLE	
28	42	2	<b>GRACIELA BELTRAN</b>	LA REINA DE LA BANDA FONOVIISA 354031/UMLE	
29	23	7	<b>VARIOUS ARTISTS</b>	DURANGUENSE HITS: SINGLES DISA 724172/UMLE	
30	22	19	<b>PATRULLA 81</b>	QUIEREME MAS DISA 724152/UMLE	
31	29	22	<b>FLEX</b>	LA EVOLUCION ROMANTIC STYLE EMI TELEVISIA 67917	
32	34	14	<b>VARIOUS ARTISTS</b>	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN	
33	28	66	<b>ENRIQUE IGLESIAS</b>	95/08 UNIVERSAL MUSIC LATINO 010974/UMLE	2
34	24	30	<b>VICENTE FERNANDEZ</b>	PRIMERA FILA SONY MUSIC LATIN 40032	
35	NEW		<b>TREBOL CLAN</b>	FANTASIA MUSICAL PIMP'KING MUSIK/MACHETE 130173/UMLE	
36	33	9	<b>EL GUERO Y SU BANDA CENTENARIO</b>	SE NOS MURIO EL AMOR A.R.C. 3397	
37	25	5	<b>HECTOR ACOSTA</b>	SIMPLEMENTE EL TURDO D.A.M./EDIMONSA/UNIVERSAL MUSIC LATINO 653014/UMLE	
38	32	76	<b>FLEX</b>	TE QUIERO EMI TELEVISIA 15221	
39	26	61	<b>MANA</b>	ARDE EL CIELO WARNER LATINA 481788	2
40	31	10	<b>EL COMPA SACRA: EL ULTIMO RAZO</b>	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714	
41	30	14	<b>MARISELA</b>	20 EXITOS INMORTALES VOL. 2 IM 6615	
42	40	33	<b>DJ NESTY</b>	WISIN & YANDEL PRESENTA LA MENTE INFERNA WY/MACHETE 012270/UMLE	
43	20	8	<b>WISIN MANUELLE</b>	MUY PERSONAL KIYAVI 66992/SONY MUSIC LATIN	
44	37	13	<b>ALEXIS &amp; FIDO</b>	DOWN TO EARTH SONY MUSIC LATIN 43561	
45	RE-ENTRY		<b>ROBERTO TAPIA</b>	EL NINO DE LA TUNA FONOVIISA 354032/UMLE	
46	43	5	<b>VARIOUS ARTISTS</b>	LA HISTORIA DE LOS EXITOS: BAILABLES FONOVIISA 354039/UMLE	
47	38	15	<b>LA QUINTA ESTACION</b>	SIN FRENSOS SONY MUSIC LATIN 44947	
48	44	32	<b>RICARDO ARJONA</b>	5TO PISO WARNER LATINA 516669	
49	35	8	<b>LOS HOROSCOPOS DE DURANGO</b>	PURA PASION DISA 721282/UMLE	
50	39	9	<b>GERMAN MONTERO</b>	COMPRENDEME FONOVIISA 354007/UMLE	

Alicia Villareal debuts atop Regional Mexican Albums with "La Jefa" (3,000 copies). The set marks her first No. 1 debut and her best start since "Orgullo De Mujer" opened at No. 5 in 2005. The new set also gives her a career-best bow (No. 4) on Top Latin Albums.



**REGIONAL MEXICAN AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1 YA ES MUY TARDE</b>	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
2	3	11	<b>LO INTENTAMOS</b>	ESPINOZA PAZ ASL
3	2	17	<b>EL KATCH</b>	EL COMPA CHUY SONY MUSIC LATIN
4	4	36	<b>TE PRESUMO</b>	BANDA EL RECODO FONOVIISA
5	5	16	<b>FUE SU AMOR</b>	ALACRANES MUSICAL AGUILA/FONOVIISA
6	7	28	<b>QUIEREME MAS</b>	PATRULLA 81 DISA
7	6	12	<b>COMPRENDEME</b>	GERMAN MONTERO FONOVIISA/MUSIVISA
8	10	13	<b>COMO UN TATUAJE</b>	K-PAZ DE LA SIERRA DISA/EDIMONSA
9	8	27	<b>ALMAS GEMELAS</b>	EL TRONO DE MEXICO FONOVIISA/MUSIVISA
10	11	11	<b>QUIEN ES USTED?</b>	SERGIO VEGA DISA
11	9	22	<b>EL OTRO</b>	PALOMO DISA
12	12	7	<b>SUFRE</b>	LOS DAREYES DE LA SIERRA DISA
13	13	41	<b>ESPERO</b>	GRUPO MONTEZ DE DURANGO DISA
14	14	13	<b>EL BALEADO</b>	LARRY HERNANDEZ FONOVIISA/MUSIVISA
15	15	10	<b>CAMINARE</b>	INTOCABLE EMI TELEVISIA
16	16	8	<b>TU CAMISA PUESTA</b>	JENNI RIVERA FONOVIISA
17	17	14	<b>NO ME DEJES DE AMAR</b>	LA APUESTA SERCA
18	18	11	<b>SE NOS MURIO EL AMOR</b>	EL GUERO Y SU BANDA CENTENARIO A.R.C.
19	20	11	<b>ME GUSTA ME GUSTA</b>	LOS BUTIFRES DE CULIACAN SINALOA LADISCOMUSIC/UNIVERSAL MUSIC LATINO
20	21	4	<b>ME HACES FALTA</b>	LOS CUATES DE SINALOA SONY MUSIC LATIN

**TROPICAL AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1 YO NO SE MANANA</b>	LUIS ENRIQUE TOP STOP
2	2	17	<b>SI TU TE VAS</b>	REY RUIZ G&A/SONY MUSIC LATIN
3	3	7	<b>ABUSADORA</b>	WISIN & YANDEL WY/MACHETE
4	8	20	<b>EL AMOR</b>	TITO "EL BAMBINO" SIENTE
5	9	11	<b>ALL UP 2 YOU</b>	AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
6	7	18	<b>QUIEN DE LOS DOS</b>	JERRY RIVERA PLATINUM MELODIES
7	13	12	<b>SEXY ROBOTICA</b>	DON OMAR MACHETE
8	6	3	<b>CAUSA Y EFECTO</b>	PAULINA RUBIO UNIVERSAL MUSIC LATINO
9	12	18	<b>BABY COME BACK</b>	MAGIC JUAN FLIA
10	5	23	<b>ME PUEDO MATAR</b>	BACHATA HEIGHTZ NU LIFE
11	4	25	<b>LLEGO EL AMOR</b>	GILBERTO SANTA ROSA SONY MUSIC LATIN
12	17	3	<b>HAGAMOSLO AUNQUE DUELA</b>	MARLON MACHETE
13	10	13	<b>OJOS QUE NO VEN</b>	ALEXIS & FIDO SONY MUSIC LATIN
14	16	15	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL ULTRA
15	15	4	<b>TE AMO TANTO</b>	FLEX EMI TELEVISIA
16	11	18	<b>CUANTO DUELE</b>	CARLOS Y ALEJANDRA UML
17	14	16	<b>DESCARA</b>	YOMO BLACK PEARL
18	18	6	<b>SALSA CON TIMBA</b>	AYMEE NUVIOLA JSF
19	NEW		<b>GREATEST GAINER ERES</b>	CRUZ MARTINEZ PRESENTA LOS SUPER REYES WARNER LATINA
20	20	14	<b>AQUI ESTOY YO</b>	LUIS FONSI UNIVERSAL MUSIC LATINO

**BETWEEN THE BULLETS**

## RUBIO DEBUTS AT NO. 1, AGAIN



Sixteen years after her first Top Latin Pop Albums chart appearance, with "La Chica Dorada" peaking at No. 2 in March 1993, Paulina Rubio returns with her latest set, "Gran City Pop," debuting on top (9,000 copies). This is her third consecutive No. 1 debut on the chart, tying her with Shakira for the most consecutive chart-toppers by a female. Only Ricky Martin has had more consecutive No. 1 debuts on Top Latin Pop Albums, with four.

—Raully Ramirez

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



THIS WEEK		LAST WEEK		ALBUMS	
(HANSHIN/SOUNDCAN JAPAN/PLANTECH) JUNE 30, 2009					
1	NEW	RINGO SHIINA	SANMON GOSSIP EMI		
2	NEW	KAELA KIMURA	HOCUS POCUS (CD/DVD LTD EDITION) COLUMBIA		
3	1	GREEEEN	SHIO KOSHO (LTD EDITION B) UNIVERSAL		
4	2	GREEEEN	SHIO KOSHO (CD+DVD LTD EDITION A) UNIVERSAL		
5	3	NOBUYUKI TSUJII	DEBUT AVEV TRAX		
6	NEW	KANA NISHINO	LOVE ONE (CD/DVD FIRST EDITION) SONY		
7	NEW	HANAREGUMI	AI NO WA VICTOR		
8	NEW	KAELA KIMURA	HOCUS POCUS COLUMBIA		
9	NEW	KANA NISHINO	LOVE ONE SONY		
10	4	NOBUYUKI TSUJII/YUTAKA SADO	RACHMANINOV: PIANO CONCERTO NO.2 AVEV TRAX		

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) JUNE 26, 2009					
1	NEW	MICHAEL JACKSON	NUMBER ONES EPIC		
2	1	KASABIAN	WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA		
3	2	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
4	12	TAKE THAT	THE CIRCUS POLYDOR		
5	18	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	3	BRUCE SPRINGSTEEN & THE E-STREET BAND	GREATEST HITS COLUMBIA		
7	RE	MICHAEL JACKSON	THRILLER EPIC		
8	5	DANIEL MERRIWEATHER	LOVE & WAR ALLIDO/J/COLUMBIA		
9	6	KINGS OF LEON	ONLY BY THE NIGHT RCA		
10	8	THE BLACK EYED PEAS	THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE		

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) JUNE 30, 2009					
1	NEW	DANIEL SCHUHMACHER	THE ALBUM SONY		
2	1	A-HA	FOOT OF THE MOUNTAIN UNIVERSAL		
3	NEW	DREAM THEATER	BLACK CLOUDS & SILVER LININGS ROADRUNNER		
4	NEW	THE BOSSHOSS	DO OR DIE DOMESTIC ROCK/URBAN		
5	4	MYSTIC PROPHECY	FIREANGEL MASSACRE		
6	3	SPORTFREUNDE STILLER	MTV UNPLUGGED IN NEW YORK VERTIGO		
7	6	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
8	2	PLACEBO	BATTLE FOR THE SUN DREAMBROTHER/PIAS		
9	5	THE BLACK EYED PEAS	THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE		
10	7	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100	
JULY 1, 2009					
1	1	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
2	2	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
3	3	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN		
4	48	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA/B1		
5	4	CA M'ENERVE	HELMUT FRITZ DUST IN		
6	NEW	BULLETPROOF	LA ROUX POLYDOR		
7	11	JUNGLE DRUM	EMILIANA TORRINI ROUGH TRADE		
8	52	NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.		
9	9	STADT	CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN		
10	NEW	SHOW CE SOIR	BISSO NA BISSO UP		
11	5	JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE		
12	30	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
13	12	AYO TECHNOLOGY	MILOW HOMERUN		
14	14	HALO	BEYONCE MUSIC WORLD/COLUMBIA		
15	13	KNOCK YOU DOWN	KERI HILSON FT. KAYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE		
16	10	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW		
17	41	LOVE SEX MAGIC	CIARA FT. JUSTIN TIMBERLAKE LAFACE		
18	7	MEME PAS FATIGUE!	KHALED & MAGIC SYSTEM ARTOP		
19	71	SUGAR	FLO RIDA FT. WYNTER POE BOY/ATLANTIC		
20	8	LIKE A HOBO	CHARLIE WINSTON REAL WORLD/ATMOSPHERIQUES/LONG TALE		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
(NIELSEN SOUNDCAN INTERNATIONAL) JULY 11, 2009					
1	1	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
2	2	KNOCK YOU DOWN	KERI HILSON FT. KAYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE		
3	NEW	BULLETPROOF	LA ROUX POLYDOR		
4	NEW	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
5	NEW	THRILLER	MICHAEL JACKSON EPIC/LEGACY		
6	NEW	MAN IN THE MIRROR	MICHAEL JACKSON EPIC/LEGACY		
7	NEW	BILLIE JEAN	MICHAEL JACKSON EPIC/LEGACY		
8	6	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
9	5	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM		
10	NEW	BEAT IT	MICHAEL JACKSON EPIC/LEGACY		
11	17	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA		
12	7	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
13	4	MAMA DO (UH OH, UH OH)	PIKIE LOTT MERCURY		
14	12	NEW DIVIDE	LINKIN PARK MACHINE SHOP/WARNER BROS.		
15	NEW	SMOOTH CRIMINAL	MICHAEL JACKSON EPIC/LEGACY		

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/IFOP/TITE-LIVE) JUNE 30, 2009					
1	1	THE BLACK EYED PEAS	THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE		
2	4	GREGOIRE	TOI + MOI MY MAJOR		
3	3	FLORENT PAGNY	CEST COMME CA MERCURY		
4	2	PLACEBO	BATTLE FOR THE SUN DREAMBROTHER/PIAS		
5	8	SEAL	SOUL WARNER BROS.		
6	5	CHRISTOPHE WILLEM	CAFEINE COLUMBIA		
7	6	CHARLIE WINSTON	HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE		
8	NEW	VARIOUS ARTISTS	ON NEST PAS LA POUR SE FAIRE ENGUEULER AZ		
9	NEW	DREAM THEATER	BLACK CLOUDS & SILVER LININGS ROADRUNNER		
10	22	JASON MRAZ	WE SING. WE DANCE. WE STEAL THINGS. ELEKTRA		

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BDS/SOUNDCAN) JULY 11, 2009					
1	2	THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE/UNIVERSAL		
2	NEW	ALEXISONFIRE	OLD CROWS / YOUNG CARDINALS DINE ALONE		
3	1	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD/UNIVERSAL		
4	4	VARIOUS ARTISTS	NOW! 14 RHINO/WARNER		
5	NEW	DREAM THEATER	BLACK CLOUDS & SILVER LININGS ROADRUNNER/WARNER		
6	3	THE LOST FINGERS	RENDEZ-VOUS ROSE TANDEM		
7	10	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		
8	5	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		
9	11	NICKELBACK	DARK HORSE EMI		
10	9	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC		

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) JUNE 28, 2009					
1	1	HILLTOP HOODS	STATE OF THE ART GEFEN		
2	2	THE BLACK EYED PEAS	THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE		
3	3	PINK	FUNHOUSE JIVE/JLG		
4	4	LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE		
5	NEW	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
6	5	ESKIMO JOE	INSHALLA MUSHROOM		
7	6	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE		
8	11	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		
9	NEW	THE TEMPER TRAP	CONDITIONS LIBERATION		
10	10	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
UK					
(NIELSEN SOUNDCAN INTERNATIONAL) JULY 11, 2009					
1	NEW	BULLETPROOF	LA ROUX POLYDOR		
2	1	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
3	NEW	MAN IN THE MIRROR	MICHAEL JACKSON EPIC/LEGACY		
4	6	PAPARAZZI	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
5	NEW	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
6	5	RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM		
7	4	KNOCK YOU DOWN	KERI HILSON FT. KAYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE		
8	2	MAMA DO (UH OH, UH OH)	PIKIE LOTT MERCURY		
9	8	RED	DANIEL MERRIWEATHER ALLIDO/COLUMBIA		
10	10	UNTOUCHED	THE VERONICAS ENGINEER/ROOM/SIRE/WARNER BROS.		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
JULY 1, 2009					
1	NEW	DREAM THEATER	BLACK CLOUDS & SILVER LININGS ROADRUNNER		
2	2	THE BLACK EYED PEAS	THE E.N.D. (THE ENERGY NEVER DIES) INTERSCOPE		
3	3	BRUCE SPRINGSTEEN & THE E-STREET BAND	GREATEST HITS (BRUCE SPRINGSTEEN) COLUMBIA		
4	4	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		
5	12	LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
6	1	PLACEBO	BATTLE FOR THE SUN DREAMBROTHER/PIAS		
7	5	EROS RAMAZZOTTI	ALI E RADICI RCA		
8	6	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC		
9	NEW	DANIEL SCHUHMACHER	THE ALBUM SONY		
10	NEW	MICHAEL JACKSON	NUMBER ONES EPIC		
11	8	A-HA	FOOT OF THE MOUNTAIN UNIVERSAL		
12	7	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
13	11	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
14	10	KASABIAN	WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA		
15	NEW	GOSSIP	MUSIC FOR MEN KILL ROCK STARS/COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS	
(FIMI/NIELSEN) JUNE 29, 2009					
1	1	EROS RAMAZZOTTI	ALI E RADICI RCA		
2	2	LIGABUE	SETTE NOTTI IN ARENA WARNER BROS.		
3	4	TIZIANO FERRO	ALLA MIA ETA' CAPITOL		
4	3	J-AX	DECA DANCE RCA		
5	NEW	DREAM THEATER	BLACK CLOUDS & SILVER LININGS ROADRUNNER		
6	6	ALESSANDRA AMOROSO	STUPIDA EPIC		
7	7	ZERO RENATO	PRESENTATE TATTICA		
8	8	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
9	10	LAURA PAUSINI	PRIMAVERA IN ANTICIPO ATLANTIC		
10	5	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE		

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MEDIA) JULY 1, 2009					
1	1	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		
2	46	MICHAEL JACKSON	KING OF POP EPIC		
3	NEW	PAULINA RUBIO	GRAN CITY POP UNIVERSAL		
4	3	MIGUEL POVEDA	COPLAS DEL QUERER UNIVERSAL		
5	2	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
6	12	U2	NO LINE ON THE HORIZON MERCURY		
7	4	EROS RAMAZZOTTI	ALAS Y RAICES RCA		
8	8	CARLOS BAUTE	DE MI PUNO Y LETRA DRO		
9	21	ASHLEY TISDALE	GUILTY PLEASURE WARNER BROS.		
10	6	BRUCE SPRINGSTEEN & THE E-STREET BAND	GREATEST HITS COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS	
(RIM) JUNE 31, 2009					
1	NEW	RODRIGO LEAO	A MAE SONY		
2	1	HOJE	AMALIA HOJE LA FOLIE		
3	NEW	MICHAEL JACKSON	THE COLLECTION EPIC		
4	8	IVETE SANGALO	PODE ENTRAER MERCURY		
5	4	PAULO GONZO	PERFIL COLUMBIA		
6	2	CARMINHO	FADO CAPITOL		
7	7	DEOLINDA	CANCAO DO LADO IPLAY		
8	5	TONY CARREIRA	O HOMEM QUE SOU FAROL		
9	10	PANDA VAI A ESCOLA	PANDA VAI A ESCOLA POLYDOR		
10	3	JONAS BROTHERS	LINES, VINES AND TRYING TIMES HOLLYWOOD		

"Deutschland Sucht Den SuperStar" winner Daniel Schuhmacher tops the Germany Albums chart with his debut album.



THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
JULY 1, 2009					
1	5	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN		
2	1	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA/B1		
3	3	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
4	2	AYO TECHNOLOGY	MILOW HOMERUN		
5	4	PLEASE DON'T LEAVE ME	PINK JIVE/JLG		
6	6	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE		
7	7	JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE		
8	17	RELEASE ME	AGNES COPENHAGEN/3 BEAT BLUE/AATW		
9	8	HALO	BEYONCE MUSIC WORLD/COLUMBIA		
10	10	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
11	13	WE MADE YOU	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE		
12	11	RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC		
13	16	TA MAIN	GREGOIRE MY MAJOR COMPANY		
14	18	SHOW CE SOIR	BISSO NA BISSO UP		
15	9	KNOW YOUR ENEMY	GREEN DAY REPRISE		

THIS WEEK		LAST WEEK		SINGLES	
(MEGA CHARTS BV) JUNE 26, 2009					
1	1	HALLELUJAH	LISA SONY		
2	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL YELLOW/541 LABEL/NEWS		
3	2	BEGGIN	MADCON BONNIER		
4	3	OUTTA HERE	ESMEE DENTERS TENNMAN/INTERSCOPE		
5	NEW	IETSIE PIETSI	JANNES ROADRUNNER		

THIS WEEK		LAST WEEK		ALBUMS	
1	2	KREZIP	BEST OF SONY		
2	1	GUUS MEEUWIS	NW8		



# SINGLES & TRACKS INDEX

**15 MINUTES** (Almo Music Corp., ASCAP/Mullintone Music, ASCAP/EMI Blackwood Music, Inc., BMI), HL, CS 27  
**21 GUNS** (WB Music Corp., ASCAP/Green Daze Music, ASCAP), WBM, H100 55  
**5 STAR** (Give Me Me, ASCAP/Copyright Control) RBH 52

## A

**ABUSADORA** (Not Listed) LT 7  
**ADDRESS IN THE STARS** (Fleur De Lisa, BMI/Moonscar Music, BMI/Rayline Music, ASCAP/Little Blue Typewriter Music, BMI) CS 44  
**AIN'T I** (L. Austin Designee, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Taylor My Hart Publishing, ASCAP/Tremel Clemons, ASCAP/Dega Figgas Publishing, ASCAP), WBM, RBH 34  
**AIN'T NO REST FOR THE WICKED** (4U2ASKY Entertainment Inc., ASCAP) H100 94

**ALL I ASK FOR ANYMORE** (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Triple Music, BMI), HL/WBM, CS 32  
**ALL THE ABOVE** (Five 2 Fifteen Publishing, BMI/NQC Music Publishing LLC, ASCAP/F.O.B. Music Publishing, ASCAP/Tenwerk, BMI/Grand Hustle Beats, BMI/Nappy Pub Music, BMI/Universal Music - 2 Tunes LLC., ASCAP), HL/WBM, H100 52; RBH 95  
**ALL UP 2 YOU** (Premium Latin Publishing, ASCAP/Bye-All Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Universal Music Publishing, Inc., ASCAP/EMI Blackwood Music, Inc., BMI), HL/WBM, LT 11  
**ALRIGHT** (Cardia Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, CS 9; H100 41

**ALWAYS STRAPPED** (Money Mack, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Dark Keys Publishing, BMI), WBM, H100 59; RBH 10  
**EL AMOR** (Tho El Patron Publishing, ASCAP) LT 3  
**AQU ESTOY YO** (Fonzi Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Nana Maluca Music, SESAC) LT 6

## B

**BAD HABITS** (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/BenAmi Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 72  
**EL BALEADO** (Not Listed) LT 26  
**BAREFOOT AND CRAZY** (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BMI/Rhettneck Music, BMI/String Stretcher Music, BMI), HL/WBM, CS 18; H100 99

**BATTLEFIELD** (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music, Inc., ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes LLC, ASCAP/Blow The Speakers, ASCAP), HL, H100 30  
**BEAUTIFUL** (Songs Of Universal, Inc., BMI/Shroom Shady Music, BMI/Resto World Music, ASCAP/Eight Mile Style, BMI/Universal-PolyGram International, ASCAP/Sony/ATV Music UK, PRS/Chrysalis Songs, BMI), HL/WBM, H100 100  
**BELIEVERS** (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steel Wheels Music, BMI/Kirstone Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing, BMI/This Town Music, BMI), HL/WBM, CS 28

**BEST DAYS OF YOUR LIFE** (Flecke Butt, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing, BMI/Very Swift Music, BMI), HL, CS 14; H100 36  
**BEST I EVER HAD** (Copyright Control) H100 3; RBH 1  
**THE BEST PART OF THE DAY** (Mack Gordon, Jr., BMI/Cecile Barker Publishing, ASCAP) RBH 80  
**BIG GREEN TRACTOR** (Sexy Tractor Music, BMI/Big Loud Bucks, BMI/Hope-N-Cal Music, BMI/Cal IV Entertainment, LLC, BMI/Old Desperado, ASCAP/NZD Publishing Company, Inc., ASCAP/Carol Vincent And Associates, LLC, ASCAP), WBM, CS 19; H100 53

**BIRTHDAY SEX** (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WBM, H100 6; RBH 5  
**BLAME IT** (Sly As A Fox Music, Inc., BMI/Bug Music, Incorporated, BMI/Gifted Source Music, ASCAP/EMI April Music, Inc., ASCAP/Its NB Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon/ASCAP/John Conte, Jr., ASCAP/Nappy Pub Music, BMI/Universal Music - 2 Songs, BMI/Chameleon Publishing, BMI/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royne Music, ASCAP/Tenor Music, BMI), HL/WBM, H100 23; RBH 13

**BLAME IT ON ME** (Foxy Music, Inc., SESAC/Four Kings Production Inc., SESAC/Christe Michele Music, SESAC/EMI April Music, Inc., ASCAP/Strauss Co., LLC., ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmonys House Publishing, ASCAP/Studio Beat Music, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WBM, RBH 77  
**BOI** (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Its Only About Music, ASCAP/Radic Davis Music Group, ASCAP), WBM, RBH 86

**BONFIRE** (Key Brothers Music, BMI/Botkin Music, BMI/Nashvilleville Songs, BMI/KRD Music, BMI/Magic Mustang Music, BMI/Triples Shoes Music, BMI/Morgan Roaming Music, ASCAP) CS 36  
**BOOM BOOM POW** (Will I Am Music, Inc., BMI/Nawasha Networks, BMI/Jeepney Music, Inc., BMI/Headphone Junkie Publishing, ASCAP/Cherry River Music Co., BMI/EMI April Music, Inc., ASCAP), CLM/HL, H100 2; LT 34; RBH 60  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67  
**BOOTS ON** (Songs Of Windswept, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/ICG, BMI), CS 13; H100 67

ASCAP/Dango Publishing, ASCAP), HL/WBM, RBH 63  
**THE CLIMB** (Vistaville Music, ASCAP/Hopeless Rose Music, ASCAP/Music Of Stage Three, BMI/Make It Big Music, BMI), WBM, CS 26; H100 16  
**CLOSE TO YOU** (Evergreen Copyrights, BMI) RBH 98  
**COLD** (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 62  
**COME BACK TO ME** (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc., BMI), HL, H100 73  
**COMO UN TATUAJE** (Arpa Music, LLC, BMI) LT 19  
**COMPREDIEME** (SERCA, BMI) LT 16  
**COOL** (Tappy Whytes Music, BMI/Songs Of Universal, Inc., BMI/Musty Attic, BMI/EMI Blackwood Music, Inc., BMI/Ramon Montgomery, ASCAP), HL/WBM, RBH 43  
**EL CORRIDO DEL PEPO** (Not Listed) LT 47  
**COUNTRY FOLKS LIVIN' LOUD** (EMI Blackwood Music, Inc., BMI/Geoffrey Stokes Nielson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 57  
**EL CULPABLE SOY YO** (Blue Deep, BMI) LT 9

## D

**DANCIN ON ME** (Praise Ambassador Publishing, SESAC/Scilla Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 55  
**DAY W WITTE** (Elsies Baby Boy Publishing, ASCAP/Ono World Publishing Company, ASCAP/Universal Music Publishing, Inc., ASCAP), HL/WBM, H100 21; RBH 36  
**DEAD FLOWERS** (Sony/ATV Tree Publishing, BMI/Pink Dog Publishing, BMI), HL, CS 37  
**THE DEDICATION (AY DJ)** (King Jibbs, BMI/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing & Music Farnamern LLC, ASCAP/Toy Plane Music, ASCAP/Art For Arts Sake Music, ASCAP/Mars Force Music, ASCAP/Northiside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL, RBH 88

**D.O.A. (DEATH OF AUTO-TUNE)** (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/No I.D. Music, BMI/Chrysalis Songs, BMI/Unichappell Music, Inc., BMI), HL, H100 24; RBH 61  
**DO I** (Planet Peanut, BMI/Murrah Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLETPUBLISHING, BMI/DW-Haywood Music, BMI), WBM, CS 35  
**DON'T TRUST ME** (Master Faicon Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Dick Jams, LLC, BMI), HL/WBM, H100 12  
**DOWNLOAD** (Not Listed) RBH 23  
**DREAMING LOVE** (EMI Blackwood Music, Inc., BMI/Two Is Better Than One Music, BMI/Root 49 Music, BMI/Danny Myrick Music, BMI) CS 53

## E

**ECHO** (Drumma Boy, ASCAP/Drum Squad, ASCAP/Young Drumma, ASCAP/Gorilla Zoe Music, BMI/Malik-Mekhi Music, BMI/Whats Yo Style Music, ASCAP) H100 97  
**EGO** (Evis Lee Music, BMI/EMI Blackwood Music, Inc., BMI/Uncle Bobby Music, BMI/EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP), HL, H100 43; RBH 4  
**EIGHT SECOND RIDE** (Universal Music - Careers, BMI/Shitake Kaldi Publishing, BMI/Drive It Home Music Publishing, Inc., IMRO/FSMGI, IMRO/State One Music America, BMI), HL/WBM, CS 43  
**EPIPHANY (I'M LEAVING)** (Universal Music - 2 Songs, BMI/Per In The Ground Publishing, ASCAP/Chuck Harmonys House Publishing, ASCAP/Strauss Co., LLC., ASCAP/EMI April Music, Inc., ASCAP), HL/WBM, RBH 22

**ERES** (C.K. Jointz, BMI/Ensign Music, BMI) LT 24  
**ESTES CORAZON** (Not Listed) LT 48  
**EVERY GIRL** (Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/West Coast Livin Publishing, ASCAP/Hendricks Music Publishing, BMI/Songs Of Universal, Inc., BMI/Universal Music Publishing, Inc., ASCAP), HL/WBM, H100 17; RBH 2

**FIGHT LIKE A GIRL** (Getting Grown Music, BMI/Kut/Kike Music, BMI/Osmunson Publishing, BMI/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BMI/Big Loud Bucks, BMI/Regan Music Publishing, ASCAP), WBM, CS 30  
**FIRE BURNING** (Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/Sean Kingston Publishing Designee, BMI), HL, H100 7  
**FRANKY** (Delon Tha Don Publishing, BMI/SKO N GO Music Group, ASCAP) RBH 85  
**FROM MY HEART TO YOURS** (Imagem Music Limited, BMI) RBH 30  
**FUE SU AMOR** (956 Music, BMI/Aguila Raid, SESAC) LT 12  
**FUI** (Sony/ATV Discos, ASCAP) LT 27  
**FUNNY THE WAY IT IS** (Carter Beauford, ASCAP/Stefan Lessard, ASCAP/David J. Matthews, ASCAP/LeROI Moore, ASCAP/Boyd Tinsley, ASCAP/Beam On Music, ASCAP) H100 92

**FUTURISTIC LOVE (ELROY)** (Leland Austin Publishing Designee, BMI/Ricco Bamno Music, ASCAP/Tenwerk Music, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP), WBM, RBH 59

## G

**GENTE DE ALTO PODER** (Primo Music, Inc., BMI) LT 45  
**GETTIN' YOU HOME THE BLACK DRESS SONG** (Rumlin Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP) Want To Hold Your Songs, BMI), HL, CS 25  
**GIVE IT TO ME RIGHT** (Gods Cynr Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Marquesa Songs USA, BMI), HL, RBH 70  
**GIVES YOU HELL** (Smells Like Phys Ed, ASCAP/Universal Music - MGB Songs, ASCAP) H100 40  
**GOD IN ME** (EMI April Music, Inc., ASCAP/Wet Ink Red Music, ASCAP/Trats Plum Song, ASCAP/Its Tea Time, ASCAP) RBH 20  
**GOODYBYE** (Antonio Dixon's Muzik, ASCAP/EMI April Music, Inc., ASCAP/Tring Music, Inc., BMI/E.D. Daz-It Music, BMI/Underdog East Songs, BMI/Damien Duke Music Publishing, ASCAP/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foxy Music, Inc., SESAC/Unichappell Music, Inc., BMI), HL/WBM, H100 22

**GOOD GIRLS GO BAD** (Blast Beast Music, ASCAP/EMI April Music, Inc., ASCAP/Lion Air Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Temoe Music, BMI/Bug Music, Incorporated, BMI/K. Kasher Publishing, ASCAP), HL/WBM, H100 58  
**THE GOOD LORD AND THE MAN** (J Money Music, ASCAP) CS 56

## H

**HALLE BERRY (SHE'S FINE)** (Christopher Dooley Publishing, BMI/An What Music, BMI/Crosscultural Music, BMI/Vanderweaver Music, BMI/Building 2 Music, BMI/Cookies And Milk LLC, ASCAP/Polo Ground Music Publishing, ASCAP/Play For Play N' Skiz, ASCAP/Skiz For Skiz And Play Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 63; RBH 19  
**HALO** (B-Day Publishing, ASCAP/EMI April Music, Inc., ASCAP/Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidd Music, BMI/Beluga Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 14; RBH 45

**HATERS** (Lyle In Publishing, ASCAP/Chris "CHRIZZO" Gebik, GEMA/Thomas T. CHOURIZO Church, GEMA/Sky Hight Entertainment, GBR/Mixppz Music, BMI) RBH 82  
**HENRY CARTWRIGHT'S PRODUCE STAND** (Hope-N-Cal Music, BMI/Trent Tomlinson Songs, BMI/Songs Of Springfield, BMI/Songs Of Dazant, BMI/Gimme Thru Gimme Thru Songs, BMI/Eleven Katz Music, BMI/Cal N Entertainment, LLC, BMI) CS 45

**HE QUERIDO QUERERTE** (Not Listed) LT 41  
**HER DIAMONDS** (I Rule Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 32  
**HERE I STAND** (UP-NV Music, ASCAP/EMI April Music, Inc., ASCAP) Universal Music Publishing, Inc., ASCAP/LI Vidal Music, ASCAP/Marisa Music, ASCAP/Albark Productions, ASCAP/A And L Music, ASCAP/Dirty Dee Music, ASCAP/RHMG Songs, ASCAP/My Soulmate Songs, ASCAP/Reil Music, ASCAP), HL/WBM, RBH 47  
**HERE WE GO AGAIN** (RH Publishing, ASCAP/Hey Kiddo Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Part Time Buddha Productions, ASCAP) H100 51

**HOTEL ROOM SERVICE** (Pitbull's Legacy Publishing, BMI/Universal Music - MGB Songs, ASCAP/Jimpal, BMI/EMI Blackwood Music, Inc., BMI/Sony/ATV Songs LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Bernards Other Music, BMI/Music Of Ever Hip-Hop, BMI/EMI Virgin Music Ltd., ASCAP/Chrysalis Music Ltd., PRS), HL/WBM, H100 65

## I

**ICE CREAM PAINT JOB** (Dorough Music Publishing, ASCAP/Minder Music Publishing, ASCAP) H100 72; RBH 25  
**I DO NOT HOOK UP** (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Bug Music, Incorporated, BMI/Son Of Reverend Bill Music, BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 27  
**I DON'T NEED IT** (Virginia Beach, ASCAP/WB Music Corp., ASCAP/Fantlerly Music, ASCAP/Underdog West Songs, ASCAP/Almo Music Corp., ASCAP/Millennium Kid Music Publishing, ASCAP), HL/WBM, RBH 51  
**IF THIS ISN'T LOVE** (B-Uneek Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/GiveMeAllMyPublishing, ASCAP/EMI April Music, Inc., ASCAP/TNT Explosive Publishing, ASCAP) RBH 24

**IF TODAY WAS YOUR LAST DAY** (Warner-Tamerlane Publishing Corp., BMI/Arm Your Dillo Publishing, Inc., SOCAN/Zen-G Music Inc., SOCAN/Black Diesel, SOCAN/Black Ader Music, SOCAN), WBM, H100 19  
**I U SEEK AMY** (Maratone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP/Oki Suki Music, BMI/EMI Blackwood Music, Inc., BMI/Warner Chappell Music Scandinavia, STIM), HL/WBM, H100 64  
**GOTTA FEELING** (will.i.am Music, Inc., BMI/Jeepney Music, Inc., BMI/Tab Magnetic Publishing, BMI/Cherry River Music Co., BMI/Headphone Junkie Publishing, ASCAP/EMI April Music, Inc., ASCAP/Square Rivolt Publishing, ASCAP/Square Rivolt Music, ASCAP/Shapiro, Bernstein & Co., Inc., ASCAP/Rister Editions, SACEM), CLM/HL, H100 11

**I JUST CALL YOU MINE** (Right Bank Music, Inc., ASCAP/Lily Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music, Inc., ASCAP/Ty Me A River Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 39  
**I KNOW YOU WANT ME (CALLE OCHO)** (Don Williams Music Group, BMI/Big Elk Music, BMI/Balloonhead Music Publishing, ASCAP/Extra Tunes, ASCAP/Do It Yourself Music Group S.r.l., SIAE/Universal Music - Careers, BMI/Pitbull's Legacy Publishing, BMI/Marimber Music Publishing, ASCAP/Universal Music MGB Songs, ASCAP)  
**), HL/WBM, H100 6; LT 10**  
**ILL BE THAT** (Grandma Dynamite, ASCAP/Pegan Music Publishing, ASCAP/Universal Music - 2 Songs, BMI), HL/WBM, CS 47  
**ILL JUST HOLD ON** (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment LLC, BMI/Mr. Noise Music, BMI/Hillbilly Poetry, BMI/Rio Nuevo Entertainment, BMI), WBM, CS 16

**I LOVE IT (PAPI AYE AYE AYE)** (Songs 4 Myself Music, ASCAP/Willarie Music, Inc., ASCAP/North Port Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 90  
**IM IN MIAMI TRICK** (Nu 80s Publishing, ASCAP) H100 80  
**IMMA PUT IT ON HER** (The Crawford Legacy Music Publishing, ASCAP/Janice Combs Publishing, BMI/EMI April Music, Inc., ASCAP/Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Basement Funk South, BMI/Noivok South, SESAC/Delisa Curry Publishing, SESAC/Cwanell Publishing, SESAC/Ohmydamn Publishing, SESAC/Butt-tovoid Publishing, SESAC/2 Dada Music Publishing, ASCAP), HL/WBM, RBH 32

**IMMA STAR (EVERYWHERE WE ARE)** (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BMI/Mick Schultz Publishing, BMI/Songs Of Universal, Inc., BMI), HL/WBM, RBH 45  
**IM ON A BOAT** (Snuglar Entertainment, ASCAP/Shebar Music, ASCAP/Boner Tek Music, ASCAP/Universal Music - 2 Songs, BMI), HL/WBM, H100 78  
**IM YOURS** (Goo Eyed, ASCAP) H100 31  
**INDIAN SUMMER** (Sony/ATV Tree Publishing, BMI/Buffalo Prairie Songs, BMI/Showbilly Music, BMI/Love Me Girl Music, BMI), HL, CS 21  
**I NEED A GIRL** (Naked Under My Clothes, ASCAP/Chrysalis Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI April Music, Inc., ASCAP), HL, H100 63; RBH 8

**IN LOVE WITH ANOTHER MAN** (Nappy Puddy Music, ASCAP/Universal Music - 2 Tunes LLC, ASCAP/ablack-ants music publishing, BMI), HL/WBM, RBH 58  
**I RUN TO YOU** (Warner-Tamerlane Publishing Corp., BMI/DW-Haywood Music, BMI/RADIOBULLETPUBLISHING, BMI/Shaw Enuff Songs, Inc., SESAC/Multi-Songs, Inc., SESAC/Sony/ATV Tree Publishing, BMI/Tomdoughismusic, BMI), HL/WBM, CS 5; H100 35  
**IT HAPPENS** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dirkrip Music, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI), HL, H100 68  
**I THINK I LOVE HER** (Not Listed) RBH 91  
**IT'S A GIRL THING** (Warner-Tamerlane Publishing Corp., BMI/Jesse Lee Music, BMI/Circle C Songs, ASCAP/Full Circle Music Publishing, LLC, ASCAP), WBM, CS 55  
**IT'S AMERICA** (Stanky Dan, BMI/Bug Music, Incorporated, BMI/Songs Of Windswept Pacific, BMI/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP) H100 99

**I WANT MY LIFE BACK** (Sixteen Stars Music, BMI/Frank Myers Music, BMI/HonPro Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP/ASCAP) CS 34  
**I WAS HERE** (Shaw Enuff Songs, Inc., SESAC/Multi-Songs, Inc., SESAC/AvaPu Music, Inc., SESAC/Crossdown Uptown Music, ASCAP/Fintage House USA, ASCAP/Brr...Songs, ASCAP) CS 58

## J

**JOEY** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dirkrip Music, BMI/Sony/ATV Tree Publishing, BMI/Mr. Bubba Music, BMI) CS 46  
**JUST A KISS** (Viva Panama, ASCAP/Biggie Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music, Inc., ASCAP/Roc Cor Publishing & Music Farnamern LLC, ASCAP/Mars Force Music, ASCAP/Northiside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WBM, RBH 76  
**JUST DANCE** (Certified Blueberry, BMI/Sony/ATV Songs LLC, BMI/Beytall Productions Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, H100 42

## K

**EL KATCH** (Twilins House Of Music, ASCAP/Peermusic, ASCAP) LT 5  
**KISS A GIRL** (Universal Tunes, SESAC/Songs Of Universal, Inc., BMI/Eden Valley Music, SESAC/Mary Rose Music, BMI/Third Tier Music LLC, BMI), HL/WBM, CS 7; H100 49  
**KISS ME THRU THE PHONE** (Jimpal, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/David Siegel, BMI/Crosscultural Music, BMI/Soula Boy Tell'em Music, BMI/Takin Care Of Business, BMI/Element 9 Hip Hop, BMI), HL/WBM, H100 50

**KNOCK YOU DOWN** (Danjanzhand Muzik, SESAC/W.B.M. Music, SESAC/Keriokey Music, ASCAP/Universal Music Publishing, Inc., ASCAP/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Super Savin Publishing, BMI/Yasina Music Publishing, Inc., ASCAP/David M. Ehrlich, Esq., PC, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 4; RBH 3  
**KNOW YOUR ENEMY** (WB Music Corp., ASCAP/Green Daze Music, ASCAP), WBM, H100 60

## L

**LA RECIA** (Arpa Music, LLC, BMI) LT 40  
**LAST CHANCE** (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noontime South, SESAC/Combine Music, SESAC/Foxy Music, Inc., SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Atac Tracks, ASCAP), HL/WBM, H100 75; RBH 9  
**EL LATIDO DE MI CORAZON** (Not Listed) LT 46  
**LIKE A SURGEON** (Songs Of Peer, BMI/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP) WBM, RBH 67  
**LIVING FOR THE NIGHT** (George Straight Publishing Designee/Bubba Stral Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, CS 15; H100 82  
**LOCO POR TI** (Not Listed) LT 17  
**LO INTENTAMOS** (Not Listed) LT 4  
**LONG LINE OF LOSERS** (Kevin Fowler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) CS 41  
**LONG PAST GONE** (Megan Mullins Music, BMI/Cal V Songs, ASCAP/Cal V Entertainment, LLC, BMI) CS 48  
**LOST YOU ANYWAY** (Franklin Road, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS 10; H100 69

**LOVEGANG** (Stefani Germanotta p/v/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/GloJoe Music, Inc., BMI/RedOne Productions LLC, BMI), HL, H100 5  
**LOVE STORY** (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 33  
**LOVE YOUR LOVE THE MOST** (Sony/ATV Tree Publishing, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 22; H100 30

## M

**MAD** (Universal Music - 2 Songs, BMI/Per In The Ground Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music, Inc., ASCAP/EMI Music Publishing Ltd., PRS/Stellar Sun Songs, ASCAP), HL, RBH 46  
**MAJIC** (563 Music Publishing, ASCAP) RBH 57  
**MAKE HER SAY** (Elsies Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music, Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/Nappy Pub Music, BMI/Universal Music - 2 Songs, BMI/EMI April Music, Inc., ASCAP/Gifted Source Music, ASCAP/Sly As A Fox Music, Inc., BMI/Fox King Entertainment, BMI/N8 Publishing, ASCAP/2 The Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/EMI Blackwood Music, Inc., BMI/Phase Gimme My Publishing, Inc., BMI), HL/WBM, H100 89; RBH 73  
**MAMA** (Songs Of Universal, Inc., BMI/My Own Contusion Music, BMI/Songs Of Diver Dann, BMI/Savannah Grace, BMI), HL/WBM, CS 60  
**MAYBACK MUSIC 2** (First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Collene And Rock Publishing, ASCAP/WB Music Corp., ASCAP/Nappy Bug Music, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Please Gimme My Publishing, Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, RBH 66

**ME GUSTA ME GUSTA** (Not Listed) LT 36  
**ME HACES FALTA** (Fonemusic, Inc., BMI) LT 38  
**MILLION BUCKS** (Five 2 Fifteen Publishing, BMI/Swiz Beats, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC), HL/WBM, RBH 67  
**MOD LA MOD** (Cotton City Music Publishing, BMI/Riverz Music Publishing, BMI/Weebie Writin' Music Publishing, BMI/Nice Shot Music Publishing, BMI/Launa Tunes, BMI/Jim Ferrino Songs, SESAC) CS 54  
**MR. HIT DAT HOE** (Rickey Tarmayne Harris, BMI/Montreal LaKeith Lee, BMI/D. Ree, BMI) RBH 93  
**MUST BE LOVE** (Marsky Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood Music, Inc., BMI/Justin Combs Publishing, ASCAP/EMI April Music, Inc., ASCAP/Any Nicole Publishing, ASCAP/Aion Clarke Publishing, SESAC), HL, RBH 33  
**MY LIFE WOULD SUCK WITHOUT YOU** (Kasz Money Publishing, ASCAP/Studio Beat Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Maratone AB, STIM/Songs Of Kobalt Music Publishing America, Inc., BMI), WBM, H100 44

## N

**NADA QUE ME RECUERDE A TI** (Crisma, Inc., ASCAP) LT 37  
**NASTY SONG** (Head Hunter Publishing, BMI) RBH 84  
**NECESITO DE TI**



# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**PUBLISHING:** Ole in Los Angeles names **David Weitzman** director of business development. He was a freelance music supervisor.

**Alfred Music Publishing** names **Bob Durkee** director of distributed products. He was buyer of technology accessories products at **Guitar Center**.



WEITZMAN

DURKEE

TOLOSA

RIFKIN

**DIGITAL:** The peer-to-peer service **LimeWire** names **Jason Herskowitz** VP of product management. He served in the same role at **Total Music**.

**MTV Games** names **Scott Guthrie** executive VP/GM and **David Cox** senior VP of sales. Guthrie was executive VP of publishing at **THQ**, and Cox was senior director of sales and merchandising at **Sony Computer Entertainment America**.

**RELATED FIELDS:** **MTV Networks International** promotes **Jose Tolosa** to senior VP of strategy and business development for MTVNI and **MTV Networks Latin America**. He was VP of strategy and business development at MTVNLA.

The **FastTrack** board of directors names **BMI** president/CEO **Del Bryant** chairman. He succeeds outgoing chairman **Jürgen Becker** of the German collecting society **Gema**.

**Imax** names **Gary Moss** COO, effective July 20. He was COO/CFO at the **Live Nation** subsidiary **Concert Productions International**.

**Razor & Tie Media** names **Robin Rifkin** VP of media buying and sales. She was VP of direct response/media director at **Zenith Optimedia**.

—Edited by Mitchell Peters

# GOODWORKS

## FREEFEST OFFERS VIP TICKETS FOR SHELTER VOLUNTEERS

All 35,000 tickets to this year's Virgin Mobile FreeFest have already been given away, but organizers of the summer music event have announced that additional free VIP tickets will be given to concertgoers who volunteer at homeless youth centers in the United States. Music fans can go to [virginmobile-freefest.com](http://virginmobile-freefest.com) and sign up to volunteer at a designated organization for 13 hours in exchange for a free ticket. The offer is valid while supplies last.

FreeFest is also encouraging attendees to donate \$5 to help youth homeless shelters by texting "freefest" to 20222. The program is organized by RE\*Generation, Virgin Mobile USA's initiative to aid homeless youth.

"We wanted to throw a killer party to make people feel good about themselves on one day and also hope those people give back some of the karma by donating \$5 to youth homelessness," says Ron Faris, senior director of brand marketing and innovation at Virgin Mobile USA. "When people are so focused on their personal economic problems they really cannot help those less fortunate, so we wanted to kill two birds with one stone."

The festival will be held Aug. 30 at the Merriweather Post Pavilion in Columbia, Md. The lineup includes Weezer, Blink-182, Franz Ferdinand, Public Enemy, the Hold Steady, Jet, Girl Talk, the Bravery, St. Vincent, Wale and Taking Back Sunday.

Seth Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather, says, "It really comes from a sincere desire to make people happy."

Kyocera Communications also is a major sponsor of the event, with others to be announced. Kyocera will chronicle RE\*Generation's efforts through episodic videos that will be released at a later time, according to Faris. —Mitchell Peters

# BACKBEAT

German Chancellor **Angela Merkel** chats with Universal Music Germany CEO **Frank Briegmann** at her CDU party's annual Media Night event, which allows media and creative industries executives informal access to CDU politicians. The event was held recently at the CDU's Berlin headquarters.

Samsung Electronics America president/CEO **CS Choi** (right) presents **John Legend** (center) and **Regis Philbin** with Samsung Spirit Awards during the eighth annual Samsung Four Seasons of Hope Gala. Legend performed for 500-plus guests at the event, which raised money for his Show Me Campaign and other charities that Samsung supports.

The **Misshapes** took to the turntables at **Billboard's** third annual Design for Humanity June 17 in Los Angeles. They were joined by alt-rock act the **Airborne Toxic Event** and indie pop stars **Iglu & Hartly**. PHOTO: WIREIMAGE/CHRIS WEEKS

## SONGWRITERS HALL OF FAME

The 2009 Songwriters Hall of Fame's 40th Anniversary Awards, held June 19 at New York's Marriott Marquis, celebrated some of the key songwriting icons of popular culture. The inductees were Jon Bon Jovi and Richie Sambora; Felix Cavaliere and Eddie Brigati (the Young Rascals); Roger Cook and Roger Greenaway; Crosby, Stills & Nash; Galt MacDermot, James Rado and Jerome Ragni; and Stephen Schwartz. Honored with special awards were Brian Holland, Lamont Dozier and Eddie Holland, who received the Johnny Mercer Award; Andy Williams, who was presented with the Towering Performance Award; Jason Mraz, who received the Hal David Starlight Award; Tom Jones, who was presented with the Howie Richmond Hitmaker Award; and Maxyne Lang, who was honored with the Abe Olman Publisher Award. The Towering Song Award went to "Moon River." PHOTOS: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

LEFT: **Jon Bon Jovi** (left), **Tom Jones** (center) and **Richie Sambora**.

BELOW: From left, **Eddie Holland Jr.**, new artist **Felisa Marisol**, **Brian Holland**, **Berry Gordy**, who presented Holland-Dozier-Holland with their award; **Lamont Dozier**; and **Upfront Megatainment CEO Devyne Stephens**.



## INSIDE TRACK

### MARIAH'S 'MEMOIRS'

For her 12th studio album, "Memoirs of an Imperfect Angel," Mariah Carey began work in early 2009 and pulled in a host of contributors, from top songwriters and producers she had never recorded with before to some longtime favorites. "My main goal was to work with people I could collaborate with without it being redundant or stale," Carey tells *Track*.

The singer continued her creative spark with the-Dream and Tricky Stewart, who co-wrote and co-produced the album's lead single, "Obsessed," as well as other tracks. "Tricky is one of the most underrated major producers out there right

now," Carey says. "I especially liked writing with the-Dream because we both love having fun with lyrics and melodies, and we're also capable of getting more serious on deeper songs." The trio previously collaborated on the song "My Love" that appears on the-Dream's current release, "Love vs. Money."

Carey describes her first collaboration with producer Timbaland as "really fun" and hints at what her songs with Big Jim Wright and Randy Jackson will sound like: "I wanted to have a 'live' feeling on certain songs, and they contributed their musicality."



CAREY





1



2



3

## ASCAP RHYTHM & SOUL MUSIC AWARDS

ASCAP's 22nd annual Rhythm & Soul Music Awards were held June 26 at the Beverly Hilton Hotel in Los Angeles and drew a crowd of more than 650 music industry heavies to honor the top songwriters and publishers of 2008. Special tributes were paid to Smokey Robinson, who received the Rhythm & Soul Heritage Award, and Alicia Keys, who received the Golden Note Award, given to songwriters, artists and composers who have attained monumental career milestones. The songwriter of the year award went to Stargate's Mikkel Eriksen and Tor Hermansen, as well as C. "Tricky" Stewart and the-Dream. The two duos tied with five award-winning songs each. EMI Music Publishing, which was honored for 20 award-winning songs, won publisher of the year for the 15th consecutive time; in the 22-year history of the awards the publisher has received the honor 17 times. Other winners included the top R&B/hip-hop song, "Like You'll Never See Me Again," written by Keys and Kerry "Krucial" Brothers; the top rap song, "Lollipop," co-written by Darius "Deezle" Harrison and the late Stephen "Static Major" Garrett; and the top gospel song, "I Trust You," co-written by James Fortune and Terence Vaughn. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM

domestic membership **Randy Grimm**, EMI Music Publishing president of West Coast creative **Big Jon Platt**, ASCAP assistant VP of membership for rhythm and soul **Nicole George** and CEO **John LoFrumento**.

3 From left: Stargate's manager **Tim Smith**, who accepted the songwriter of the year award for the duo; Stargate's **Tor Hermansen**; and **Johntá Austin**, who presented the songwriter awards. Austin also earned honors for co-writing two songs with Stargate.

4 ASCAP senior VP of domestic membership **Randy Grimm** (left), **Wyclef Jean** and ASCAP assistant VP of membership for rhythm and soul **Nicole George**.

5 From left: **Ne-Yo**, ASCAP assistant VP of membership for rhythm and soul **Nicole George** and senior VP of domestic membership **Randy Grimm**, C. "Tricky" Stewart, the-Dream, ASCAP senior director of creative affairs and membership for rhythm and soul **Jay Sloan** and senior director of creative affairs and membership for rhythm and soul **Alonzo Robinson**.

6 From left: Motown legends **Eddie Holland**, **Nickolas Ashford**, **Berry Gordy**, **Smokey Robinson** and **Valerie Simpson**.

7 **Timbaland**, a three-time Rhythm & Soul songwriter of the year honoree, introduced co-songwriters of the year C. "Tricky" Stewart and the-Dream.

8 From left: ASCAP president/chairman **Paul Williams** and senior VP of domestic membership **Randy Grimm**, **Alicia Keys**, ASCAP assistant VP of membership for rhythm and soul **Nicole George** and CEO **John LoFrumento**.



4



5



6



7



8



## INTERNATIONAL MUSIC SUMMIT

Some 400 industry professionals attended the sophomore edition of the International Music Summit May 27-29 on the Spanish island of Ibiza. U.S. delegates joined members from across Europe at the dance- and electronica-oriented conference and its related showcases.

LEFT: Berlin-based techno pioneer/DJ **Richie Hawtin** (left) with **Ben Turner**, IMS partner, artist manager and director of Graphite Media, after his keynote interview by Turner.

ABOVE: The IMS program featured industry notables taking part in "presidential debates," including one titled "Digital Dreams So Hard to Meet," which featured (from left) Tag Strategic managing director **Ted Cohen**; Nasser Music Business Solutions attorney **Kurosh Nasser**, who moderated; and Ministry of Sound U.K. head of Internet and innovation **Rudy Tambala**.

RIGHT: **Jason Bentley**, music director at noncommercial KCRW Los Angeles and a stalwart of the L.A. dance scene, was presented with the IMS Pioneer Award for his outstanding contribution to the dance music business.

© Copyright 2009 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0066-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3595, Northbrook, IL 60065-3595. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Doug Kline, BB@theYGSgroup.com, 1-800-290-5460, ext. 133. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 121 Issue 27. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@espcomp.com. For any other information, call 646-654-4400.





Billboard

Hot 100

# It's for the fans

July 2009



**sold out**

**billy elton**

**JOEL JOHN**

face **2** face

**may 14**



attendance  
**19,692**

gross  
**\$2,450,118.50**

**may 19**



attendance  
**16,840**

gross  
**\$2,013,316.00**

**may 21**



attendance  
**20,827**

gross  
**\$2,320,119.50**

**congratulations**

scottrade center/st. louis mo ● conseco fieldhouse/indianapolis in ● the palace of auburn hills

**LIVE NATION**