

# Billboard

**BEATLES FOR SALE**

**RETAILERS GET 'HELP'**

**RUNNING ON EMPTY**

**Artists Protest Use Of Songs In Campaign Ads**

**INDIE APPROACH**

**SHANGRI-LA HAS MONSTERS OF FOLK— AND A NEW LABEL BUSINESS MODEL**

**STRAIT TO NO. 1  
GEORGE TOPS THE CHARTS**

**GOING APE**

**ENGLAND'S ARCTIC MONKEYS KEEP THEIR COOL**

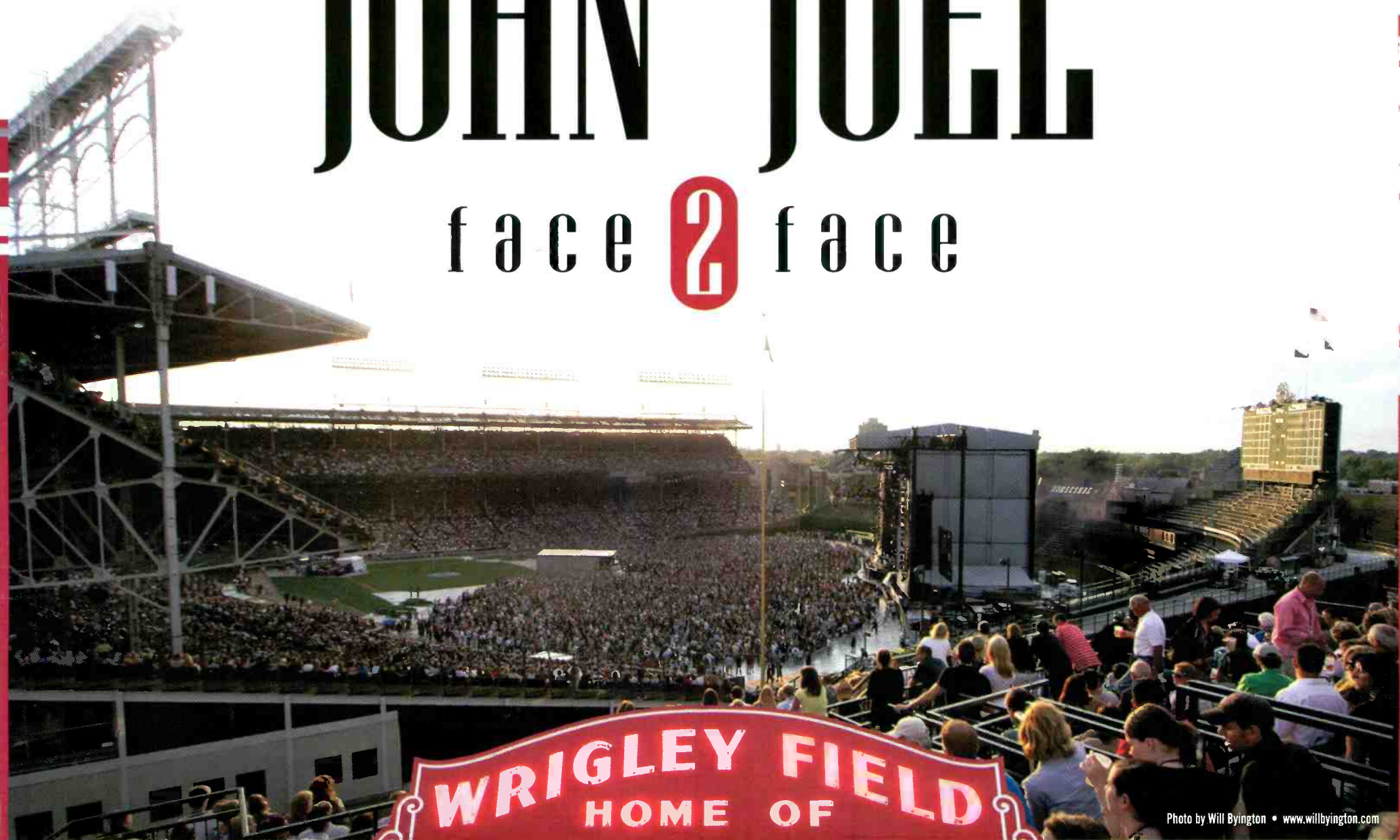
**SEAN KINGSTON**

**THE 'HIP-POP' STAR HAS A 'FIRE BURNING.'  
D MARKETING HELP HIM HEAT UP THE CHARTS?**

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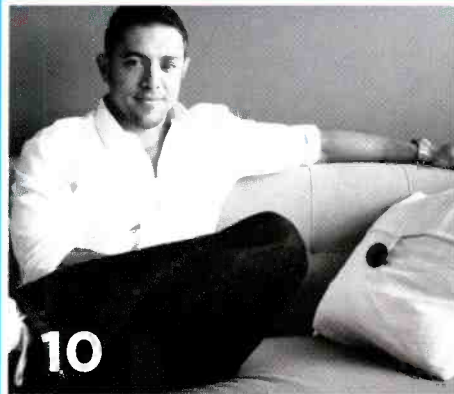
# No. 1

ON THE CHARTS

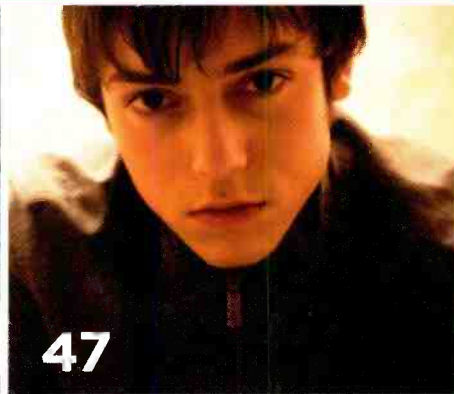
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ON THE COVER: Sean Kingston photograph by Kareem Black/Retna

360 DEGREES OF BILLBOARD



## Online

### NEW BILLBOARD.COM

The latest exclusives on Billboard.com include video interviews with Living Colour and George Thorogood, Will.i.am discussing the Black Eyed Peas' record-breaking hits and a chance to win a George Thorogood guitar.

### WOMEN IN MUSIC

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

## 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 address from Fall Out Boy's Pete Wentz. For more information, go to [billboardevents.com](http://billboardevents.com).

### REGIONAL MEXICAN

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





**ROCK THE VOTE**  
Political campaigns pose copyright test



**SUPPLY & DEMAND**  
Amie Street pitches dynamic pricing model



**GEEK SQUAD**  
Cisco looks to expand label partnerships



**DYNAMIC DUO**  
The Kin capitalizes on opening tour slot



**LANGUAGE ARTS**  
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**>>>MYSPACE ACQUIRES ILIKE**

MySpace acquired the social music-discovery service iLike. The deal brings the entire iLike team, including founders Ali and Hadi Partovi, to MySpace, although they will remain based in Seattle. Financial details of the agreement weren't disclosed. The deal gives the iLike team a far larger user base for its products and gives MySpace the opportunity for innovative development.

**>>>CROW SELLS PUB CATALOG**

Sheryl Crow sold her music publishing catalog to First State Media Group, a Dublin-based investor in publishing assets. The Wall Street Journal, which first reported the sale, said the deal was valued at about \$10 million. Her catalog had been administered by Warner/Chappell Music. First State said it acquired 153 songs released by Crow between 1993 and 2008 and rights to her next two albums.

**>>>TRANS WORLD SALES, LOSSES DOWN**

Trans World Entertainment reduced its loss to \$17.8 million on sales of \$165.7 million, for the 13 weeks that ended Aug. 1. That compares with a \$19.2 million loss that it posted in the corresponding period of 2008 when sales were \$215.2 million. Trans World attributed the 23% decline in sales to a 15% comparable-store decline and store closures. Trans World ended the period with 697 stores in operation compared with the 789 it had open at the end of the corresponding period in 2008.

# UPPER

**RETAIL** BY ED CHRISTMAN

## HERE COMES THE SUN

**Retailers Look To EMI Beatles Reissues To Boost Sales**

EMI Music's hotly anticipated Sept. 9 release of the remastered Beatles catalog promises to clear away some of the thickening clouds hanging over the gloomy music retail market. But even brisk sales of the Fab Four's classic titles have little hope of slowing the pace of decline in U.S. recorded-music sales.

Pre-orders suggest the Beatles reissues will rack up strong early numbers, even though consumer purchases of "Rubber Soul" and "Abbey Road" will have a hard time matching the extraordinary spike in demand for Michael Jackson's music following the pop star's June 25 death.

The Beatles "will be the biggest physical music event of the year," says Bill Gagnon, VP/GM of North America catalog at EMI Music, referring to the fact that the Fabs' music still isn't available for purchase as legal downloads.

EMI is preparing to ship 4 million copies of the 14 reissues combined worldwide, about half of which will be released stateside, according to industry sources. Despite shortening its initial week of sales by opting for a Wednesday release date, sources expect first-week U.S. sales of the reissues to top 500,000 copies, with first-

month sales projected to reach 1.3 million.

That would be an impressive haul, but still far short of Jackson's sales surge, which included U.S. album sales of 3 million during the first four reporting weeks after his death, according to Nielsen SoundScan. To date, Jackson's catalog has tallied posthumous album sales of 4.3 million in the United States, of which 13% were digital, suggesting CD sales of 3.7 million, according to SoundScan data.

Prerelease attention surrounding the Beatles reissues has been boosted by the pending simultaneous release of the "Beatles: Rock Band" videogame. But will the reissues meet the sales expectations of beleaguered retailers? The Beatles catalog is currently logging sales averaging 18,000 copies per week, after posting sales of 1.4 million last year, according to SoundScan.

Traditional retailers will be vying for Beatles sales with nontraditional outlets, some of which have been aggressively marketing pre-orders of the albums.

The cable shopping channel QVC has televised three half-hour Beatles specials highlighting the reissues, which have helped generate pre-orders of 25,000 copies, according to QVC PR manager Denise Kovalevich. Of those sales, the most popular item has been the stereo

boxed set, which includes all 12 Beatles albums originally released in the United Kingdom, "Magical Mystery Tour," "Past Masters Vol. I and II" and a DVD of mini-documentaries about each album. Sources say the boxed set, which QVC is selling for \$240, has accounted for unit sales of 2,500.

Amazon has also been racing to capture pre-orders, with sources estimating it has sold 5,000 copies of the boxed set. Amazon is selling it for \$179.99. The set carries a \$165 wholesale cost.

Despite the success of Amazon and QVC in snaring boxed set pre-orders, traditional retailers like Best Buy, Target and Wal-Mart are still expected to capture the lion's share of the reissue sales.

Because of the boxed set's elaborate packaging, EMI needed sufficient lead time to manufacture the set, so it collected pre-orders from retailers in early July, manufacturing 33,000 copies of the set to meet those orders.

Amazon and other accounts later increased their orders in response to unexpectedly strong demand, forcing EMI to allocate its limited supply of the set among retailers until it could manufacture more. To meet demand for boxed set pre-orders, Amazon has resorted to polling one-stops in search of supply,



Rain, I don't mind: **THE BEATLES** circa 1964; above: stereo boxed set due Sept. 9

sources say. EMI is expected to churn out additional sets by the end of September.

With the Beatles reissues available only on CD, market observers are waiting to see if they can lend any discernable boost to overall physical sales by attracting consumers who no longer buy music at brick-and-mortar stores.

But even the formidable one-two punch of Beatles reissues and posthumous Jackson sales isn't likely to reverse the accelerating slide in U.S. recorded-music sales. Year to date through the week that ended Aug. 16, U.S. sales of albums and track-equivalent albums (where 10 track downloads

equal an album) totaled 296.1 million copies, down 8.9% from the same period last year, when sales of albums and TEA totaled 324.8 million, down 4.5%.

Still, retailers are banking on the Beatles to provide some post-summer and year-end holiday cheer.

Aside from rare exceptions, such as the relatively light-selling 2006 remix album "Love" for the Cirque du Soleil show of the same name and the deluxe DVD release of "Help" in 2007, "the Beatles always overperform," says Newbury Comics head of purchasing Carl Mello. "It always seems that different rules apply when something is Beatles-related."

## LEGAL MATTERS

CAMPAIGNS TEST BOUNDS  
OF MUSIC COPYRIGHTS

by BEN SHEFFNER



### >>> QTRAX TO GO LIVE IN ASIA PACIFIC REGION

On the heels of several lawsuits from vendors that it allegedly has yet to pay for services, the ad-supported music service Qtrax unveiled plans to go live in the Asia Pacific region Oct. 29, with U.S. and U.K. rollouts expected by the end of the year. Specifically, Qtrax's initial launch markets include China, Hong Kong, Taiwan, the Philippines, Indonesia, Singapore, Australia and New Zealand.

### >>> SPARKS REPLACES CIARA ON SPEARS TOUR

Jordin Sparks will replace Ciara on the second leg of Britney Spears' the Circus Starring Britney Spears tour, according to reps at Jive Records, the label of both Sparks and Ciara. Jive didn't give a reason for the switch. Sparks will be the opening act for the U.S. portion of the trek. Leg two of the Circus tour kicks off Aug. 20 in Hamilton, Ontario, and ends Sept. 27 in Las Vegas. The tour will make stops in New York, Boston, Philadelphia, Atlanta, Chicago, Dallas and Los Angeles, among others. For a full list of tour dates, go to [billboard.biz/touring](http://billboard.biz/touring).

### >>> E1 SIGNS DEAL WITH AMALGAM DIGITAL

E1 Music, formerly known as Koch Records, signed a deal with the online label and promotional company Amalgam Digital to release new studio and catalog albums by hip-hop artists Saigon and Joe Budden. The first release under the new deal will be Saigon's "Warning Shots 2," slated for Sept. 29. A new studio album by Budden is tentatively scheduled for release in October 2009.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman and Mariel Concepcion.

What's a political campaign rally without music? A boring, sullen affair.

What's a campaign rally with music? A minefield for copyright and election lawyers.

Believe me; I've been there. When I joined the legal staff of John McCain's 2008 presidential campaign, the last thing I thought I'd be dealing with were interesting music copyright issues. But that's exactly what I encountered, right at the time I was trying to concentrate on my main task of making sure the votes were fairly counted in November. (They were: Barack Obama won fair and square.)

Every few days, it seemed, we would hear of a performer or band complaining that the campaign had improperly used a song and threatening us with a lawsuit. Heart, Van Halen, John Mellencamp—I lost track after a while. I believe, and still do, that the threats were unfounded, but they did raise interesting issues that aren't fully resolved to this day.

Here was a typical scenario: The campaign would play songs before a rally, to warm up the crowd. But a few days later, we'd read an article, or receive

a lawyer's letter, where the performer expressed her outrage that the McCain campaign had used "her" song without permission and would demand that we stop.

One such incident involved Heart, which was less than thrilled when the campaign played its 1977 hit "Barracuda" to announce the arrival of former Alaska governor and Republican vice presidential candidate Sarah Palin, known since her high school basketball days as "Sarah Barracuda."

Our position was that we were entirely right under the law. To play music in a public place—whether a restaurant,

an ice rink or a political rally—one needs only a license from the publisher. Of course, these licenses aren't negotiated individually. Rather, venues or event organizers obtain blanket licenses, which cover millions of songs, through performance rights organizations. And the McCain campaign had paid good money for our ASCAP and BMI licenses, money that would eventually make its way to the songwriters and composers whose music we played. (Under U.S. law, a license fee isn't owed to the record label for such performances.)

But what about performers

who, because they didn't write their songs or generally assigned all rights in their recordings to the label, don't own relevant copyrights? Do they have the right to block public performances of their songs? They argued yes—but not under copyright law. Rather, some claimed that the McCain campaign's use of their songs falsely implied that they had endorsed the candidate, constituting a violation of the federal trademark statute known as the Lanham Act. Or they asserted that the use of their voice violated their "right of publicity" under state laws, just as it would constitute a violation to use their face on a Wheaties box without permission.

Such theories in the case of musical performances are untested, and, I believe, unfounded. But they did get something of a boost from two recent decisions by federal courts in California, in different contexts. In the first, Jackson Browne sued McCain, the Ohio Republican Party and the Republican National Committee over a YouTube video made by an Ohio Republican Party staffer that included a portion of Browne's song "Running on Empty." Last February, the court refused to dismiss Browne's claims, citing, among other cases, Bette Midler's 1988 victory over Ford Motor in a case involving a Midler "sound-alike" singer. (The Browne case, in which I partic-

ipated as one of McCain's attorneys, has since been settled.)

And a separate, ongoing case brought by Don Henley raises similar issues. Henley has sued GOP Senate candidate Chuck DeVore of California over two "parody" videos in which the original lyrics for "The Boys of Summer" and "All She Wants to Do Is Dance" were swapped out for new lyrics that mock DeVore's opponent, Sen. Barbara Boxer, D-Calif. What's most interesting about the suit so far is a U.S. District Court judge's July 8 decision that Henley may pursue his Lanham Act false endorsement claim on "Dance"—even though Henley doesn't own any copyright interest in the song and his voice doesn't appear in the DeVore video.

With the rise of YouTube and other online video platforms, anyone with a video camera and an Internet connection is now a potential media consultant, able to cut and broadcast their own attack ads—many of which will inevitably include music. Music lawyers, and their counterparts in the 2010 campaigns, should be gearing up for a very busy year.

Ben Sheffner is a copyright attorney who has represented movie studios, TV networks and record labels. He is the author of the Copyrights @ Campaigns blog ([copyrightsandcampaigns.blogspot.com](http://copyrightsandcampaigns.blogspot.com)).



## 1941-2009 JIM DICKINSON

Memphis Music Icon Dies At 67

Renowned producer/session musician Jim Dickinson, a key figure in the Memphis music scene for more than four decades, died Aug. 15 at Memphis Extended Care Hospital, where he was recovering from heart surgery. He was 67.

Born in Little Rock, Ark., Dickinson moved with his family to Memphis in 1949. By 1958, he had formed his first band, and during the next decade established himself as a valued session musician, finding work as a pianist at Memphis studios like American, Ardent and Sound of Memphis.

By the late '60s, he had played piano on the Rolling Stones' "Wild Horses" and joined the Dixie Flyers' rhythm section, which played with Brook Benton, Albert Collins and James Carr. The Flyers moved

to Miami in 1970 to work with Atlantic Records producer Jerry Wexler, and went on to play on recordings by Aretha Franklin, Sam & Dave, Delaney & Bonnie, Jerry Jeff Walker and other artists.

By the mid-'70s, Dickinson began making his mark as a producer, working the boards for recordings by a wildly diverse range of acts: Big Star, Tav Falco, Ry Cooder, Mojo Nixon, the Replacements, Alvin Youngblood Hart and Steve Forbert. Dickinson's most visible legacy in recent years was the critically acclaimed work of his sons, Luther and Cody, in the North Mississippi Allstars.

Nixon shared his memories of Dickinson with Billboard: "Jim Dickinson was the keeper of the crazy flame, the king of the Memphis weirdos, the soul

of American music.

"From sharecropper songs and juke joints to moonshine and murder ballads, Jim was the last free spirit, the nut job on the outskirts of town telling the secret history of rock'n'roll.

"Jim Dickinson was a crazy-free genius who knew the difference between good and bad music and he was not afraid to tell you. All good musicians know when the magic is happening. Jim was a trickster who created the magic moment when everybody is swinging, grooving, rockin' and a-rollin' 'til the break of dawn.

"While working on [my 1990 album] 'Otis,' I swear go-karts were used to get everybody on the beat. Jim was always telling stories... that somehow helped you solve that day's problem. The lessons were never direct. Like a hopped-up Zen master, he tricked you into doing the very thing you said you couldn't. Jim Dickinson created a space for your psychosis to thrive.

"Good musicians also know the magic happens between the notes—that's where Jim lived. Working with Jim was like joining a cult—a secret society where



the eternal essence of rock'n'roll would be slowly revealed. Jim's bullshit detector was on 11. He understood exactly what makes good roots music and he got that to pour out of you."

The longest running single  
in billboard hot 100 history.

# JASON MRAZ I'M YOURS



J-  
your happy little hippie  
song just made history!  
Congratulations and much love  
from your ATLANTIC family.

CHARTS BY KEITH CAULFIELD

## TOP OF THE POPS

Hot 100 Records Fall As Multiformat Reach Boosts The Black Eyed Peas, Mraz

Two milestone achievements on this week's Billboard Hot 100 illustrate the importance of digital track sales and multiformat appeal on chart performance.

The Black Eyed Peas mark a record 20 consecutive weeks at No. 1, as "I Gotta Feeling" (Interscope) spends its eighth week in the top slot, immediately on the heels of a 12-week run at No. 1 for its "Boom Boom Pow," breaking Usher's previous record of 19 straight weeks at the top of the chart with "Yeah!" and "Burn" in 2004 (billboard.biz, Aug. 19). Meanwhile, Jason Mraz's "I'm Yours" (Atlantic) marks a record 70th week on the Hot 100, breaking the previous record of 69 weeks on the singles chart that LeAnn Rimes set with "How Do I Live" in 1998.

Digital downloads played a big role in the respective chart longevity of the Peas and Mraz. The Hot 100 ranks the most popular songs in the United States based on Nielsen BDS-monitored radio airplay, digital download and physical single sales and streaming data.

The Peas' "Boom Boom Pow," released to digital retailers 20 weeks ago, sold more than 100,000 downloads in each of its first 17 weeks of availability and is the best-selling track download in the United States so far this year, with 3.9 million copies sold, according to Nielsen SoundScan. The song also topped Billboard's sales-based Hot Digital Songs chart for its first 10 weeks. The follow-up, "I Gotta Feeling," sold more than 200,000 in each of its first eight weeks on top, racking up total sales of 2.1 million, according to SoundScan.

Mraz's "I'm Yours" has spent 68 weeks on the digital songs chart and has steadily generated U.S. digital sales of 4.4 million, making it the third-highest-selling digital song of all time after Flo Rida's "Low" (5.1 million) and Lady GaGa's "Just Dance" (4.5 million).

The advent of iTunes and other digital song retailers, SoundScan's tracking of digital sales since 2003 and the Hot 100's inclusion of that data beginning in 2005 affected the dynamics of the 51-year-old Hot 100. In the pre-digital era, commercially available physical singles were often deleted from the marketplace after

a specific amount of time, limiting how long songs could remain on the chart. (Songs are removed from the Hot 100 after 20 weeks if ranked below No. 50.)

Today, the continued availability of digital tracks long after their release can extend the life span of a Hot 100 hit. Without the consistent availability of their respective digital songs, the Peas' and Mraz's record-breaking tenures on the chart may not have been attainable.

The broad-based appeal of the Peas and Mraz singles also helped them generate significant radio airplay, the other leading component of the Hot 100. Both of the Peas tunes are multiple-week chart-toppers on the all-format Hot 100 Airplay chart, prompting Interscope Geffen A&M president of marketing and sales Steve Berman to observe, "The Black Eyed Peas' record-breaking feat is a phenomenal achievement that underscores Will.i.am's ability to craft songs that instantly resonate with music fans."

Mraz's "I'm Yours" peaked at No. 6 on the Hot 100 Airplay chart but has spent a whopping 50 weeks on the tally, thanks to multiformat airplay. It is the only track to reach No. 1 on each of the following four radio-based charts: Mainstream Top 40, Adult Contemporary, Adult Top 40 and Triple A. It has also appeared on Latin Pop and Smooth Jazz, and this week it debuts at Rhythmic thanks in part to a reggae-tinged remix of the song.

"It will not go away," says Charese Fruge, PD of CBS Radio's adult top 40 KSCF San Diego. "It baffles me that it still tests the way it does and without any hint of burn. This particular song is an anomaly, like John Mayer's 'Daughters' or Santana's 'Smooth,' and will be around for a long time."

Atlantic Records Group chairman/COO Julie Greenwald says the enduring appeal of "I'm Yours" is a tribute to Mraz's songwriting gifts and the major's efforts to work the song at radio.

"'I'm Yours' is that rare, magical song," she says, "that has struck a chord with millions of people and will live on for many years to come." ...



## Mon Amie (Street)

Dynamic Pricing Download Site Snares RED

Music consumption in the digital world seems to exist between two extremes.

At one end, online retailers like iTunes and Amazon sell tracks at fixed prices, with little variation. That's fine for serving consumers who know what they want, but it doesn't encourage them to discover new music.

At the other extreme, services like Spotify and Lala allow users to stream tracks for free, which is great for risk-free discovery, but not so great for translating those discoveries into sales.

Somewhere in the middle lives Amie Street, a site where consumer demand sets track prices.

The site has been growing steadily since its founding in 2006, striking deals with the Orchard, CD Baby and individual labels along the way.

This week, Amie Street announced one of its biggest partners yet: Sony Music's RED distribution catalog. RED didn't confirm the number of labels that the deal covers, but Amie Street says they include ATO (**My Morning Jacket**, **David Gray**, **Brendan Benson**), MRI (**the Black Crowes**, **Less Than Jake**, **Third Eye Blind**), Cooking Vinyl (**the Prodigy**) and Glassnote (**Phoenix**).

"Our deal with RED sends a huge message," says **Joshua Boltuch**, who co-founded Amie Street. "More and more people are realizing that the variable pricing model is viable and can drive sales."

Tracks on Amie Street start between free and 15 cents, depending on the site's agreement with the artist or label. As demand for the track rises, so does the price, topping out at 98 cents.

RED VP of digital strategy **Chris Frankenberg** says that almost all its labels were interested in working with the site. "We are very sensitive to the needs of our labels, and we took the time to listen to their thoughts," he says. "Some labels were apprehensive at first, and we addressed their questions about how the model worked. A small number are sitting out, but a very significant amount of our catalog will go up on the site."

That catalog includes hot-selling new releases, older titles and albums by emerging artists. "It's a great place for smaller bands because of Amie Street's recommendation programs and the fact that they attract an audience that is genuinely interested in exploring music," Frankenberg says.

Boltuch adds that any losses a label sees on blockbuster albums will be marginal. "If the demand for something is very high, the price will go up very quickly," he says. "There are also added marketing opportunities in place for the band—a lot of fans will post on their blogs that they scored a copy of the album for cheap, and

that will drive sales and traffic to the site. Even if the price is higher by the time someone else gets here, it will still be lower than other sites."

Amie Street also offers services other sites don't, such as its Download for a Difference program, which allows labels and artists to offer special deals that benefit the charity of their choice. "It's a great

program not only from an altruistic standpoint, but a marketing standpoint," Boltuch says. "Not only is the artist going out and promoting the program to their fans, the charity is also doing outreach and directing traffic to the site."

In terms of discovery, the site's recommendation engine allows users to import information from their iTunes libraries, Hype Machine profiles and other sources. "The strength of this recommendation engine was a big selling point for us," Frankenberg says. "I used it to test it out and wound up finding albums I didn't even know existed."

If RED continues to be impressed by the site, it bodes well for Boltuch's greater ambitions. "I do want to make deals with other major-owned indies and even majors," he says. "We're talking to people and I think some of them are starting to get it." ...



Chart champs: THE BLACK EYED PEAS (above) and JASON MRAZ (right)

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## Second Wind

Ali Dee Finds His Groove As A Producer/Songwriter

It's the question that every struggling recording artist eventually faces: Should they give up their dream and quit chasing the stars?

It took **Ali Dee**, who has written and produced music for the movies "Speed Racer" and "Alvin & the Chipmunks," about a decade to reach that crossroads.

In 1990, Dee was a rapper in an act called **Next School** that released "Settin' an Example" on Atlantic. Three years later, he was a solo artist rapping his way through his "Bring It On" album on Capital Records. By 1998, he was back in a band with **Mister Jones**, which issued "Hail Mary" on A&M. Then he released an RCA single, a cover of "Baby Got Back," as **the Grand Skeem** in 2001.

During that time he also produced and co-wrote "Nuff Respect" for **Big Daddy Kane**, which appeared on the "Juice" soundtrack, under the auspices of **Hank Shocklee's** production team **the Bomb Squad**. After leaving the Bomb Squad in 1993, he wrote and produced tracks for **M.O.P.** and **Intrigue**.

"As a songwriter, artist and a producer, all I worried about is records," he says. "All I worried about is [Nielsen] BDS and SoundScan and touring. No one said, 'There is a whole other world out there called "Hollywood" where you can make money.'"

While signed to Universal Music Publishing Group, his songs got placement in "Pleasantville" and "American Pie," which he says opened his eyes to a revenue stream that he was never aware of before.

In 2002, he finally decided to quit pursuing a career as a recording artist and has been chasing music work in the movie business ever since. The first step was to form his own publishing company, **Canvas 1**, which is affiliated with BMI and has an administration deal with Kobalt.

At first, things moved slowly. "I contacted all the music supervisors and movie producers I know and then started cold-calling people," he recalls. "I told them, 'I am your guy, I can do any genre.' Everybody was receptive on the surface, but six months later, I had no callbacks."

Just as Dee began to wonder whether a career as a nonperforming songwriter was in the cards, he got a phone call from the music supervisor for "American Pie," who explained that he needed four songs by the following day. So Dee wrote and demo-ed four tracks to the supervisor's specifications for a movie that turned out to be "Big Fat Liar," directed by **Shawn Levy**. All four of Dee's songs were placed in the film.

He subsequently had songs placed in "Robots" and "Night at the Museum" that he either



Let's do this: ALI DEE

wrote or remixed. "Sixteen Tons" and "Chain Gang"—all sung at half-speed so that they could be sped up to Chipmunk pitch. The 2007 movie hit big, became a best-selling DVD and won the American Music Award for best soundtrack.

Dee now owns and operates his own production facility in New York called Deetown Entertainment, which has six recording studios and 11 employees, including songwriters, producers and musicians. "Everybody who works for me is a longtime friend," he says.

Beyond movies, Deetown is now making its way in the ad agency world, having produced music for Best Buy, AT&T and Sony Ericsson TV commercials. Dee also finds himself back in the studio, working with artists for the tween genre. He has produced and co-written music for **Miley Cyrus**, including the song "Let's Do This," which appeared on the soundtrack to "Hannah Montana: The Movie"; produced the **Jonas Brothers** songs that appeared in "Night in the Museum"; and co-wrote and produced a song for **Mitchel Musso** called "(You Didn't Have To) Walk Away," which is on his self-titled debut album for Walt Disney Records.

This work has led to Dee producing **Noah Cyrus** and **Frankie Jonas** for the title track to the animated film "Ponyo," which opened recently in the United States.

His career hasn't turned out the way he originally planned, but Dee says he is gratified by his recent success. He marvels, "I have platinum records on my wall, too."

### Publishers Place

ED CHRISTMAN



wrote or remixed. "Hollywood is a small community and my name began to spread, so I got more work," Dee says.

His biggest break came in the fall of 2006, when Fox Music senior VP of film music **Mike Knobloch** told him over lunch that a bunch of songwriter/producers were demo-ing tracks for a new Chipmunks movie. "I told him, 'I got to get in on that,'" he says.

Dee landed a gig as executive music producer of the movie, for which he demo-ed approximately 100 songs, including about 20 originals, covers of hits like **Green Day's** "Boulevard of Broken Dreams" and a cappella versions of clas-

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## HOW TO: FIND THE RIGHT ATTORNEY

by AARON ROSENBERG, PARTNER, MYMAN, ABELL, FINEMAN, FOX, GREENSPAN & LIGHT



Entertainment lawyers play a vital role in protecting their clients' business interests, whether it be helping them understand the terms of a contract or counseling them on the sale of their work.

In addition to providing legal advice, attorneys in the music business also offer important career guidance, making it vital for artists and songwriters to choose their legal representation carefully, according to attorney Aaron Rosenberg, whose clients include John Legend, Jessica Simpson, the-Dream, Christopher "Tricky" Stewart, Wyclef Jean and Joss Stone.

Rosenberg offers advice on how to find the right lawyer and what's important in establishing this key business relationship.

### 1 START EARLY

People often believe that a lawyer is someone you hire only when you have an agreement to negotiate. But it can be important to get an attorney on your team whom you trust and whom you look to for guidance as soon as possible in your career, even if you're not at the point of signing and negotiating a big contract. I often tell clients that, like bodyguards, attorneys are in the "protection"

business—it's important to have an attorney onboard early to help structure the artist's business and aid in building the rest of his or her team—e.g., manager, label, business manager, agent and publicist.

### 2 PRIORITIZE EXPERTISE

Most people know at least one lawyer. For artists on a budget, it can be tempting to hire a friend or family member to

help them look over a contract, without regard to their area of expertise. But expertise in entertainment law is critical, and retaining a lawyer without it can at times be more damaging than not having a lawyer at all.

If there aren't a lot of entertainment lawyers in your area, try to find one who's accessible, sharp and, though he may not be familiar with the peculiarities of the field, has contacts with entertainment lawyers outside of the area to look to for help. For example, I'm originally from Kansas City, and every year I get at least a dozen calls from local practitioners who say something to the extent of, "I know you're from K.C. and I know you're an entertainment lawyer. Do you mind if I bring you in to assist?"

### 3 GET REFERENCES

Personal recommendations are always the ideal way to build a team, so ask about lawyers in your local music community and check the reputations of the names of people you come across. Typically there will be some sort of legal directory in each respective market or on-

line that will list law firms and practitioners who do entertainment law. In addition, local chapters of the Recording Academy as well as ASCAP and BMI tend to be able to point emerging acts in the direction of the more experienced entertainment attorneys in or near their particular market.

### 4 UNDERSTAND YOUR PAYMENT OPTIONS

Entertainment law is all over the place in terms of payment arrangements. There are some firms that will work on a percentage of an artist's income, some that require some sort of retainer upfront, some that charge by the hour and some that charge a hybrid of these.

There are attorneys out there that will take on clients on a percentage basis if the client isn't in a position to pay their retainer or hourly fee. Most en-

tertainment attorneys will agree to a percentage arrangement if they believe in the artist and have the time to provide the service needed to help get the artist's career off the ground. It's a risk—after all, no one works for free—but like most professionals in this industry, we get into the business because we love music. I still get so excited by an artist that has talent. Every so often you'll say, "You know what, I'm going to take the risk and make the time for this artist, because I really think this artist has it."

### 5 SHOP AROUND

It's important to meet with more than one potential lawyer. Different artists look for different qualities in an attorney, but most artists agree that they want to find one they can build a relationship with. I equate it to finding a primary care physician. You'll want to get some referrals from friends and meet with a few before deciding upon the one that's right for you. And when you decide, you'll develop a relationship that hopefully will last for as long as you're in this business.

—Interview by Evie Nagy

**'Like bodyguards, attorneys are in the "protection" business—it's important to have an attorney onboard early.'**

# 6 QUESTIONS

with BARRY HOGAN  
by CORTNEY HARDING

While big, splashy festivals struggle and fold, All Tomorrow's Parties has continued to build momentum by staying small and focusing on left-of-center artists. Attending the festivals, which have been held in the United Kingdom, Australia and the United States, sometimes requires driving for hours to watch bands in unusual, out-of-the-way locales. Nonetheless, the events continue to sell out.

Barry Hogan founded ATP 10 years ago after growing disillusioned with the London club scene. Hogan, who works hard to ensure disposable pop acts don't make it past the front door, teams with select artists to curate the festivals. The next ATP will take place Sept. 11-13 at Kutshers Country Club in Monticello, N.Y., and features the Jesus Lizard, Animal Collective and the event's curators, the Flaming Lips.

**1 How has the recession affected ATP? Has there been a drop in attendance, given the travel and lodging costs associated with the fests?**

We have seen some numbers dropping on a few events, but I think that could also be attributed to competition, especially in the U.K. When ATP started in 2000, there were no alternative festivals. All you had was Reading, Glastonbury and V festival. Now there are hundreds of people copying a lot of what we have been doing for the past 10 years, and the amount of people who think they can be a promoter and start a festival is turning into an epidemic in the U.K. Most of them are clueless, too.

**2 What sets the ATP audience apart from other festivals?**

We offer an alternative to bigger corporate festivals. ATP's concept of having a curator select the lineup is like a friend you trust with a

good record collection making a mixtape. Our crowd is loyal and they prefer an environment where they get to see great bands, with great sound, in a small intimate setting that is free of sponsorship.

**3 You recently launched the festival in Australia and are gearing up for a second weekend in New York. What other expansion plans do you have?**

We have always wanted to do something in Japan but until we find the right site, we will put that one on ice.

**4 Why do you think last year's New York show did well, compared with your previous efforts to expand into the United States?**

The fact that we had My Bloody Valentine's first U.S. show in 16 years was a big factor. Also the venue in upstate New York is close to the model we have successfully worked on in the U.K. for the past 10 years. The events in L.A. were good, but trying to educate people that the event is a weekend getaway didn't seem so easy in L.A., so I figured New York would be a better place to do it.

**5 How do you pick venues and locations?**

We try to pick places that are unique. Picking a field for 30,000 people isn't exactly creative and Kutshers, the venue we used in New York, was indoors so the weather didn't affect us. The capacity is only 2,800, so it was the complete opposite of most events because it's so small.

The fact that you could buy a pass for three days and stay on site in the Catskills in this crazy holiday resort that looked like the hotel in "The Shining" was exciting. You could walk around the site and see people like Kevin Shields drinking with his pals in the bar or you could play cards with Steve Albini in the games room.

**6 Besides ATP New York, what other events are you working on?**

Starting in December we are celebrating the 10th anniversary of ATP. We are staging two events in the U.K. Weekend one [Dec. 4-6] is curated by My Bloody Valentine and features MBV, Sonic Youth, Sun Ra Arkestra and De La Soul and will be sold out. Weekend two [Dec. 11-13] is our 10th birthday and is made up of previous ATP curators like Yeah Yeah Yeahs, Modest Mouse, the Breeders, Tortoise, the Melvins, Dirty Three and ATP recording artists like Fuck Buttons, Deerhoof and some staff favorites to celebrate a festival that everyone expected to fall flat on its face 10 years ago. • •



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DIGITAL BY GLENN PEOPLES

## The Ties That Bind

Cisco Courts Labels With Social Media, E-Commerce Tools

Record labels that want to get closer to their artists' fans are getting an assist from technology giant Cisco.

In its most direct effort yet to cater to the specific needs of entertainment industry clients, Cisco is pitching its new Eos software platform to such big-media content creators as record labels and film studios looking to build customized Web sites.

Direct-to-consumer marketing platforms already exist, including ReverbNation, UltraStar, echo and TopSpin. But few can offer a system capable of handling the traffic demands that major media companies face.

Cisco unveiled Eos at the International Consumer Electronics Show in January. Warner Music Group, the first company to announce that it will use the new product, signed up with Cisco for the creation of Eos-powered artist sites for Paramore, Trey Songz, Halestorm and Sean Paul. That relationship was recently expanded with WMG's commitment to launch 12 more sites by the end of the year, including ones for Estelle and Lupe Fiasco.

"What we're trying to do," says Dan Scheinman, GM/senior VP of Cisco's Media Solutions Group, "is to go to places that have a lot of content and need lots and lots of Web sites" and let them build many interactive, community-based Web sites.

While social-networking giants like MySpace and Facebook already provide a place



Eyeing an opportunity: Cisco's DAN SCHEINMAN

for fans of a given artist to gather, the Eos platform allows artists to create their own mini-social networks within their respective Web sites. This allows participating artists to offer a more customized mix of content and communication tools than are available at larger sites.

It also helps labels address one of their most pressing needs: the ability to build direct relationships with consumers and to own the resulting data. Access to user data played a key role in the major labels' involvement in the MySpace Music joint venture and

has been cited as one of the barriers to any Facebook-run music service as well. While an artist-run social network is likely to generate far less traffic than the larger online communities, insight into the "super fan" likely to join is considered valuable information by labels still struggling to understand their customers.

WMG turned to Cisco because "we understand as a music company that we are highly reliant on technology innovation to transform our future business, but we're not a technology company," says Michael Nash, Warner executive VP of digital strategy and business development.

The Eos platform gives labels, artists and managers the tools to run the day-to-day operations of their sites themselves. Historically, platform providers worked directly with these artists and managers to implement changes and oversee their Web sites, which took up a lot of time

and resources.

Providing multiple ways of monetizing content is one of the key functions of Eos. The software allows labels to place ads on artist sites and enables them to create different tiers of access—one level could be free while a VIP level requires an annual subscription.

WMG plans to aggressively pursue a range of revenue models, Nash says. "We will implement every conceivable business model across the whole spectrum of sites," he says, adding that each site will be treated differently.

This is particularly useful for labels like WMG that are making expanded rights—or 360 deals—a core element of their strategy. For example, if a WMG imprint has a stake in an artist's touring and merchandise

revenue, it will have both the incentive and the technological ability to incorporate those products and content into their artist sites. Working with a single platform rather than multiple software applications pieced together can help a label manage costs, reduce the time it takes to post new content and maximize revenue.

Perhaps the greatest value of new content management and e-commerce platforms like Eos lies in their ability to provide labels with the means to build relationships outside of the traditional album release cycle. As retail marketing opportunities decline, labels must find new ways of generating revenue. Imitating the always-on activity of social networks and engaging fans throughout the year will be a key part of these efforts.

"We talk about 360," Nash says, "but 365 is extremely important as well."

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

## BITS & BRIEFS

### EPIC ARTISTS ON McDONALD'S SITE

Epic Records has agreed to provide music videos for an online branded jukebox initiative called VideoBox. Created by developer RedLever, VideoBox allows advertisers to create custom online music video sites with exclusive content from participating labels. Epic is providing music videos from Franz Ferdinand, the Fray, Sean Kingston, Natasha Bedingfield, the Script and Incubus for a McDonald's Web site that is promoting the fast-food chain's new late-night menu.

### DEMI LOVATO GOES MOBILE

Demi Lovato is promoting her tour and music through a partnership with mobile marketing firm 2ergo and AT&T's Youth Marketing Group. 2ergo created a mobile Web site for the artist, where fans can check tour dates, download songs and play games. Fans can also

text the word "Demi" to a special short code to have more information and alerts delivered to their phones and to participate in special promotions, like a recent sweepstakes to see Lovato perform Aug. 21 in Hershey, Pa.

### ILIKE LAUNCHES NEW IPHONE APP

The social music service iLike has released its latest downloadable app for the Apple iPhone and iPod Touch: the iLike Challenge App, which tests how quickly music fans can correctly identify songs by a host of Sony Music artists. iLike touts the app as a valuable discovery tool because it allows users to visit the iTunes store and purchase the songs they listen to as they compete in the challenge. The \$2.99 app features acts from various genres, including Shakira, the Fray, Britney Spears, Brad Paisley, Korn and the Clash.

## HOT MASTER RINGTONES™ AUG 29 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	5	<b>BEST I EVER HAD</b>	DRAKE
2	2	12	<b>BIG GREEN TRACTOR</b>	JASON ALOEAN
3	3	6	<b>OBSESSED</b>	MARIAH CAREY
4	4	9	<b>BREAK UP</b>	MARIO FEATURING GUCCI MANE & SEAN GARRETT
5	5	9	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS
6	6	13	<b>YOU'RE A JERK</b>	NEW BOYZ
7	14	3	<b>DOWN</b>	JAY SEAN FEATURING LIL WAYNE
8	10	6	<b>ICE CREAM PAINT JOB</b>	DORROUGH
9	9	21	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS
10	8	17	<b>BIRTHDAY SEX</b>	JEREMIH
11	7	15	<b>WETTER (CALLING YOU DADDY)</b>	TWISTA FEATURING ERIKA SHEVON
12	11	7	<b>PRETTY WINGS</b>	MAXWELL
13	18	3	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	JEREMIAH
14	12	11	<b>YOU BELONG WITH ME</b>	TAYLOR SWIFT
15	15	12	<b>PEOPLE ARE CRAZY</b>	BILLY CURRINGTON
16	19	3	<b>TOES</b>	ZAC BROWN BAND
17	13	18	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL
18	16	20	<b>KNOCK YOU DOWN</b>	KERI HILSON FEATURING KANYE WEST & NE-YO
19	22	4	<b>THROW IT IN THE BAG</b>	FABOLOUS FEATURING THE-DREAM
20	23	4	<b>USE SOMEBODY</b>	KINGS OF LEON

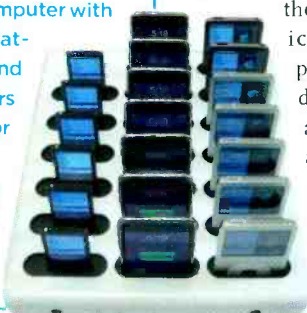
Lil Wayne, a featured artist on Jay Sean's "Down" (14-7), now has 12 top 10 hits on this chart, a mark second only to T-Pain's 15.

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

## ALL TOGETHER NOW

There are charging stations, and then there's Parat Solutions' Parasync dock. Whether used for massive iPod song-swapping parties or perhaps for more legitimate uses, the Parasync can charge and synch up to 20 iPhones and iPods simultaneously. The dock itself is about 12 inches by 10 inches and connects to a computer with just one USB cable. The Parasync is compatible with iTunes—just open the program and all 20 devices appear as synch options. Users can transfer the same songs to all devices or pick and choose among them.

Parat, which hasn't released pricing information, recommends that would-be buyers contact the Berwyn, Pa., company to receive a price quote. —Antony Bruno



# NO DOUBT

## SUMMER TOUR 2009



City	Attendance
Atlantic City, NJ	3,490 *
Las Vegas, NV	8,110
Fresno, CA	10,088
Bakersfield, CA	8,878
San Diego, CA	19,569 *
Phoenix, AZ	19,136
Salt Lake City, UT	7,725
Denver, CO	16,919 *
Albuquerque, NM	15,103
Dallas, TX	19,969 *
Houston, TX	16,465 *
Tampa, FL	19,024
West Palm Bch, FL	19,192 *
Atlanta, GA	18,362
Charlotte, NC	17,565
Raleigh, NC	17,026
Virginia Beach, VA	19,478

City	Attendance
Camden, NJ	24,763
Pittsburgh, PA	18,997
Bristow, VA	23,042
Toronto, ON	13,823
Montreal, QC	8,881
Darien Center, NY	17,203
Boston, MA	17,477
Uncasville, CT	7,193
Holmdel, NJ	15,253
Wantagh, NY	13,918 *
Cleveland, OH	18,956
London, ON	6,317
Detroit, MI	8,838
St. Paul, MN	8,596
Kansas City, MO	5,944
St. Louis, MO	19,125
Indianapolis, IN	23,430

City	Attendance
Chicago, IL	23,327
Winnipeg, MB	8,414
Calgary, AB	11,366
Edmonton, AB	10,887
Vancouver, BC	11,727
Seattle, WA	18,162
Concord, CA	12,297 *
Universal City, CA	6,022 *
Sacramento, CA	18,386 *
San Francisco, CA	22,011 *
Universal City, CA	6,022 *
Universal City, CA	6,022 *
Irvine, CA	15,000 *
Irvine, CA	15,000 *
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San Diego, CA	19,569 *

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# Fresh Faces

Emerging Acts Look For Ways To Expand Their Audience

This has been a particularly fertile year for self-starting Latin music acts embracing the opportunities afforded by the Internet and home recording. Here are three that are not only making unique music but also have a plan to get that music to a wider audience.



**JULIANA BARRIOS**

Until recently, **Juliana Barrios** had a sign on her bathroom mirror that read, "I can do everything alone!" But as promotion of her album "La Vida Se Va" progressed,

Barrios realized she needed some outside help.

Barrios—formerly half of the tropical/pop duo **Bachá**, which was nominated for a Latin Grammy Award in 2005—has been quietly working on her own material since Sony Latin dropped Bachá that year. The singer/songwriter's solo debut is worth the wait. Produced by Cuban guitarist **Ahmed "King" Barroso**, "La Vida" is a lush mix of danceability and nostalgia, peppered with funk and the traditional rhythms of Barrios' native Colombia.

Barrios released the album in April on her own Manga Biche Records label, with most of the songs published by her Manga Biche publishing company. A graduate of the Berklee College of Music, Barrios financed everything on her own with a day job as a salesperson at a Ralph Lauren store in Miami. "La Vida" is distributed physically through a deal with Miami-based retailer/distributor Reyes Records and online through iTunes, CD Baby and other outlets.

Barrios just finished shooting a video of the single "Papi" and hired a radio promotion company to work the track at tropical and pop radio and through DJ record pools. She also plans to hire a publicist for TV and press promotion, and she'll handle her own bookings.



**PATJE**

Born in Marseilles, France, to a French father and a Spanish mother, singer/songwriter **Patje** performs a contemporary mambo reminiscent of **Lou Bega**. His music's

happy-go-lucky rhythm and strong brass accents are a definite departure from what's typically heard on tropical radio. And it's finding a spot on the charts: "Gogo," the first single from Patje's album "Pasaporte," is No. 38 on Billboard's Tropical Songs chart.

"Pasaporte" will be released Oct. 6 on Patje's own label, Patje SARL, and a national distribution deal is currently being negotiated with an indie distributor. Patje is handled and promoted by MS Music Promotion, the indie company/label launched by former Univision Records radio executive **Silvestro Perrina**, who met Patje through former Univision marketing VP **Lupe de la Cruz**. De la Cruz, who knew

**Latin Notas**

LEILA COBO



Patje through a mutual friend, urged the artist to record predominantly in Spanish (French and English are also in the mix) and to change "Gogo" from a bilingual track to Spanish-only for a better shot at airplay. Patje will begin a media tour later this month.

**DELEXILIO**

The 3-year-old fusion sextet **Delexilio** imbues Cuban rhythms and Latin percussion with a bluesy, bilingual mix of rock and funk. The New York-based band was formed by Cuban-American vocalist/guitarist **David Sandoval**, who previously played in mainstream rock and alternative bands before hooking up with a multicultural group of musicians.



Sandoval, who has a day job working in the legal department of a biotech company, paid for the recording of Delexilio's self-titled debut and released it in May on his own KBZA imprint. The album is available through iTunes, Amazon, CD Baby and other online vendors.

Although Delexilio has a local fan base in New York, it's seeking broader distribution and a publishing deal with the help of new manager **Ricardo Companioni**, who met the band through mutual friends. Companioni programs AOL's Latin stations and is a former Latin charts manager for Billboard. In the meantime, Sandoval is looking into a radio promotion plan that will likely target college and alternative radio, as Delexilio's songs are bilingual.

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

# App In Hand

Joan Sebastian's New Album Hits Mobile Platforms

Joan Sebastian's album "Pegadito Al Corazón" (Musart/Balboa) has set a few mobile music milestones.

It's available for streaming on one of the first iPhone apps by a regional Mexican artist. It marks the first time Sebastian's recordings are available through a mobile platform in Mexico. And it represents the debut of music from digital distributor the Orchard on the dominant Mexican mobile carrier Telcel.

"Pegadito Al Corazón" came out on iTunes Aug. 18, a week before its physical release. In addition, Sebastian's JS Radio iPhone app will allow consumers to stream 50 songs from the artist's catalog, as well as the new album, for \$1.99. The playlist will be rotated with different songs and "Pegadito Al Corazón" will disappear from the app's playlist

after a trial period. The app will include links to buy the album on iTunes.

AT&T will be the exclusive provider of ringtones and ringbacks from "Pegadito Al Corazón" for two weeks beginning Aug. 14, while Telcel will have exclusive ringtones through its own mobile store for a longer period of time.

AT&T's MEdia Mall mobile entertainment content store will include Sebastian as a featured artist and send text messages promoting the album to subscribers who've purchased Latin music, according to Balboa Records content manager Federico Baptista.

"We think the radio app will drive track sales," says Nathan Thompson, mobile marketing manager at the Orchard, which handles indie Musart/Balboa's digital distribution.

Thompson doesn't think streaming the album will discourage consumers from buying it. "The risk of cannibalization is low but the upside is great," he says. "We are not going to try to force them to buy albums if they are not buying albums today."

"Te Irá Mejor Sin Mí," the first single from "Pegadito Al Corazón," is doing well at radio, reaching No. 11 on Billboard's Aug. 22 Hot Latin Songs chart.

While Thompson says Boost Mobile and other pre-paid mobile services are popular with the regional Mexican audience, multiple apps would have to be created for the variety of handsets available. The iPhone offers "a better platform to develop on," Thompson says.

Sprint's mobile music store exclusively debuted Sebastian's 2007 album "No



Stepping onto the iPhone: **SEBASTIAN**

Es De Madera" before general release. But most of the unit-based transactions came from ringtone sales, not full tracks.

Baptista says the app "is a bit of an experiment. We like to stay ahead of the game," adding that other Balboa acts could get their own apps if Sebastian's is

successful in driving sales.

In the meantime, the Orchard is rolling out Musart's catalog in Mexico through a new deal with Telcel, making songs from Paquita La Del Barrio and Pitbull's TVT albums available for the first time to mobile users in Mexico.

—Ayala Ben-Yehuda

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# EN BREVE

**SONGWRITERS, TV EXECS AT REGIONAL MEXICAN SUMMIT**

Billboard's Regional Mexican Music Summit will feature some of the genre's top songwriters, as well as key figures in TV programming. BMI's "How I Wrote That Song" panel includes Erika Vidrio, Horacio Palencia, Javier San Roman, Gloria España and Gabriel Flores. Edgar Cortazar will participate in the round-table sessions in which songwriters will have their demos critiqued, and Toby Sandoval has been confirmed for the publishing panel "The Song, the Song, the Song."

Experts in TV and online marketing will participate in a panel titled "It's All About Image," which will feature Televisa producer Ruben Galindo, TeleRitmo/Multimedios Television production and programming director Mauricio Alatorre Gonzalez, Digital Girl president Loren Medina and publicist Mirna Solorzano.

The conference takes place Oct. 8-9 at the Hyatt Regency Century Plaza in Los Angeles. For more information and to register, go to [regional.mexicanmusicsummit.com](http://regional.mexicanmusicsummit.com).

**LIBERMAN TO LAUNCH TALENT SHOW**

Liberman Broadcasting will launch a new 13-week talent show in early October on its new Spanish-language network, Estrella TV. "Tengo Talento, Mucho Talento" will feature contestants ranging from singers and dancers to jugglers and magicians. Auditions were held recently in Los Angeles, Houston and Dallas. The program will be taped in Los Angeles and the winner will be determined by an audience vote during a live finale.

The winner will receive a cash prize of \$100,000 and assistance in launching a career, whether as a recording artist or a performer on Estrella TV. Pepe Garza, the influential programmer for Liberman's regional Mexican stations KBUE and KRQB Riverside, Calif., will be one of show judges.

—Ayala Ben-Yehuda

# Brothers Of The Road

Indie Duo Scores Stewart Opening Slot, Then Charts Thanks To On-Site Sales

The benefit of a key supporting slot to an artist's career has been much debated through the years.

In some cases, particularly with superstar tours, an opening act often winds up playing to empty seats while fans buy beer and T-shirts before the main attraction comes on. In fact, some bands, including **Coldplay**, have eschewed opening-act status completely, opting to tour as headliners only to establish marquee value.

Artist Management, who came onboard in the spring of 2008. "There is no label, there is no distribution company. We had CDs manufactured and are selling them at the shows with Rod. That's the only place they're available at this point."

The Stewart gig came through AGI, where president **Dennis Arfa** is Stewart's responsible agent. "Rod came to the agency for support submissions," Boulware says. "He likes the Kin and here we are."

Pappalardo says the opportunity to share the stage with a superstar like Stewart can be an important one for a developing artist.

"For a young band who has been slugging it out in clubs, performing in front of that many people on a nightly basis is a tremendous opportunity," he says. "What the band does with that opportunity can determine whether or not they make it to the next level."

Management took care of getting the "UPside" barcode registered with Nielsen SoundScan, so sales are counted just as any other retail transaction would be, Boulware says. The Kin began touring with Stewart July 24 in Houston and scanned enough sales from the first five shows to crack

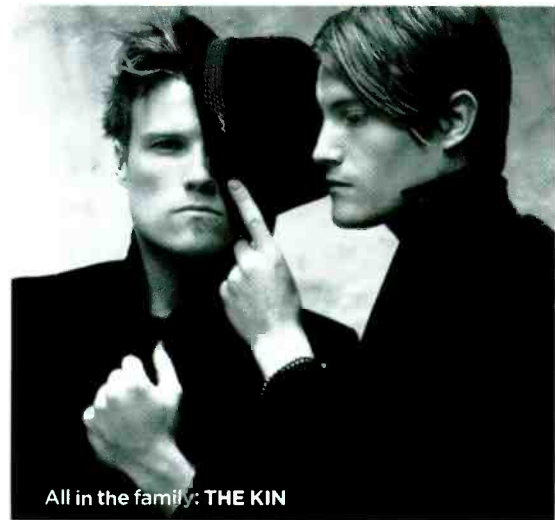
the Heatseekers Albums chart at No. 37 in the Aug. 15 issue.

"Under the right set of circumstances I'd love to find the right [label] partner for this," Boulware says. "I don't know if this band needs a label in the traditional sense of A&R, but we need a partner to help keep them out on the road, help with marketing. Radio is never going to happen for us at this level, because we just don't have the resources to work it, even if it was the right answer, which we're not convinced it is."

The band has scored licensing coups like synch placements on Lifetime's "Army Wives," MTV's "The Hills" and "The Real World" and an NFL pregame Super Bowl promo on NBC.

The deals were struck with "people who really care about them and are working to try and help them, even if they have no stake in it," Boulware says. "Through those kinds of things, they generate enough income to keep themselves moving, to hire people to pitch film and television, and keep themselves out on the road and do the things we need to do. Do I hope someone would feel passionate enough about this band to get involved? Yes. Do I think we can do it on our own? Absolutely."

Once the Kin wraps with Stewart, it will begin a run with **Rusted Root** in September.



All in the family: **THE KIN**

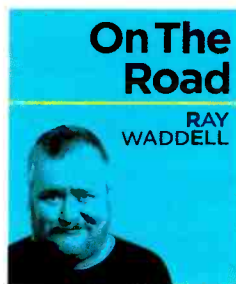
But Aussie act **the Kin** can make a good case for the value of the right support slot based on the results of its current tour with **Rod Stewart**. The independent sibling duo managed to debut this month on Billboard's Heatseekers Albums chart with its new release, "The Upside," solely through sales at the pair's concerts opening for Stewart.

Brothers **Thorry** and **Isaac Koren**, who are from Adelaide, Australia, merged their separate singing careers some five years ago after performing as a duo as a wedding gift to their father.

They began touring the United States as a duo and in various band configurations, and the right guy saw them at Rockwood Music Hall in New York—real-estate developer **Philip Stephano**, who invested in the Kin and formed Alethia Entertainment as a partnership with the duo.

The Kin released the 2007 album "Rise and Fall" through Defend/Ryko and toured with **Josh Kelly** and **Pat McGee Band**, with **Pete Pappalardo** from Artist Group International (AGI) as the responsible agent.

This spring came "The Upside," made with the same private partner and produced by famed **Aerosmith** producer **Jack Douglas**. Even without a label deal, indie or otherwise, fans are starting to get turned on to "The Upside." "We have produced USB drives with the record on it, we've done artwork, everything has been registered and taken care of," says Kin manager **Gayle Boulware** at Strategic



On The Road  
RAY WADDELL

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	\$22,723,108 (€16,284,647) \$332.45/\$130.12	<b>OXEGEN</b> Punchestown Racecourse, Naas, Ireland, July 10-12	211,182 222,000 three days	MCD
2	\$20,680,860 (€12,464,975) \$248.87/\$49.77	<b>U2, ELBOW, GLASVEGAS, THE HOURS</b> Wembley Stadium, London, Aug. 14-15	164,244 two sellouts	Live Nation Global Touring
3	\$14,595,910 (104,340,030 krona) \$167.17/\$97.22	<b>MADONNA, PAUL OAKENFOLD</b> Ullevi Stadion, Göteborg, Sweden, Aug. 8-9	119,709 two sellouts	Live Nation Global Touring
4	\$12,700,784 (65,876,425 kuna) \$350.51/\$43.76	<b>U2, SNOW PATROL, THE HOURS</b> Stadion Maksimir, Zagreb, Croatia, Aug. 9-10	124,012 two sellouts	Live Nation Global Touring
5	\$12,148,455 (€8,635,000) \$167.42/\$139.28	<b>MADONNA, PAUL OAKENFOLD</b> West Harbour, Helsinki, Aug. 6	85,354 sellout	Live Nation Global Touring
6	\$11,853,455 \$187/\$55.50	<b>BILLY JOEL &amp; ELTON JOHN</b> Citizens Bank Park, Philadelphia, July 30, Aug. 1	89,690 two sellouts	Live Nation
7	\$6,709,250 (35,247,785 kroner) \$266.48/\$75.19	<b>MADONNA, PAUL OAKENFOLD</b> Parken Stadion, Copenhagen, Aug. 11	48,064 sellout	Live Nation Global Touring
8	\$6,526,867 (18,868,845 zloty) \$125.79/\$69.18	<b>MADONNA</b> Bemowo Airport, Warsaw, Aug. 15	79,343 sellout	Live Nation Global Touring
9	\$6,414,960 (18,582,857 zloty) \$388.36/\$44.88	<b>U2, SNOW PATROL</b> Stadion Slaski, Chorzów, Poland, Aug. 6	75,180 sellout	Live Nation Global Touring
10	\$3,835,776 (69,850,250 koruny) \$411.86/\$49.97	<b>MADONNA, PAUL OAKENFOLD</b> Chodov Natural Amphitheatre, Prague, Aug. 13	42,682 sellout	Live Nation Global Touring
11	\$3,736,584 \$90/\$25	<b>NO DOUBT, PARAMORE, THE SOUNDS</b> Verizon Wireless Amphitheater, Irvine, Calif., July 31, Aug. 1-2, 4	59,763 four sellouts	Live Nation
12	\$3,266,661 \$92.50/\$20	<b>AC/DC, THE ANSWER, ANVIL</b> Giants Stadium, East Rutherford, N.J., July 31	46,673 53,667	Live Nation
13	\$3,249,466 (\$3,525,934 Canadian) \$91.70/\$36.40	<b>COLDPLAY, ELBOW, KITTY DAISY &amp; LEWIS</b> Rogers Centre, Toronto, July 30	45,116 sellout	Live Nation
14	\$2,981,027 \$102/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY</b> Nassau Coliseum, Uniondale, N.Y., July 19-21	50,153 three sellouts	Live Nation
15	\$2,865,222 \$89.50/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> Wachovia Center, Philadelphia, July 23-24	38,488 two sellouts	Live Nation
16	\$2,452,781 \$129.50/\$49.50	<b>DEPECHE MODE, PETER BJORN AND JOHN</b> Madison Square Garden, New York, Aug. 3-4	26,860 two sellouts	Live Nation
17	\$1,961,501 \$75/\$40	<b>DAVE MATTHEWS BAND, HILL COUNTRY REVUE</b> Verizon Wireless Music Center, Noblesville, Ind., July 31-Aug. 1	43,025 48,829 two shows	Live Nation
18	\$1,640,698 \$70/\$40.75	<b>DAVE MATTHEWS BAND, JASON MRAZ</b> Hersheypark Stadium, Hershey, Pa., July 24	29,478 30,060	Live Nation, in-house
19	\$1,518,390 \$90	<b>NO DOUBT, PARAMORE, THE SOUNDS</b> Gibson Amphitheatre, Universal City, Calif., July 22, 27-28	18,097 three sellouts	Live Nation
20	\$1,421,022 \$198/\$47.50	<b>AEROSMITH, ZZ TOP</b> BOK Center, Tulsa, Okla., July 30	13,227 sellout	Live Nation, in-house
21	\$1,395,896 \$194.25/\$57.75	<b>AEROSMITH, ZZ TOP</b> MGM Grand Garden, Las Vegas, July 25	11,762 12,559	Live Nation, in-house, Andrew Hewitt Co.
22	\$1,356,173 \$69.50/\$40.50	<b>AMERICAN IDOLS LIVE</b> Prudential Center, Newark, N.J., Aug. 8-9	22,331 25,669 two shows	AEG Live
23	\$1,305,634 \$89.50/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> Palace of Auburn Hills, Auburn Hills, Mich., July 26	19,756 sellout	Live Nation, Palace Sports & Entertainment
24	\$1,300,838 \$97.50/\$35	<b>COLDPLAY, ELBOW, KITTY DAISY &amp; LEWIS</b> Alpine Valley Music Theatre, East Troy, Wis., July 25	27,123 34,883	Live Nation
25	\$1,291,255 \$69.50/\$40.50	<b>AMERICAN IDOLS LIVE</b> Nassau Coliseum, Uniondale, N.Y., Aug. 11-12	20,875 23,245 two shows	AEG Live
26	\$1,282,838 \$250/\$175/\$140/ \$95	<b>BETTE MIDLER</b> The Colosseum at Caesars Palace, Las Vegas, Aug. 11-12, 14-16	10,491 19,548 five shows	Concerts West/AEG Live
27	\$1,204,855 \$86.50/\$28	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> HP Pavilion, San Jose, Calif., Aug. 3	17,455 sellout	Live Nation
28	\$1,175,369 \$89.50/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> Sprint Center, Kansas City, Mo., July 29	17,253 sellout	Live Nation
29	\$1,163,053 \$89.50	<b>AC/DC, THE ANSWER</b> United Center, Chicago, Aug. 14	12,995 14,381	Jam Productions
30	\$1,117,542 \$175/\$35	<b>AEROSMITH, ZZ TOP</b> Fiddler's Green Amphitheatre, Englewood, Colo., Aug. 1	17,176 sellout	Live Nation
31	\$1,106,655 \$65/\$55	<b>DAVE MATTHEWS BAND, DONAVON FRANKENREITER</b> Alliance Bank Stadium, Syracuse, N.Y., Aug. 4	17,249 sellout	Jam Productions, Eastern Artists
32	\$1,105,456 \$82/\$27	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> Scottrade Center, St. Louis, July 28	18,425 sellout	Live Nation
33	\$1,085,943 (\$1,208,860 Canadian) \$247.71/\$9.98	<b>BEYONCÉ, RICHGIRL, EVA AVILA</b> Molson Amphitheatre, Toronto, July 20	14,427 16,000	Live Nation
34	\$1,072,235 \$87/\$27	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> ARCO Arena, Sacramento, Calif., Aug. 4	15,704 sellout	Live Nation
35	\$1,034,387 \$89.50/\$29.50	<b>JONAS BROTHERS, JORDIN SPARKS, HONOR SOCIETY, BIG ROB, MC</b> Mellon Arena, Pittsburgh, July 25	17,144 sellout	Live Nation

>>>CHINA TO  
APPEAL WTO  
RULING

China will appeal a World Trade Organization ruling that orders an end to state control of movie, book and music imports, said Ministry of Commerce spokesman Yao Jian at an Aug. 17 news conference. The WTO's Aug. 12 ruling followed a complaint brought by the United States, but Yao said China's import channels for media products "are completely unimpeded." China must file its appeal within two months or the ruling will go to a vote with WTO member countries. In the ruling, a WTO panel concluded that China violates free-trade commitments it made upon joining the organization in 2001, by forcing imported media products to be routed through Chinese state-owned companies.

>>>BRIT AWARDS  
SET DATE

The U.K. trade organization BPI says the 2010 BRIT Awards will take place Feb. 16 at London's Earls Court Arena. It will mark the 30th staging of the awards ceremony. Terrestrial broadcaster ITV will again broadcast the BRITs live. The nominations launch event has been confirmed for Jan. 18 at London's IndigO2 venue. It will include live performances and will be broadcast on ITV2.

>>>GINTHÖR  
NAMED SONY  
AUSTRIA GM

Philip Ginhör has been appointed GM of Sony Music Entertainment Austria in Vienna, effective Sept. 15. He will report to Edgar Berger, CEO of Sony Music Entertainment GSA (Germany, Switzerland, Austria) in Munich. Ginhör will replace Stefan Klimek, GM of Sony Music in Vienna since 2002. Together with senior VP of domestic GSA Willy Ehmann, Ginhör will be responsible for Sony Music's local GSA repertoire strategy. Ginhör is currently head of Columbia Germany and Four Music. Ehmann will take over responsibility for those labels.

Reporting by Jonathan Landreth, Andre Paine and Wolfgang Spahr.



Into the mainstream: From left, DOZI & NIANELL, ANDRIËTTE NORMAN; inset: KOBUS MULLER

to provide marketing, promotion and distribution for the indie's roster of Afrikaans-language acts.

"Immediately, Universal Music establishes a much stronger presence in the growing Afrikaans market," says Universal Music South Africa managing director Harry Voerman, citing artists like gospel singer Ronell Erasmus, country artist Alan Ladd and pop star Izak Davel as the prime attractions.

Executives point to the live scene, particularly festivals, as a factor in the sector's growing appeal. The largest Afrikaans festival, Huisgenoot Skouspel, has already sold out seven nights at the 6,000-capacity Sun City Superbowl for October, while Afrikaans rock act aKING drew one of the biggest crowds at this year's 12,000-capacity mixed-audience Oppikoppi Festival in Limpopo.

"That's the key," Schlosberg says. "Whether they are pop or rock or more traditional, Afrikaans artists deliver great shows, sit and sign CDs afterward and are willing to play in even the remotest parts of the country."

With its roots in Cape Town's confrontational "Belville sound" scene, aKING has reinforced its crossover potential by singing in English on its second album, "Against All Odds" (Rhythm Records). The label didn't disclose sales but predicts a gold-selling (20,000 copies) album and even international success.

"We want to show a new side of Afrikanerdom that isn't associated with repression and conservatism," aKING guitarist Hunter Kennedy says.

South Africa has been one of the most receptive markets for international repertoire. Non-South African acts accounted for 57% of all physical music sales in 2008, according to the IFPI, little changed from 2007. But most industry executives believe sales of Afrikaans-language music can continue to grow without hurting South African sales of U.S. or U.K. releases.

"A fan of Steve Hofmeyr is just as likely to also buy Robbie Williams," Schlosberg says. "These fans don't pirate and are loyal to whatever artist they love." ♦♦♦

GLOBAL BY DIANE COETZER

# SPEAKING IN TONGUES

Afrikaans Artists Find Mainstream Success In South Africa

JOHANNESBURG—Once maligned as the language of apartheid, Afrikaans is now at the center of a thriving music scene that is speaking to a wider audience in South Africa.

The Afrikaans language, derived primarily from 17th-century Dutch, is spoken by about 60% of South Africa's white population of 4.5 million (out of a total population of 49.3 million). While there has long been a niche music scene in the language, Afrikaans acts are increasingly crossing over to the English-speaking mainstream.

While South African album sales tallies aren't broken out by language, Lianie May's country-pop debut, "Vergeet My Nie" (Mozi Musiek), won the best-selling album honor at the South African Music Awards in May, the first time an Afrikaans-speaking artist had won the award since 2004. In addition, Elizma Theron and Nicholis Louw's pop duet "Kom Ons Vat 'n Kans" (Select Musiek) won in two new categories for best-selling full-track download and best-selling true tone (mastertone).

"I've always seen a tremendous growth opportunity in Afrikaans music," says EMI South Africa CEO Irving Schlosberg. "At the moment there's a real wave of new pop and rock acts who are stimulating the market."

Schlosberg has begun "rebuilding" the label's Afrikaans roster, signing eight Afrikaans-speaking artists this year—including TV-star-turned-singer Sorina and folk act RKO—to supplement established stars like pop singer Steve Hofmeyr. The other majors are also investing in the sector, recently the preserve of indie labels.

Naomi Le Roux, head of Sony Music South Africa's Afrikaans division, says Afrikaans artists are increasingly important to the label's domestic roster. "This market is capable of delivering double- and triple-platinum albums, even in the bad times," she says, citing Afrikaans pop stars Dozi & Nianell and talent show alumni Andriëtte Norman and Kobus Muller as acts to watch.

Universal Music South Africa recently signed a deal with Pretoria-based independent label Fantasia Musiek

GLOBAL BY THIBAUT WORTH

# State Of Confusion

ISPs Hold Key To Taiwan's 'Three Strikes' Law

TAIPEI, Taiwan—The Taiwanese recording industry remains confident that a new anti-piracy law will have a significant impact on file sharing, despite concerns about how it will be implemented.

Under amendments to the Copyright Act, file sharers who are identified by rights holders as infringing on copyrights will receive automated notice-and-takedown orders from their Internet service provider. After a third warning, an ISP can disconnect an accused infringer. Customers can file counter-notices against any order they feel is wrong.

The law, passed in April, goes into effect Dec. 15. ISPs, rights holders and the Taiwan Intellectual Property Office, a division of the Ministry of Economic Affairs, are determining how the law will work, including how to define infringement and identify infringers.

While drafting intellectual property legislation is usually the responsibility of the IP office, the legislator who first introduced the bill failed to specify the government's enforcement role, according to TIPO deputy director general Margaret Chen. That means ISPs and rights holders must reach a consensus on how to enforce the law, something that has proved a stumbling block in other countries.

"The task now," Chen says, "is how we implement it."

Chen insists the IP office will only grant ISPs "safe harbor" protection from copyright infringement claims if they implement and enforce a graduated response system. But having seen similar efforts stumble in France, New Zealand and the United Kingdom, the IFPI wants the responsibilities of ISPs spelled out as clearly as possible.

"We have seen positive develop-

ments in our discussion of voluntary standards of practice with the major ISPs," says Benjamin Ng, regional counsel for the IFPI in Hong Kong. "But we still urge TIPO to adopt graduated response language into the implementation regulations."

Most Taiwanese ISPs seem in favor of cooperation. "I can't tell you what problems we may have with implementation," says Daphny Lin, a spokesperson for Chunghwa Telecom, which owns HiNet, Taiwan's largest privately owned ISP. "What I can say is that we will comply with the rules once we know them."

But there is still confusion over exactly what those rules are, according to Julian Wu, a consultant to the Taiwan Internet Assn. and director of Far EasTone Telecommunications, parent of seedNet, Taiwan's No. 2 private ISP.

"TIPO is [effectively] saying each ISP can find its own way to implement three strikes, but the basic guidelines haven't been explained," Wu says. "We have submitted many questions to TIPO, but have got no response." ♦♦♦

Recorded-music sales in Taiwan have fallen sharply in recent years, which labels blame on Internet piracy. Sales of recorded music slumped from \$137.3 million in 2004 to \$59.1 million in 2008, according to the IFPI. Unlike other Asian markets, Taiwan's legitimate digital business has been slow to take off and was worth just \$8.1 million in 2008, little changed from the previous year.

Many executives remain optimistic that the government's wider commitment to the music business will ensure that the three-strikes law will succeed in curtailing piracy. And Chen insists that "the degree of consensus among TIPO, rights holders and ISPs is pretty high."

But Wu warns that ISPs won't be pressured into doing the government's work for it.

"ISPs can not only consider TIPO's interests," she says. "It is extremely difficult to implement the three-strikes law—so all [ISPs] will take consistent action. No one will implement the law alone." ♦♦♦



GLOBAL BY LARS BRANDLE

## New Workout Plan

Labels Seek Higher Music Fees From Australian Fitness Clubs

BRISBANE, Australia—The Phonographic Performance Co. of Australia is muscling in on gyms and fitness clubs Down Under in an attempt to boost revenue through higher music fees.

The PPCA, which licenses sound recordings on behalf of record labels and recording artists, is also serving up a new deal to restaurants, but both sectors have pledged to fight the proposed rate hikes.

Gyms pay a music tariff of 96.8 cents Australian (81 cents) for each fitness class. But since December 2005, the PPCA has been seeking a higher rate of either \$4.54 Australian (\$3.82) per member per month or a fee of 99 cents Australian (83 cents) for each visit that isn't part of a monthly membership.

When the fitness sector insisted the rates should remain the same, the PPCA sent its proposal to Australia's Copyright Tribunal in December 2006. The tribunal heard final arguments in July and is expected to make a decision on the rate dispute next year.

"We are proposing a substantial increase in percentage terms," PPCA CEO Stephen Peach says. "But music has a real value and it helps drive a lot of these businesses. It's time for a fairer deal."

The PPCA claims the fitness sector generates annual revenue of \$1 billion Australian (\$840 million) and is enjoying double-digit growth. However, the fitness sector disputes that figure.

Susan Kingsmill, president emerita of 900-member trade association Fitness Australia and owner of Hiscoes Fitness Club in Sydney, says established 1,000-member businesses like hers have experienced a 10% drop-off in attendance and revenue in the past 18 months. She claims the tariff hike will represent 5%-10% of many operators' gross income. "We won't roll over and pay it," she says.

The gym chain Fitness First, which operates 100 facilities in Australia, estimates that annual music fees for an average-size center will rise from \$1,500 Australian (\$1,200) to more

than \$80,000 Australian (\$67,000). It described the move as "the biggest threat the industry has ever experienced" in a letter to its members.

The PPCA itself enjoyed a record year in 2008, when its revenue surged



19% to \$20 million Australian (\$16.9 million), driven mainly by increases in public performance revenue. During the same period, labels organization the Australian Recording Industry Assn. reported a 12% decline in

recorded-music sales to \$371 million Australian (\$312 million).

The tribunal has given no indication how it will rule. But in 2007, it approved the PPCA's proposal for a dramatically higher music tariff for

with the nation's restaurants. It's proposing a new tariff based on seating capacity, the average price charged for main meals and other factors, replacing the current rate based on seating capacity alone.

The PPCA wants to introduce the new rates Oct. 1 but John Hart, CEO of trade organization Restaurant and Catering Australia, says they are "unfair and unjustified."

"It's a huge hit and has the capacity to wipe out about a third of restaurants' net profit," Hart says, adding that while his members want rates to remain the same, they are keen to settle the matter without another tribunal.

In the meantime, fitness bosses warn a PPCA victory would be an empty one for artists and labels.

"Because our core business is fitness, not music, the decision would then be, 'How can we eliminate or reduce the amount of music we use?'" Kingsmill says. "The great tragedy would be that we will not be playing Australian music."

●●●●●  
**'Music has a real value and it helps drive a lot of these businesses.'**

—STEPHEN PEACH, PPCA

nightclubs, which pay \$1.05 Australian (88 cents) per patron, up from the previous rate of 7 cents Australian (6 cents).

While it waits for a decision, the PPCA has opened up another front

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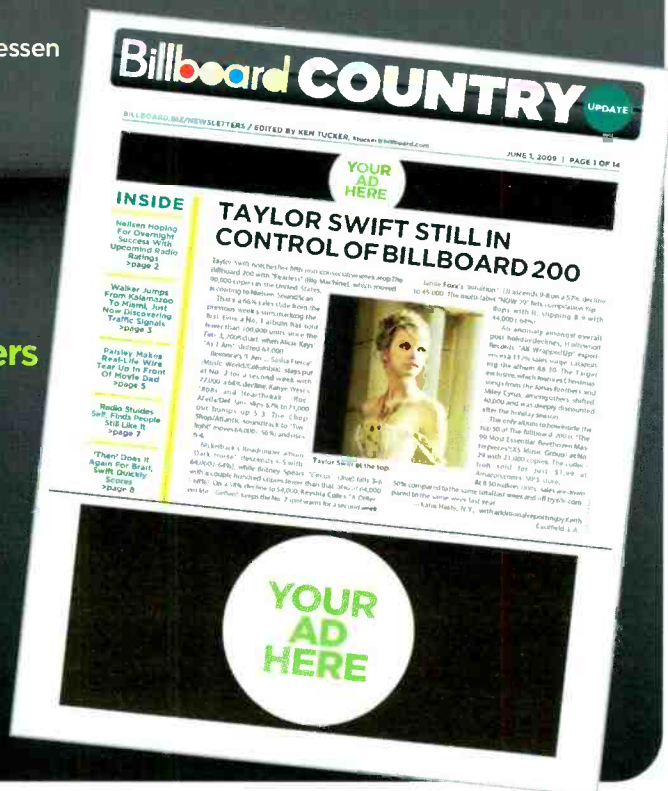
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# MONSTERS BALL

Four Indie Rockers Team Up As Monsters Of Folk  
—A New Supergroup For A New Label

BY MITCHELL PETERS

**ON A HAZY** mid-August morning at the swanky Viceroy hotel in Santa Monica, Calif., indie rock royalty Conor Oberst, Jim James, M. Ward and Mike Mogis—who have gathered to promote their new band, Monsters of Folk—are nestled on a mustard-colored couch in a quiet room with all-yellow vintage decor that resembles a set from a Stanley Kubrick film. ■ At the moment, however, their concerns are based in hard reality. The band is attempting to understand the purchase options for three new Monsters of Folk songs made available on iTunes in late July to stir buzz for their forthcoming album. ■ “Isn’t it like, if you buy them you get the rest of the record?” asks Oberst, who enjoys a solo career and also leads the band Bright Eyes with producer Mogis. “Do you buy the record and get three songs now? Is that it?” ■ James, the bearded frontman of My Morning Jacket, gestures in agreement. ■ “Oh, that’s different,” says singer/songwriter Ward, admiring the idea, before taking another bite of a blueberry pastry. (Ward splits his time between a solo career and the She & Him collaboration with actress Zooey Deschanel.) ■ Mogis is skeptical. “I don’t think it’s that way,” he says to Oberst. “If you buy those three songs, I think you get a discount when the record comes out.” ■ “Like a coupon in the mail, or something?” Oberst asks with a laugh. ■ After another minute of discussion, the artists agree that it’s best to leave such questions to the business folks. “It’s the ‘90s, man,” James says with a grin. “It’s a confusing time to be alive and be a musician with all that shit.”

The Monsters of Folk may not be fully aware of the marketing strategy for their self-titled debut—due Sept. 22 in the United States on Shangri-La Music, the label run by Jeff Ayeroff and funded by Steve Bing. (Rough Trade will release the album in Europe, P-Vine Records in Japan and Spunk Records in Australia.) But the chemistry among the foursome is as obvious during the interview as it is on the new 15-song album, which displays an effortless blend of classic rock, alt-country and folk tunes that flawlessly combine each contributor’s musical style. The grouping not only works on the creative side—it also presents a significant opportunity for marketing the new album with three established fan bases.

Monsters of Folk dates back to June 2003, when Oberst and Mogis caught My Morning Jacket’s performance during Field Day at Giants Stadium in East Rutherford, N.J. “We were blown away and became friends,” Mogis says.

The following evening, James was invited to play a solo acoustic set at a last-minute show with Bright Eyes and Beth Orton at the Bowery Ballroom in New York. “That night we had this idea, like, ‘That was fun, and we should play a few shows like that together,’” Mogis says. Ward also came to mind because he opened a 2001 tour for Bright Eyes.

In 2004, the artists joined together for a theater tour during which the road crew dubbed the foursome “Monsters of Folk,” because “we were all such legendary folk players,” James jokes. The name stuck, and the musicians vowed to collaborate when time permitted.





Band of brothers (from left): CONOR OBERST, MIKE MOGIS, M. WARD and JIM JAMES

On July 17, the group made the new album's first single, "Say Please," available for streaming and as a free download on MonstersOfFolk.com. The song was serviced to radio on that same day and debuts this week at No. 29 on Billboard's Triple A radio chart.

Shangri-La Music co-president Jeff Ayeroff first heard about the group through veteran art director Gary Burden, who "kept pimping me on this record, saying, 'You've got to hear this record, you've got to hear this record,'" he says. After being captivated with the music, Ayeroff asked the Monsters to consider signing to Shangri-La Music, whose roster also includes Jerry Lee Lewis, the Duke Spirit, Band of Skulls and the Pretenders.

"I hadn't met any of them prior to it, but I was intrigued by the idea of the record," he says. "Being old enough to have seen other collaborative records become very interesting, I know these things can be magical."

To help promote the new album, Shangri-La Music head of promotion and marketing Michael Plen traveled to about 15 U.S. cities to preview it for radio, film/TV and retail. "When you sat down and got people's attention away from all the intensity of their daily lives and walked them through the breadth of this record, they were amazed at the caliber of it," Plen says. "When people heard 'Say Please,' the one consistent question I got was, 'Is this album really that good?'" On this Wilco-meets-Jayhawks cut Ward, Oberst and James swap verses and harmonize on the uplifting chorus, "Hold out your hand, say please."

Shangri-La Music head of online marketing Cory Llewellyn says the single quickly generated buzz from blogs, but the real action came about a week later when the three new songs were released to iTunes July 27. Mogis had the right idea at the outset: The three-song bundle—"Say Please," "Dear God (Sincerely M.O.F.)" and "The Sandman, the Brakeman and Me"—is part of iTunes' Complete My Album initiative, which gives customers who have already purchased songs from an album the opportunity to buy the whole thing

**'When people heard "Say Please," the one consistent question I got was, "Is this album really that good?"'**

—MICHAEL PLEN, SHANGRI-LA MUSIC

without paying full price.

"I got a lot of demanding phone calls," Llewellyn says, citing interest from companies like MySpace and Yahoo. "Usually it takes having to call and reach out to people, no matter what the record is."

**DIGITAL UNDERGROUND**

One of the larger challenges of marketing Monsters of Folk, Llewellyn says, is informing fans that the band includes some of the best-known names in independent rock. So Llewellyn encouraged the artists to reach out to their respective fan bases.

Flatiron Management co-founder Mike Martinovich, who manages My Morning Jacket and James' solo career, says a Monsters of Folk alert was sent to approximately 40,000 My Morning Jacket fans.

"After that, I noticed a giant spike in Monsters of Folk [Web site] traffic," Llewellyn says. "These are obviously the early adopters, but it's when we started promoting it from the individual band sites that we started seeing big traffic."

Awareness of the project was also heightened in late July, when Ticketmaster sent a concert presale e-mail blast to a database of customers who had previously purchased tickets to concerts by My Morning Jacket, Ward, Bright Eyes and Conor Oberst & the Mystic Valley Band. It provided a password that gave fans first crack at purchasing tickets and included a link to the exclusive iTunes songs. (Each song has sold 4,000 downloads, according to Nielsen SoundScan.)

"That was the first thing we did to let people peek behind the curtain of what this was going to be about and let them know there would be a tour to support it," he says. "There was a lot of talk about whether there was going to be a tour, so that was a way to hit two birds with one stone." He says no money changed hands for this promotion.

In early August, the label posted 10-second teaser videoclips with Monsters of Folk music to the band's Web site and social networks like MySpace and Facebook. The video footage was from Flip cams that Shangri-La gave to each member of the group. (The "Say Please" teaser features a split-second shot of the quartet posing for a photo shoot; "Dear God" shows Mogis, Ward and Oberst surrounded by stems of roses.)

"People are finding out about [the band] in different ways, so we're using [those sites] to tease different songs," Llewellyn says. "We're going to try and leak more stuff as we get closer [to the release date]." The band also plans to release a video for "Say Please," but a date hasn't yet been confirmed.

Deals haven't been locked down for film or TV, Plen says, but he expects they will be by fall. "I'm finding that people in that world very much want to work quite a bit with it," he says. "There are a number of film and TV shows that have already come forth."

## GANG OF FOUR

Since the announcement of the Monsters of Folk album, media outlets have been quick to compare it to the Traveling Wilburys, the late-'80s supergroup of George Harrison, Jeff Lynne, Roy Orbison, Tom Petty and Bob Dylan. Although the Monsters of Folk have already been called a "supergroup," James jokes that he feels more comfortable with being referred to as a "superior" group. "They were really a supergroup, because every one of them could fill stadiums on their own," James says. "We're all fortunate to have had some success, but we're still thinking of this as a project, as a band."

Oberst doesn't miss the opportunity to modify James' statement. "Well, [Ward] is the only one who can probably fill a stadium at this point," he says, "and we're close behind you, bud."

From start to finish, the Monsters of Folk project took almost two years ("and then three years before that of talking about it"), according to Oberst. "A lot of planning went into it, because we wanted it to be perfect circumstances."

The album was recorded in 16 days, with recording time split between studios in Malibu, Calif., and Omaha, Neb., according to Mogis, who played a variety of instruments on the set and also served as its producer. The band says all songs on the album will be credited to Monsters of Folk, and that each member switched off playing instruments.

"Each started with someone's concept and the other three helped fill it out," Oberst says, adding that the group didn't rehearse before entering the studio. "Then we would sit around and help each other finish the lyrics, arrange the songs and maybe someone would suggest to change this chord or make this part longer or shorter."

Oberst, James and Ward trade vocals so seamlessly that at times it's difficult to discern who's singing. "That's something we wanted," Mogis

says. "There are obviously times when it's distinct who's doing what vocal-wise, but there are also times when it sounds like a group."

James notes that egos never got in the way during the collaborative songwriting process. "It's not like there was a really strong vision that you'd get pissed off about and say, 'Fuck you! The chorus needs to be that long!'" he says with a laugh. "Nobody ever got their feelings hurt. It was just a constant exchange of ideas."

Given their individual résumés, the band members' album should succeed at retail, according to some indie music stores. Grimey's co-owner Doyle Davis says that each member is a top seller at his Nashville store; their most recent album releases "all hit No. 1 on our sales chart, and in most cases stayed in the top 10 for weeks, if not months," he says.

Davis predicts the Monsters of Folk album will "sell well out of the box. We'll probably order in the 90-120 [copy] range. We definitely can move over 100 pieces in a week if it's a hot indie-centric title for us." One key driver to that, Davis adds, is whether his store receives a copy of the album to play for customers. "If you make a great record and give me a copy to play in the store, that's the main thing I need to sell some records," he says.

## INDIE ICONS

Representatives for Monsters of Folk agree that the band's upcoming tour will help expose the project to a mass audience. The group will embark on a 17-date North American theater tour, beginning Oct. 13 at the Orpheum Theater in Vancouver and wrapping Nov. 9 at the Academy of Music in Philadelphia. From there, the band will head to Europe for eight performances. There's also talk of the group playing dates in Australia and Japan, according to Flatiron's Martinovich, who co-manages Monsters

of Folk with Juan Carrera and Nate Krenkel. Eric Dimenstein at Ground Control Touring in New York is booking the band's North American dates, and Steve Strange at London's X-Ray Touring is handling shows overseas. Ticket prices range from about \$35 to \$50. (Along with Monsters of Folk, the tour will feature drummer Will Johnson from the band Centro-matic.) "It's almost like three shows in one," Dimenstein says, adding that he expects all dates to sell out. Each concert could go longer than three hours, according to the band. "We're obviously

going to do the new record, and then we'll do songs from each of our own catalogs," Oberst says, noting that the tour will resemble the initial jaunt in 2004. "Conceptually I think it's going to be very much the same as before, but with a deeper catalog." So will Monsters of Folk perform additional dates beyond what's already been announced? "If the country wants us," Ward says with a quiet chuckle. James adds, "Yeah, if the country demands more Monsters of Folk, we might have to give them what they want." ...

# TREE FOLK

Before they came together as the Monsters of Folk, Conor Oberst, M. Ward, Jim James and Mike Mogis saw sales success in a number of other incarnations.

SOURCE: Nielsen SoundScan, sales through Aug. 9

**CONOR OBERST & THE MYSTIC VALLEY BAND**  
"Outer South"  
(2009)  
**38,000**

**CONOR OBERST**  
"Conor Oberst"  
(2008)  
**98,000**

**BRIGHT EYES**  
"I'm Wide Awake, It's Morning"  
(2005)  
**452,000**

"Digital Ash in a Digital Urn"  
(2005)  
**268,000**

"Lifted or the Story Is in the Soil, Keep Your Ear to the Ground"  
(2002)  
**340,000**

**SHE & HIM**  
"Volume One"  
(2008)  
**162,000**

**M. WARD**  
"Hold Time"  
(2009)  
**74,000**

"Post-War"  
(2006)  
**81,000**

"Transfiguration of Vincent"  
(2003)  
**53,000**

**YIM YAMES**  
"Tribute To"  
(2009)  
**4,000**

**MY MORNING JACKET**  
"Evil Urges"  
(2008)  
**197,000**

"Z" (2005)  
**245,000**

"It Still Moves"  
(2003)  
**217,000**



# DEPTH CHARGE

Shangri-La's Roster Ranges From Ambient To Alt-Rock—And Its Marketing Plans Are Similarly Diverse



## ONE ESKIMO

Kristian Leontiou is an ambitious man. While most emerging artists would have been content to represent themselves visually with a press photo, Leontiou decided he wanted a cartoon. And he didn't stop with a single image—Leontiou created an entire animated series to accompany the self-titled debut from his band, One eskimo.

Before Leontiou even outlined the animation, he wrote One eskimo's music—catchy, ambient pop. Comparisons to Coldplay have been thrown around, and while One eskimo is fuzzier and slightly more experimental, its

soaring melodies are similar to those of the superstar band. This project isn't Leontiou's first foray into music: In 2004, he released a successful solo album that spawned the chart hit "Story of My Life." But he became unhappy with the direction his career was heading and recruited drummer Adam Falkner, guitarist Pete Rinaldi and bassist Jamie Sefton, who flesh out his soundscapes with the kind of musicianship rarely found in this kind of rock.

The songs spawned the cartoons, which feature a plucky Eskimo who gets cast out of his snow globe by evil spirits he has to battle in order to put his world back together. Leontiou conceived them to accompany the band's music, and they're usually projected during its live performances. Although the album comes out Sept. 22, Warner Premiere will make the cartoons available on iTunes for 99 cents each starting Aug. 31. "The animation project was developed for digital platforms," says Warner Premiere president Diane Nelson, who says the company has the rights to develop and expand the series. "I see this as a new product category. I think we're going to see the rise of the visual album." The company is planning a viral campaign through a Web site called FindLittleFeather.com and struck a deal with Starbucks, which will place in stores 9,000 "pick of the week" cards that will allow users to download both a song and a video.

In addition to his music, Leontiou says he was inspired by cartoons like Snoopy and the U.K. holiday cartoon "The Snowman," but his animation isn't for kids. "It's not geared at anyone, really," he says. "I think they can cross over and appeal to lots of different audiences." Clearly, they appeal to critics—the cartoon that accompanies the track "Hometime" was honored with a 2008 British Animation Award.

"The audiences have been very receptive so far," Leontiou says. "I think they appreciate the fact that we have such a visual live show, and it's something we're quite proud of."

## AMAZING BABY

Part of the Wesleyan-to-Brooklyn indie-rock circuit that includes MGMT, Boy Crisis and Das Racist, Amazing Baby principals Will Roan and Simon O'Connor started a band when their jobs as ringtone designers failed to sate their creative appetites. Now a quintet, the band opened gigs for Cold War Kids and MGMT and found an audience in the United Kingdom on the strength of its debut EP, "The Infinite Fucking Cross." Amazing Baby's neo-psychedelic album, "Rewild," has sold 2,100 copies since it came out June 14, according to Nielsen SoundScan.



## BAND OF SKULLS

Although the act's name makes its mem-



bers seem like devil-horns-throwing metalheads, Band of Skulls sounds as though they might be more inclined to worship Jack White, whose influence can be felt

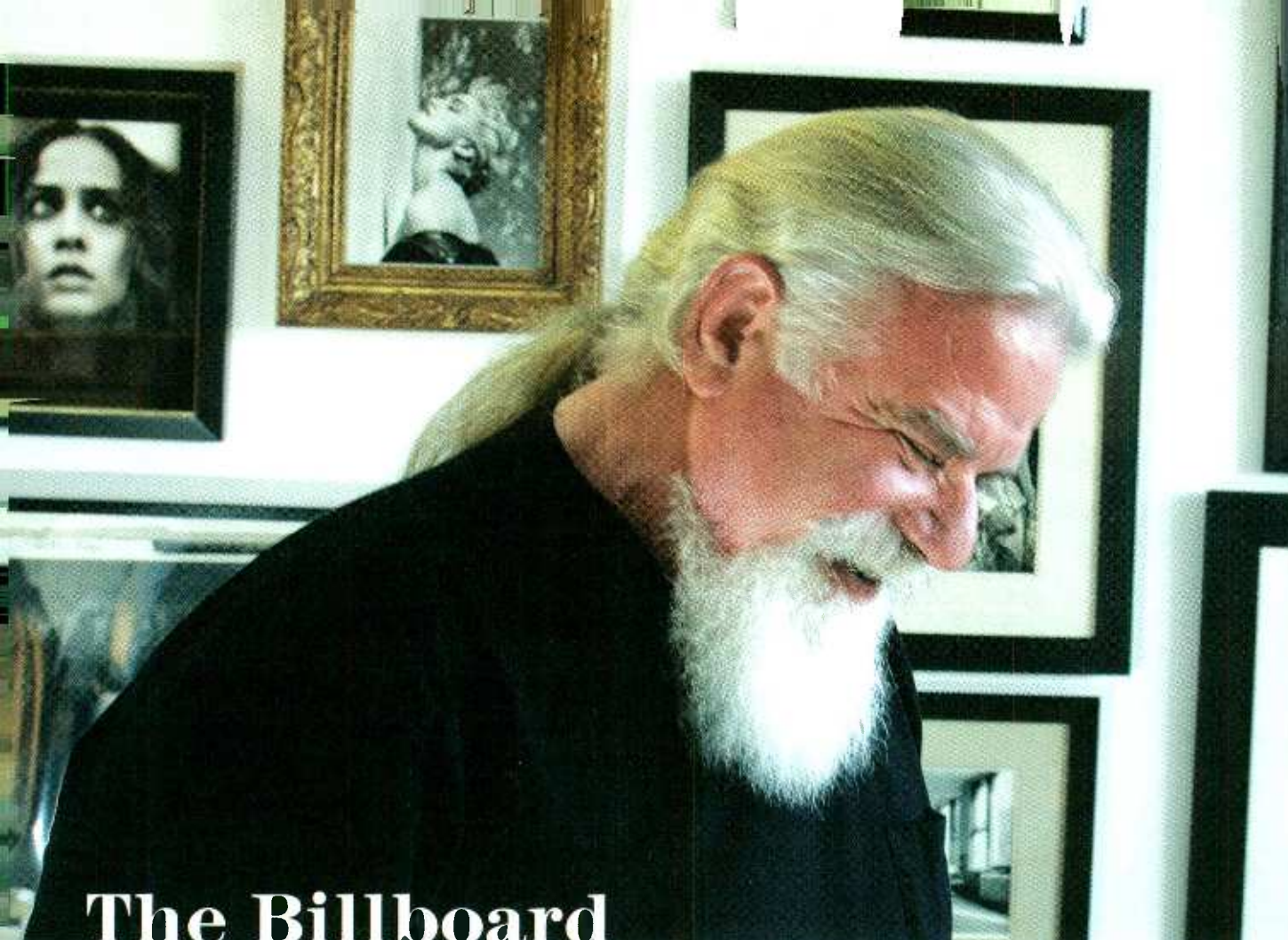
all over their debut album, "baby darling doll face honey." The band from Southampton, England, recently landed a coveted spot on the "New Moon" soundtrack and was featured as an iTunes Free Single of the Week in April. Its debut album, released March 6, has sold 11,000 copies, according to SoundScan.

## THE DUKE SPIRIT

The Duke Spirit could have fallen prey to the curse of early NME hype, but the London-based, female-fronted band has gained considerable momentum. Its second album, "Neptune," is full of noisy alt-rock with well-placed touches of '60s pop, and it has sold 25,000 copies in the United States, according to SoundScan, since its 2008 release. The quartet released a compilation in February that was sold at Target stores in conjunction with an Alexander McQueen fashion collection, which was inspired by singer Liela Moss. The Duke Spirit is currently opening for Incubus.



—By Cortney Harding and Jillian Mapes



# The Billboard

# Q&A

## with Jeff Ayeroff

The Co-CEO Of Shangri-La Music Talks About His Label's Approach, The Importance Of Artists' Images And Why 'Musicians Need A Home' BY ROBERT LEVINE

**ALTHOUGH PLENTY OF** entrepreneurs are entering the music business, few are starting labels. And most who do lack either money or experienced executives. ■ Shangri-La Music has both—to say the least. Funding for the independent label comes from Steve Bing—he of the airplane former President Bill Clinton used to take American journalists Laura Ling and Euna Lee home from North Korea—a real estate developer and movie producer who financed “Beowulf” and “Shine a Light,” among other films. The executive team is headed by co-CEOs Jeff Ayeroff and Jon Rubin (who also co-founded Rock the Vote). Ayeroff also helped found Virgin Records America, was once co-president of Sony’s the Work Group and most recently served as vice chairman of Warner Bros. Records. ■ Although Ayeroff disdains the term “360 deal,” the label signs artists to deals that allow it to make money on more than recordings. Shangri-La takes an approach to artist development that involves a staff of experienced executives using both old-fashioned promotion and marketing tools and new media. ■ The artist roster is impressive as well, featuring veteran acts and newcomers alike—some of whom were sought by several labels. The label will help put out Willie Nelson’s new “American Classic” album in a partnership with Blue Note, and it released the last Pretenders project, “Break Up the Concrete.” It signed the Monsters of Folk (see story, page 18), an indie supergroup made up of Conor Oberst, Jim James, M. Ward and Mike Mogis. And it has several promising new acts, including One eskimO, the Duke Spirit, Band of Skulls and Amazing Baby (see story, page 20) ■ “I’m one of the guys who has been around a long time—I was one of the kids and now I’m one of the old men,” Ayeroff jokes. “But I still love the fact that somebody can walk in and just amaze you.”

**Tell me about Shangri-La Music.**

The idea was to start a label—a small label—in a way that we can participate in other things besides recorded music. But to use the model of a label in terms of the way we promote artists.

**You have funding from Steve Bing, as well as a staff that includes some very respected executives. But is it an odd time to be starting a label?**

Yes and no. Yes in the sense that it’s very hard to make money on recorded music. No in the sense that other parts of the business are thriving and there’s still a need for the services a label can provide.

We know how to talk to artists. Musicians need a home, and Shangri-La is a pretty good home. We thought it was an appropriate name. Where else would somebody want to be than a place called Shangri-La? Steve owned the name [from his film production company], and so it was perfect.

**I know you hate the term “360 deal.” But are your contracts with artists like that?**

Honestly, they all differ. And what’s right for a veteran artist like Chrissie Hynde might not be right for a group like Monsters of Folk or a newer act like Amazing Baby. So every deal is different. With some artists we have everything. With some artists we have everything except publishing. With some artists we have music and merchandise.

**You were consulting for a while after you left Warner Bros. How did you get involved with Shangri-La?**

I met Steve when we worked on the Jerry Lee Lewis album [“Last Man Standing—The Duets”]. He remembers seeing Jerry Lee a long time ago and it really affected him. It’s a passion project. I had that same connection to Roy Orbison, who I got to work with long ago, so we bonded over that. So that’s a passion of ours.

But the business isn’t all about that. We’re

obviously passionate about music. But the aim here is to make money as well as release great records, in the tradition of the great labels. I was lucky enough to work for some of those labels at a time when they combined those things: A&M in the ’70s, Warner Bros. in the ’80s, Virgin in the ’90s.

**At A&M and Warner Bros., you made videos that went a long way toward establishing the visual identities of some of the artists you worked with. Is that still important?**

Yeah. The community is much more sophisticated than it was when I first started doing it. Then it was, “Whoa, I’m a musician, I don’t make films.” But people like Madonna learned very quickly what she wanted. Today when somebody walks in they usually have much more visual language.

**You’ve also done some cool vinyl packages. How important is that?**

I believe that artists care about that—and if the artist feels taken care of, it’s a place that other people want to come to. They go, “Oh, I’d be comfortable there—they understand what it’s like to be an artist.” There’s a bit of good parenting that needs to be done with an artist.

Chrissie came in and played [the recent Pretenders album] “Break Up the Concrete.” We hadn’t seen each other in a long time and we had this whole discussion about what she was looking for visually and I found this 1930s photograph of a guy with a jackhammer. An old friend of mine had just walked in with a wedding invitation he had printed on seed paper [which contains actual seeds]. Chrissie loved it. This is just me being able to say to them, “I get what you’re doing.”

**It’s funny to hear you talk like this. Most new companies are all about online distribution.**

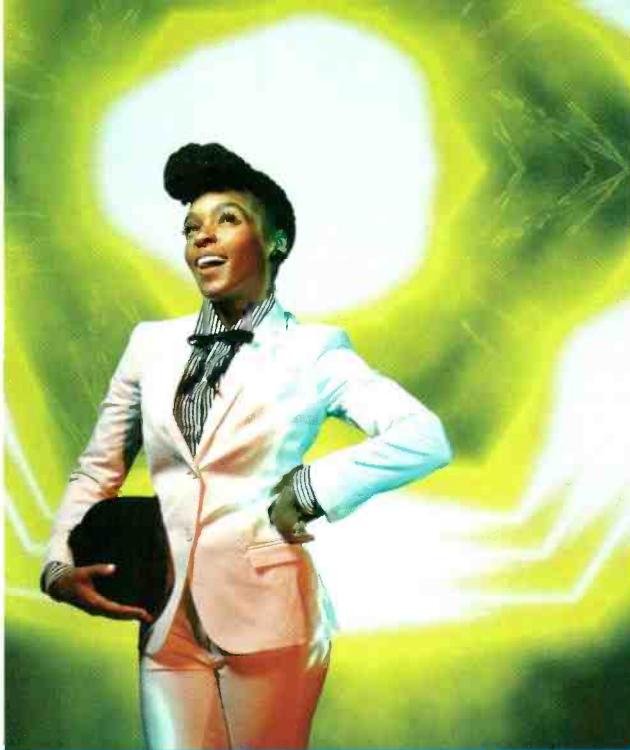
But understand that all of this extrapolates out to the Internet. We just did this Flip cam-based 30-second video piece for Monsters of Folk. And there’s a video being done that the band aren’t in, an animated video.

**You have access to a different amount of funding than most indie labels. How big do you want to be compared to a major?**

We’re a manageable size right now. If we sign five more acts, we wouldn’t be a manageable size.

**I know you have distribution through Warner Music Group. Are you also interested in some kind of upstream deal?**

We’re interested in something that would work for us. So far we haven’t needed one, but we have been talking to a bunch of people about the idea of an upstream deal. We’ll see. •••



# MOTION CAPTURE

Billboard and PDN have once again come together to present the Year in Music Moment photo contest winners, who capture the power of pop songs in a single frame.

## Best Breaking A Band Photo, Professional:

Pier Nicola D'Amico

Subject: Paste cover shoot

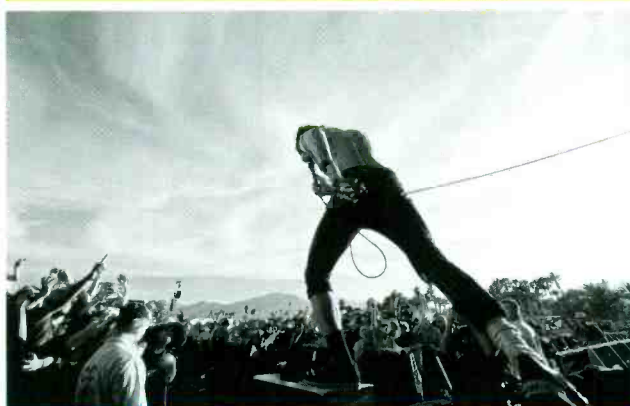
This image was taken using video projections from my other project, Klip.tv, which is a collaboration with Ricardo Rivera. I love the interplay between mediums like video and photography; it's fertile ground for experimentation and inspiration. For Janelle Monáe, her uplifting spirit dictated this palette, while her smile and her positive energy all made the aesthetic decision easy.



## Best Live Music Photo, Professional: Leah Nash

Subject: As part of PICA's Time Based Art Festival, Antony Hegarty of Antony & the Johnsons performs with the Oregon Symphony.

Went to an amazing show, used a long lens, held my breath and waited . . .



## Best Crowd Photo, Professional: Ryan Mastro

Subject: 2008 Coachella Music & Arts Festival; Indio, Calif. Eugene Hutz of Gogol Bordello steps into the crowd at this year's Coachella Music & Arts Festival.

## HOW WE PICKED THE WINNERS

The winners of Billboard and PDN's Year in Music Moment photography contest were chosen by a panel of four judges. Professional photos were judged by Roadrunner Records president **Jonas Naschin**, Epic Records senior VP of marketing **Lee Stimmel**, Billboard editorial director **William Werde** and Billboard photo editor **Amelia Halverson**. Amateur photo winners were chosen by rock photography icon **Mick Rock**, Paper magazine associate editor **Alexis Swerdloff**, PDN contest manager **John Gimenez** and PDN photo editor **Amber Terranova**. For more information, go to [billboardphotocontest.com](http://billboardphotocontest.com).

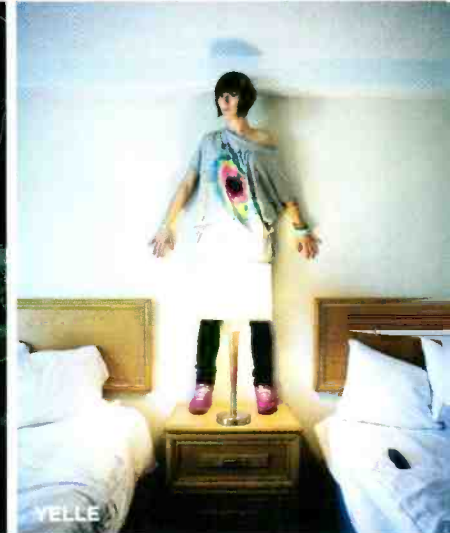
## PROFESSIONAL



SCOUT NIBLETT



JUSTICE



YELLE



THE KILLS



THE PLASTICINES



JAPANHER

## Best Series Photo, Professional: John Londono

Subject: International bands passing through Montreal

I've been working on a series of portraits of bands passing through Montreal for shows or festivals. I choose a band a month and manage to get a quick shoot near the venue. This series includes the Kills, Justice, Scout Niblett, Yelle, the Plasticines, Japanther, Glass Candy, the Dandy Warhols and many other bands.



## Best Spontaneous Moment Photo, Professional And Grand Prize Winner: Kevin Tachman

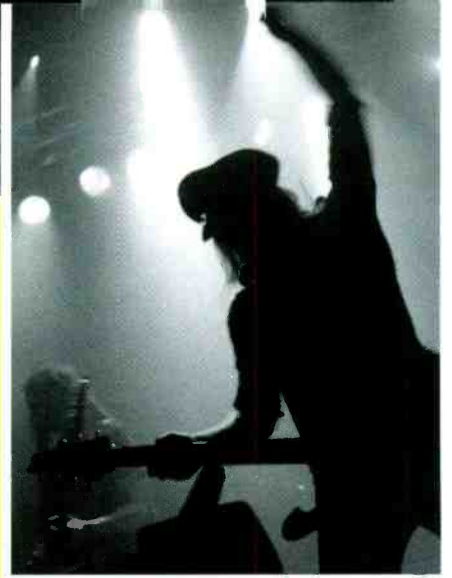
Subject: Coldplay, Philadelphia

I'd been documenting several Coldplay dates and loved shooting the reactions of the fans in the stand when the band would come up to play their acoustic set. I caught this moment of genuine awe from a fan at the Wachovia Arena in Philadelphia.

# AMATEUR



**Best Live Music Photo, Amateur:** Jennifer R. Lee  
**Subject:** The Polyphonic Spree at the 2008 Norman Music Festival; Norman, Okla.  
 For this image I was using my Canon EOS Digital Rebel XT with a 28-80mm Canon film lens. The settings were F/5.6 at 1/60 sec.



**Best Breaking A Band Photo, Amateur:** Josh Denmark  
**Subject:** St. Louis Arch  
 This was the first time I met the guys from There for Tomorrow. We walked down to the Missouri River to take a ride up the St. Louis Arch. I interviewed them on the way up the Arch and waited until the light was perfect to take this shot.



**Best Crowd Photo, Amateur:** Kari Jokinen  
**Subject:** Sauna Open Air Metal Festival; Tampere, Finland  
 I spotted these two young guys banging their heads in the first row at a Children of Bodom gig. I saw my moment and took the shot.



**Best Spontaneous Moment Photo, Amateur:** Abram Deyo  
**Subject:** Shanghai concert  
 A fan gives Regurgitator lead singer Quan Yeomans a hand during a performance in Shanghai.



**Best Series Photo, Amateur:** Stefan Peterson  
**Subject:** Hellacopters farewell, Stockholm  
 The Hellacopters know how to go out with a bang—these were shot during the course of their farewell gig, with the final image captured at 3 a.m. outside the club.

# 'BURNING' DOWN THE HOUSE

Everyone Likes  
'Beautiful Girls.'  
But 'Hip-Pop'  
Singer Sean  
Kingston  
Wants To Be  
An Album Artist

**By Gail Mitchell**  
**Photograph by Meeno**

Flashback to summer 2007: A young Miami newcomer by the name of Sean Kingston surfaced with the inescapable love anthem "Beautiful Girls." Reigning at No. 1 on the Billboard Hot 100 for four weeks, "Beautiful Girls" paved the way for a second Hot 100 top 10, "Take You There" (No. 7); a gold-certified album ("Sean Kingston"); and an avalanche of digital song sales. ¶ Fast forward to summer 2009: Now the 19-year-old singer and Sony/ATV songwriter is poised to repeat history as he prepares for the Sept. 22 release of his second set, "Tomorrow" (Beluga Heights/Epic). Kingston's total of 8.1 million digital sales includes "Beautiful Girls" (1.9 million), "Take You There" (1.7 million), "Me Love" (960,000), his featured role on Natasha Bedingfield's "Love Like This" (1.4 million) and "Fire Burning" (1.6 million). That last song, the club-banging first single from "Tomorrow," peaked at No. 5 on the Hot 100. But the second single, "Face Drop," is picking up the chart baton. ¶ In order to get new fans engaged with Kingston's music and build awareness for his pending album, Epic kicked off its marketing strategy in June, when the singer performed "Fire" on the Fox show "So You Think You Can Dance." He performed the song again Aug. 10 on the Teen Choice Awards telecast on the same channel. That appearance also introduced Kingston's animated alter ego, lil Sean, whose visage appears on the cover of the new CD and plays an important part in Epic's interactive 3-D campaign (see story, page 26). ¶ To further build anticipation for "Tomorrow," Epic is making seven of the set's 14 tracks available pre-release on iTunes' Countdown program. Launching July 28 with "My Girlfriend," the weekly countdown now includes four more songs available for purchase: "Fire >>>







**‘Sean Kingston  
wants to be known  
for making albums.  
I don’t want to be  
known as a guy  
with a couple  
of hits.’**

>>> Burning," "Wrap U Around Me," "Tomorrow" and "Island Queen." Coming in the next two weeks are "War" (Aug. 25) and "Face Drop" (Sept. 1, for three weeks until album release date). And the label is giving those who sign up under iTunes' Complete My Album banner a free bonus track.

"We want people to understand that this is an artist worthy of an album purchase," says Lee Stimmel, executive VP of marketing at Epic. "In marketing this album, we not only wanted the songs to be the focus but also the fans' experience with the artist. Out of that evolved the 3-D conversation and other branding elements."

The "3-D conversation" also involves a Web site that displays 3-D images if viewed with glasses included in the CD package. But Kingston will also pursue more traditional promotion, including a Labor Day (Sept. 7) appearance on "Today" and his first headlining tour of the United States and Canada, kicking off Sept. 15 in Canada and going through the first week in November.

"Tomorrow" features production by J.R. Rotem (who produced Kingston's first album), RedOne and Wyclef Jean, among others, and also sports cameos by Jean and Good Charlotte. Like its predecessor, "Tomorrow" expands on Kingston's self-styled "hip-pop" sound, his merging of reggae with hip-hop, R&B, rock, pop, electro and other genres.

It's a talent Kingston comes by naturally. He is the grandson of legendary Jamaican producer Jack Ruby (Bob Marley) and the nephew of reggae artist Buju Banton. While dealing with the trauma of watching his mother and sister get sent to prison for tax evasion and mortgage fraud (both are now out), the then-15-year-old Kingston sought refuge in music and MySpace. Familiar with Rotem's work, he friended him on MySpace and began sending daily e-mails with his music. Kingston's persistence paid off: He eventually signed to Rotem's Beluga Heights label after moving to Los Angeles to live with his brother.

"I was going to get into the music business one way or the other," Kingston says with a laugh. "Even if it meant going to every record label and sleeping outside with a demo tape."

#### Were you nervous about following up such a successful first album?

I was more amped and excited. My success with the first album just flew past my eyes—it came so fast. I was like, "Man, I really have to come back with something that's crazy." Then I started hearing people saying things like, "It's been two years; can he come back?" But people didn't understand. My first album was so big worldwide that I was touring everywhere over the last two years: Malaysia, Thailand, Dubai, Lebanon, Africa, South Africa, France, Germany, Japan. As soon as I returned and got settled, it was time to drop a new album. And it's the perfect time now.

#### Why is that?

Because it's a clear lane. "Fire Burning" brought me right back on the radio like I never really went away. I recently did four shows on the East Coast and people knew every single word to "Fire Burning." It's having a huge impact. And that's great because people are talking about Sean Kingston again.

#### You've said "Tomorrow" reflects your growth as an artist.

##### How does "Face Drop" fit into that?

Like "Fire," it fits into the album's overall uptempo vibe. But "Face Drop" is one of the most personal songs on the album. Growing up as a chubby kid, I've seen how girls tend to look at chubby guys. They're quick to judge them by their outer selves: "He's not my type because he's overweight." They don't give us a shot. But at the end of the day, you don't know if I'm not your type because you didn't give yourself a chance to know me. So "Face Drop" is for the overweight guys who have been shot down and counted out. I've been in that situation, and I've always wanted to write a song about that.

#### So maybe you're the new Heavy D—the "Overweight Lover" for the 21st century?

I'm not mad at that! [laughs] Heavy D is Jamaican, and I'm Jamaican. He's a great performer and that's what I'm working toward onstage. Plus he's a friend.

#### Have you ever encountered image issues in the industry?

No, I haven't. That's why I respect Epic to the fullest. There's never been a situation where someone has said, "You have to lose 25 pounds before doing this video." At the end of the day, people like Sean Kingston for being Sean. I want people to say, "OK, if he can do it, I can do it, too." I don't want people thinking this industry is just full of skinny people, that you have to have a six-pack.

#### How do you go about writing songs?

I'm going to keep it real. [laughs] I have a T-Mobile Sidekick that I don't even use as a cell phone anymore—I just write songs with it. On the plane, tour bus, everywhere I go, I write songs on my Sidekick. It's so dope—it has a recorder and notepad where I can lay down my ideas and melodies. I can write a whole song, but I'm also big on doing hooks. That's one of the most important parts of a song.

#### What inspired you to co-write and record with Good Charlotte?

As a songwriter, you need to listen to all types of music to get

ideas. On my iPod right now, you can hear Daughtry, Miley Cyrus, All-American Rejects, Green Day, Wyclef Jean, Jay-Z, Nas and Good Charlotte.

For instance, I'm a huge fan of the Lady GaGa sound, so I looked up RedOne. He brings this whole electronic synth and dance vibe. I go to the clubs in Miami and I see what's working there.

In the case of Good Charlotte, not only does the group write all its own music but when you listen to its songs, they have catchy melodies and good beats. I'm a huge melody person. [Madden twins] Benji and Joel just have this thing about them; they're so versatile. So I thought it would be fun to work with them.

I flew out to Los Angeles and we knocked out five tracks. But "Shoulda Let U Go," merging reggae and rock, stood out the most. I think people will go crazy when they hear it. It fits in with my own distinctive style of music, which I call "hip-pop." I blend reggae with rap, R&B, pop, rock, electro, doo-wop, everything.

#### How will "Tomorrow" take your career to the next level?

People are coming with good music now and making albums. Jay-Z makes albums. Beyoncé makes albums. And that's what Sean Kingston wants to be known for: making albums. I don't only want to be known as a guy with a couple of hit songs on the radio and no one buys his albums. It has to be about the album; that's when you become an artist like Jay-Z. "Tomorrow" shows I can make a solid album. People can listen to it from top to bottom.

#### You come from a family with a rich musical legacy. What have you learned from them?

My grandfather taught me that you have to be different. You have to be yourself. I learned that lesson early: original always works. Buju has taught me many things about songwriting and

melodies. When I go back to Jamaica, he wants to go into the studio with me. It's not about an album right now. We just want to record and see where it goes. But I definitely want to do something with my uncle. I think it could be huge.

#### Given the legacy of Bob Marley and others, why hasn't reggae become more popular in the United States?

Bob Marley was one of a kind. He was my grandfather's right-hand man. Bob had something special . . . and I'm not saying a lot of reggae people now don't have that. But they don't know how to cross it over. Reggae music people want to hear feel-good stuff, and I don't feel like that's coming out of Jamaica right now. They need to bring it back to feel-good music.

There's a reggae artist I'm listening to now who I feel could be huge. Jah Cure is from Jamaica. He plays guitar, has a distinctive voice; his songs are great, as is his live show. He's really blowing up down there, so I think he'll be the next one to cross over.

#### What have you learned about being an artist since your first album?

You have to stay focused and you always have to be on your A game. I was so excited about doing the first album; just living my dream and not thinking about the business side. But since then, I've learned you've got to understand that as well. So now I'm learning the business. I've got my own label with Warner Bros., Time Is Money Entertainment. My first artist signing is I.Y.A.Z., an R&B/reggae singer from the Virgin Islands who I signed off MySpace.

#### What are some of your other future goals?

Something I want to jump on soon is writing music for other artists. I have my own writing/production team that I'm putting together. I have songs I think would be great for Mary J. Blige, Drake and others. I'm also writing songs to submit to Rihanna's people.

#### What advice do you have for newcomers?

Growing up, I was like, "Man, why is it taking so long?" But at the end of the day, persistence is the key. Then you have to be original with your own sound. You don't need to be a new rapper sounding like Lil Wayne when we already have a Lil Wayne. You have to have your own lane. After that, you've got to be humble and focused.

When I was coming up, I'd go to school, do my homework and write a song. And the next day I'd go to school, do my homework and write a song. I did that every single day until it became a cycle. I'd also put a remote [control] in my hand and pretend I was performing onstage. I had a little machine on which I'd record the instrumentals I downloaded off the Internet. Then I'd sing and rap over them. Every day. Because practice makes perfect. . . .

## THE TECHNOLOGY OF 'TOMORROW'

### VIRTUAL KARAOKE LETS FANS DUET WITH KINGSTON

Most music videos might not have the promotional impact they used to. But what about videos that star fans, allow them to sing with an artist and seem to pop out of the screen?

The CD booklet that comes with Sean Kingston's "Tomorrow" contains a special image that fans can hold up to their computers' webcams to launch an "augmented reality" karaoke session on Kingston's Web site. That lets fans use their computer's video camera to record themselves singing "Fire Burning," along with an animated version of Kingston called lil Sean. Lil Sean gets superimposed on existing video so he seems to pop out of the screen, as if it's in 3-D, and ambitious fans can even choreograph his dance moves.

Once fans finish their videos, they can post them to a social networking site, or to SeanKingston.com, where fans can vote on their favorites.

"It's going to be dope," Kingston says. "No one has done this before. It's different and I think it's going to blow up."

The goal is to let the viral videos drive awareness of the album, according to Epic executive VP of marketing Lee Stimmel.

"It's all about the one-to-one marketing that we as labels tend to lose," Stimmel says. "If I get a 10-year-old kid to get engaged with Sean Kingston by building a video and showing it to his buddies, I just turned on four more guys and gals to him. That has to resonate with entertainment going forward."

The application also ties in to the broader marketing campaign behind "Tomorrow," which will come with a 3-D poster

and a pair of 3-D glasses to read it. Those same glasses can also be used to view 3-D graphics on Kingston's Web site. The lil Sean animated character, who will be featured on the cover of the CD, also recently appeared at the Teen Choice Awards and will be the focus of a future video.

"We felt that we had to give the consumer base a reason to buy and experience the full album instead of just songs," Stimmel says. "Let's engage kids in the experience of the album as opposed to the hit songs we know Sean's going to have."

The video application, created by Australian technology and design company Boffswana, is expected to go live by the end of the month. The symbol needed to launch it can be printed out from Kingston's Web site and will also appear in the bonus PDF booklet available to those who buy the digital album from iTunes. —Antony Bruno



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**SMOKEY ROBINSON IS** a firm believer in the old saying that time flies when you're having fun—so much so that the Motown legend used the adage as the title of his upcoming album. The project, which the singer/songwriter will release Aug. 25, features 10 new original compositions (plus his version of Norah Jones' "Don't Know Why") and will be released on his own label, ROBSO Records, distributed by the Alternative Distribution Alliance. But as he looks ahead, Robinson finds it hard to believe that he—and Motown Records—are celebrating 50 years in music.

Motown founder Berry Gordy and the singer "laugh about this all time," Robinson says during a phone interview from Las Vegas. "Never in a million years did we think we'd be celebrating a 50th anniversary. I remember Berry's pep speech to us on the first day Motown got started. It feels like that speech happened two weeks ago."

What happened during those ensuing 50 years is now the stuff of legend. Motown not only became an enduring cornerstone in black and pop music history, it also nurtured one of the industry's most revered singer/songwriter/producers: William "Smokey" Robinson.

With his mesmerizing green eyes and sweet tenor/falsetto, Robinson kept female fans swooning as the lead singer of the Miracles. In his role as Motown VP (1960-1988), he brought such talent to the roster as Diana Ross & the Supremes and Stevie Wonder and helped create the iconic Motown sound.

But Robinson's greatest talent may be his natural gift for spinning imaginative metaphors and stirring melodies into timeless stories that are influencing yet another generation of singer/songwriters. As no less a wordsmith than Bob Dylan succinctly stated years back, Robinson is "America's greatest living poet."

"He's one of the best who ever wrote and he's still doing it," says Lamont Dozier, a member of the prolific Motown writing team Holland-Dozier-Holland. "I would advise anyone taking up songwriting today to make themselves aware of his repertoire. It's not the same old 'I love you, baby blue.' His lyrics are poignant. If you aren't aware of Smokey and his work, you're not really writing songs."

Born William Robinson Jr. on Feb. 19, 1940, the Detroit native—nicknamed "Smokey Joe" by an uncle—formed his first group as a young teen at Northern High School in 1954. Known as the Five Chimes, the group originally comprised Robinson and friends Warren "Pete" Moore, Clarence "Humble" Dawson, James "Rat" Grice and Donald Wicker. The Chimes eventually evolved into the Matadors with Ronnie White, Sonny Rogers and Roger's cousin Bobby Rogers joining Robinson and Moore. When Sonny Rogers left to join the Army, he was replaced by his sister Claudette, a member of the Matadors' female counterpart act, the Mata-dorettes. (Robinson and Claudette, the inspiration for many of his love songs, married in 1959 and had two kids, Berry and Tamla, before divorcing 27 years later.)

It was this incarnation of the group that auditioned for singer Jackie Wilson's manager in the summer of 1957. Singing Robinson-penned compositions, the Matadors were dismissed as **continued on >>p30**

# SMOKEY'S TIME

**CELEBRATING 50 YEARS  
OF MUSIC, THE MOTOWN  
LEGEND RETURNS WITH NEW  
SONGS ON HIS OWN LABEL**

**BY GAIL MITCHELL**

from >>p29 an imitation of then-hot R&B group the Platters. However, luck stepped in as the Matadors headed for the door. The group was stopped by Wilson songwriter Berry Gordy ("Reet Petite"), who wanted to know who had written the songs the Matadors had sung. And with that fortuitous meeting, a musical dynasty began.

Excited by "the cuteness of their style, the cleverness and poetry of the songs' lyrics and the group's hunger for success," Gordy took the Matadors under his wing, managing the act and teaching Robinson the art of songwriting. Gordy produced several singles for the group—rechristened the Miracles—between 1958 and 1959 and leased the act to various R&B labels. The Miracles tasted their first success in 1958 with "Got a Job" (on the End label), an answer song to the Silhouettes' hit "Get a Job."

After discovering that leasing wasn't providing a stronger return on his investment, Gordy was encouraged by Robinson to start his own label.

In 1960, the Miracles' "Shop Around" was released on Gordy's fledgling Tamla label. The Gordy- and Robinson-penned song not only became the group's first national R&B/pop hit, it became Motown's first million-selling single and cemented the foundation for the label's powerhouse evolution and Robinson's own metamorphosis into an intuitive and skillful hitmaking songwriter, producer and label executive.

"As both a songwriter and a label executive," Gordy recalls, "Smokey attracted Little Stevie Wonder, Diana Ross & the Supremes and others to the label. He instilled loyalty and camaraderie among the employees; he wrote the company song. He was the soul of Motown."

Robinson and the Miracles went on to record 27 R&B/pop hits between 1960 and 1971, most of which flowed from Robinson's fertile imagination. The list includes such classics as "You've Really Got a Hold on Me" (the Miracles' second No. 1 R&B hit), "Going to a Go-Go" and "I Second That Emotion" alongside ballad standard-bearers like "Ooo Baby Baby," "The Tracks of My Tears" and the group's first No. 1 R&B and No. 1 pop hit, "The Tears of a Clown."



The road to Hitsville: BERRY GORDY (third from right) celebrates an early success with SMOKEY ROBINSON (second from left) and THE MIRACLES.

But Robinson didn't stop there. He also wrote and produced memorable hits for other Motown acts. Among them: Mary Wells ("My Guy," "Two Lovers"), the Temptations ("My Girl," "Get Ready"), Marvin Gaye ("I'll Be Doggone," "Ain't That Peculiar"), the Marvelettes ("Don't Mess With Bill") and the Four Tops ("Still Water [Love]"). Along the way, he collaborated on songs with fellow members of the Miracles, longtime Miracles guitarist Marv Tarplin and Al Cleveland.

While writing on his own and with collaborators, Robinson mastered Gordy's early lessons, sharpening his storytelling through colorful imagery drawn from the clever use of paradox and metaphors—both simple and complex.

"I was riding with Smokey to Washington, D.C.," the Miracles' Bobby Rogers recalls, "and he asked me what was the first thing I looked for in a woman. And I said, 'First, I look at the purse [a 1965 top 20 R&B hit for the Contours].' Smokey just had that gift of putting words together."

Going into the studio to record, Robinson always knew just

what he wanted. "He had a style that was different from the rest of the producers there," says Jack Ashford, the percussionist for the label's house band the Funk Brothers. "There was no fishing around. He knew coming in exactly what he wanted from beginning to end."

Occasionally, the Miracles recorded songs by other Motown writers, including Holland-Dozier-Holland ("Mickey's Monkey") and Ashford & Simpson ("Who's Gonna Take the Blame").

"We were a little awestruck because we were admirers of his talent," Ashford & Simpson's Valerie Simpson says. "So we tried to give him a song that would tell a good story. Smokey is a great storyteller with a special sweetness to his tone."

"Most people who are poets are not songwriters and most people who are songwriters are not poets," Eddie Holland says. "Smokey is a combination of both. He has an amazing ability to write appealing and accessible songs; the rhyme schemes make the songs beautiful. I'm still trying to write like Smokey."

Robinson retired from the Miracles in 1972 to concentrate on his executive duties at Motown and spend more time with his family. But a year later, he found himself back in the limelight as a solo artist with the No. 7 R&B hit "Baby Come Close." Robinson scored his first solo No. 1 R&B single in 1975 with "Baby That's Backatcha" from his third solo album, "Quiet Storm."

Thanks to the smooth romantic soul that Robinson invoked on the album (including the follow-up single, "The Agony and the Ecstasy"), its title was adopted as the moniker for the popular urban radio format. (As part of Motown's 50th-anniversary promotion, "Quiet Storm" was rereleased on vinyl in May.) Since then Robinson has logged additional success through such songs as "Just to See Her," "One Heartbeat," "Everything You Touch" and the biggest hit of his solo career thus far, 1981's "Being With You."

Robinson's "50th Anniversary Collection," issued in November 2006, became his most successful compilation of the past decade, according to Universal Music, now the parent company of Motown.

Through the years, the Grammy Award-winning Robinson has amassed a host of additional accolades including a 1987 induction into the Rock and Roll Hall of Fame, stars on the Hollywood Walk of Fame (as both a solo artist and a founding member of the Miracles), the Grammys' **continued on >>p32**

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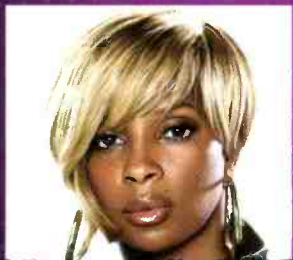
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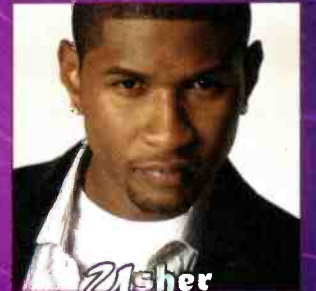
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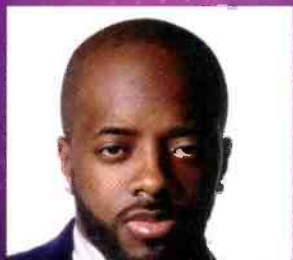
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from >>p30 1999 Lifetime Achievement Award, a 2006 Kennedy Center honoree and, most recently, ASCAP's Rhythm & Soul Heritage Award. In the meantime, his songs have been covered by everyone from the Beatles to D'Angelo to the Jackson 5. Michael Jackson's emotional interpretation of Robinson's heart-wrenching "Who's Loving You" still draws goose bumps today. "It was astounding," Robinson says, "because he was only 11. How could he know or feel that then?"

Robinson's legacy endures as a contemporary influence. Singer/songwriters Joss Stone and India.Arie guest on his new album. Arie, who duets with the legend on the song "You're Just My Life," credits Robinson's lyrics and phrasing as ongoing inspirations.

"I saw live footage of Smokey singing one of his classics to a more modern arrangement," Arie says. "And that showed me why he remains relevant. Our duet tells the modern story of a man taking stock of his priorities amid today's many distractions. It showcases Smokey's perfect way with words and phrasing while remaining open to the energy of the day. His storytelling speaks to the minds of people and his melodies speak to their hearts."

A frequent guest/mentor on "American Idol," Robinson is currently showcasing the Australian male vocal group Human Nature. In May the act signed a one-year contract to headline at the Imperial Palace Hotel and Casino in Las Vegas under the show title "Smokey Robinson Presents Australia's Human Nature—The Ultimate Celebration of Motown." Set to release its first U.S. album later this year, the group has logged four consecutive No. 1 albums in Australia.

"In their part of the world, these guys are the Beatles," Robinson says. "They sang a cappella for me and blew me away. I just want to be a part of whatever I can to help them gain exposure in the U.S."

On the eve of the release of "Time Flies When You're Having Fun," Robinson will share his thoughts on his storied career when he sits down Aug. 24 for an intimate conversation with Grammy Museum executive director Robert Santelli. As his friend and mentor Gordy notes, Robinson's legacy represents a "body of work that is timeless, with the widest embrace of human emotion. He puts into words the feelings that people have but cannot express."

## 'HAVING FUN'

Singer's Latest Melds The Classic And Contemporary

Reflecting Smokey Robinson's outlook on his 50 years in music, the legendary singer's new album is aptly titled "Time Flies When You're Having Fun." The Aug. 25 release also melds the traditional with the new on several levels.

On the musical front, "Time" comprises 10 original Robinson tunes plus a cover of the Norah Jones hit "Don't Know Why." The lead single, "Why," was digitally released July 28 followed by its video premiere on BET Aug. 7. Joining Robinson on three of the tracks are special guests Carlos Santana, India.Arie and Joss Stone. The "Time" package boasts cover graphics by Shepard Fairey's Studio Number One, best-known for President Barack Obama's "Hope" campaign poster.

Produced by Robinson with the assistance of Brian French and Gary Gold, the album is signature Smokey with its offerings of midtempo R&B/pop and sensual soul. Its warm feel is a nod to Robinson's Motown roots. Like its predecessor, the 2006



Real idols: **JOSS STONE** and **SMOKEY ROBINSON** duetted during the 2009 season of 'American Idol.'

covers album "Timeless Love," Robinson's latest set was recorded live in a Burbank, Calif., studio with the artist and musicians working together at the same time.

In a nod to the new, "Time" is being released on Robinson's ROBSON Records through Alternative Distribution Alliance. Robinson brought the finished album to Croshal Entertainment Group, which is providing sales, marketing and promotional team support.

CEG is headed by record industry sales, marketing and promotion veteran Fred Croshal (CBS, Maverick Records). List-priced at \$16.98 as well as part of sales programs at key retailers (including Target, iTunes, Best Buy and Wal-Mart), "Time" will ship 75,000-100,000 copies.

Digital initiatives will support the album, including the singer's new Web site (SmokeyRobinson.com) and an Aug. 15 performance with Daryl Hall on Hall's online show "Live From Daryl's House." A heavy TV schedule is also part of the mix: Tavis Smiley (Aug. 17), Conan O'Brien (Aug. 25), Larry King (Aug. 27) and Jimmy Fallon (Sept. 2). Also on tap are "Electric Proms" with the BBC Orchestra (Oct. 23) and, on a date to be confirmed this fall, a performance by Robinson on A&E's "Private Sessions."

"With its beautiful flavor, this album will strike a nerve with a lot of consumers who want to hear great music, period," Croshal says. "It will do very well." —GM

Smokey,

I want to be just like you when I grow up!!

Love you!!

Lionel



# WE SECOND THAT EMOTION

Whether as a musician, a producer, a songwriter or a human being, few people can be more worthy of celebration than the inimitable Smokey Robinson. His music continues to inspire new and established songwriters, and connects with music fans everywhere on a daily basis. Everybody at EMI Music Publishing is proud to be associated with Smokey Robinson and his music, and looks forward to working with him and his incredible songs for many years to come.



WHERE SONGS LIVE



# MIRACLE MAN

## SMOKEY ROBINSON TALKS TO BILLBOARD ABOUT SONGWRITING, SPIRITUALITY AND GOING INDEPENDENT

BY GAIL MITCHELL

The songs alone speak volumes. "Shop Around." "You've Really Got a Hold on Me." "Ooo Baby Baby." "The Tracks of My Tears." "I Second That Emotion." "The Tears of a Clown." "My Guy." "My Girl." "Cruisin'." "Being With You." ■ These songs are just a handful of the classics written and—in many cases—uniquely interpreted by William "Smokey" Robinson. The singer/songwriter is celebrating his 50th anniversary in music this year, as is his iconic twin, Motown Records. On the eve of the release of Robinson's new studio album, "Time Flies When You're Having Fun," Billboard talks to the man behind the beloved tunes.

### What's the origin of the nickname "Smokey"?

My favorite uncle, who was also my godfather, gave it to me when I was 3 years old. I used to love cowboys; that was my thing—especially the ones who sang. And he would always take me to see cowboy movies. His cowboy name for me was "Smokey Joe." Whenever anybody asked me what my name was, I'd tell them "Smokey Joe." The Joe dropped off when I became 12.

### When did you first know you wanted to be a singer/songwriter?

I have felt like that since I was 4 years old. At times it seemed like it was going to be my absolutely impossible dream given where I grew up in Detroit. But it was always my dream. Nobody in my family was a professional musician. My mother sang in church and played the piano; my dad sang in the shower [laughs]. However, I listened to everything that was being played at home: from gospel to gut-bucket blues to jazz and classical. My two older sisters listened to bebop: Charlie Parker, Miles Davis and Dizzy Gillespie. I formed my first group [when I was 14]. We went from being the Five Chimes to the Matadors and changed members until we got to be the Miracles.

### How did the group come up with the Miracles name?

It was after we recorded our first record, before Motown

was established. The Matadors was a masculine name; we needed a name that would fit four guys and a girl. So we put a bunch of names in a hat and Miracles—the name I put in there—is the one we drew out.

### Why did the Miracles click with fans?

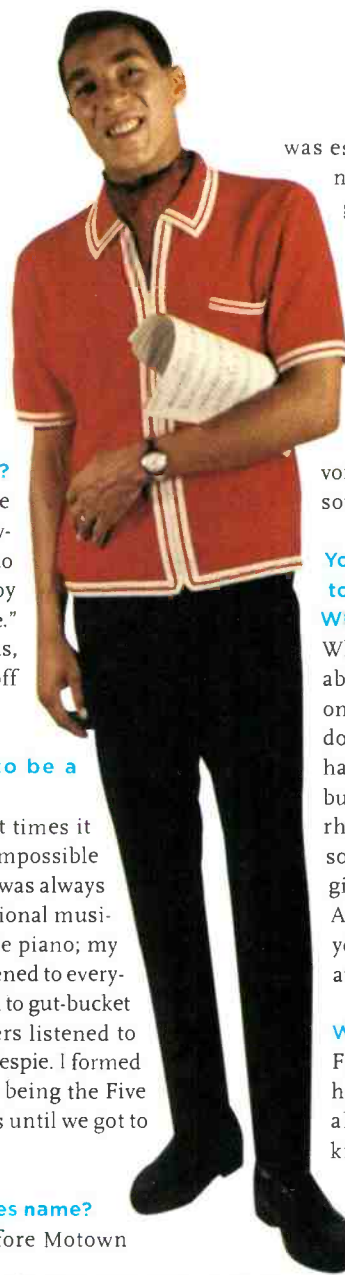
It was the combination of the harmonies and the songs. We had a different sound from the other groups who were out then. We had a girl in the group and the harmonies were voiced high. It was that high-sounding harmonic sound that made us different.

### You've said in previous interviews that Motown founder Berry Gordy was your mentor. What did he teach you about music?

When I met Berry, I had a loose-leaf notebook of about 100 songs. Back then, I had five songs in one song because the first verse had nothing to do with the second verse, and the second verse had nothing to do with the bridge. It was just a bunch of ideas all rhymed up because I always rhymed things. Berry made me understand a song is like a short story, film or book with a beginning, middle and end that all ties together. And even if you don't give it a definite ending, you have to give people enough material to create their own ending.

### What key elements comprise a timeless song?

First, a strong melody. Then it needs a good hook that's easy to remember. People usually remember the hook first before they know what the rest of the song is about. And third, the writer's lyrical content must have a lasting message, no matter what the song is about. **continued on >>p36**



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# SMOKEY ROBINSON

BILLBOARD STAR HONOREE



from >>p34 **One striking element of your songwriting is your skillful use of metaphors. Bob Dylan drew attention to that when he called you "America's greatest living poet." Why are these important?**

Once I learned how to write songs, I recognized the fact that there are no new words. There are also no new notes on the piano or guitar. And there are really no new ideas. So you have to work within the framework of what's been going on for thousands of years since language began. You have to work within that parameter. So the trick for me was to try and say the same thing differently.

**Do you ever get tired of singing or writing love songs?**

No, because love is such an important aspect of life. Love can be happy, sad, mad, cruel, hateful, everlasting. Love is the most powerful emotion that we as human beings have.

**What was it like working at Motown with its formidable stable of writing talent like Holland-Dozier-Holland, Ashford & Simpson and Norman Whitfield?**

Motown was a very democratic place. It wasn't like Berry ran it like a dictator with an iron hand. He was a songwriter and producer himself and still did a lot of that in the early days. And some of his songs got shot down like everyone else's during our Monday morning meetings when we picked songs and records. All the artists were open to all the writers and producers. If you went to an artist with a song and he or she wanted to record it, no one said, "No, you can't record that song."

But Motown was a fantastic place to grow up in. When you hear people talk about the Motown family, it's not a myth. It's true. That's how it is today for those of us who are still here. Everybody was a part of the family: the artists, writers, producers, musicians, the sales staff. It wasn't like we had this artist clique where we didn't hang out with anyone else.

**Besides Berry, you also wrote songs with your long-time guitarist, Marv Tarplin. Who else were important collaborators?**

[Marv's] been the source of many, many songs for me. Marv, who retired last December, is one of the most prolific music people I've ever known. Some things just click and we did.

A lot of the guys like Al Cleveland and Frank Wilson used to give me tracks and I'd write songs to those. One of the biggest records I've ever been associated with was "Tears of a Clown." Stevie Wonder brought me the complete track just like it is on the record. He said, "Hey, man. I can't think of a song to go with this. See what you can come up with."

The biggest competition I ever had was with Barrett Strong and Norman Whitfield writing for the Temptations. Norman and I would compete to try and get the next Temptations record. But we would still help each other. He could be recording some-

thing with the Temptations and say, "Hey, Smoke. I want you to sing a part on this record or clap your hands and stomp your feet." And in turn, he would do it for me. Mary Wilson, Florence Ballard, Eddie Kendrick and Melvin Franklin are on "Mickey's Monkey," along with Martha Reeves and the other Vandellas. That's how we did stuff then.

**Did you realize at the time what a major role Motown was playing in breaking down racial barriers?**

We knew we wanted to make great music. Not only black music but quality music for everyone. I only wish that we'd have known we were making history while we were making history. If we'd have known, I would have saved everything. Back then, there were certain areas in Detroit where, if you were black, you better be working for somebody and you better be able to prove it. When we started to have hit records, we used to get letters from the white kids in those areas saying, "We love your music. But our parents don't know we have it. If they did, they'd make us throw it away." Then about a year or so later, we began getting letters from the parents saying, "We found out our kids listen to your music and they turned us onto it. We love it and we're so glad you're making this music."

We broke down a lot of walls. In the South, we'd find segregated audiences; whites on one side and blacks on the other. We'd go back a year or so after, and the kids would be dancing together, hanging out and talking. Even overseas... the Cold War was going on in Russia but the Russians loved our music. We'd go there and get a warm welcome.

**Why did you decide to go solo?**

I had no intention of going solo. Ever. When I retired from the Miracles, I was already a VP at Motown. I figured that would be the rest of my life, going to the office every day and making official decisions. At that point, my kids were born after my ex-wife Claudette had suffered several miscarriages, and I just wanted to spend more time with my family. The Miracles had done everything a group could do three or four times over by then and I wasn't contributing as much anymore. My plan was to retire from the group and probably write and produce records for other artists. But I would never **continued on >>p38**



We are family: **SMOKEY ROBINSON** confers with **ESTHER GORDY**, the sister of Motown's founder, at the Detroit label's office in 1967.

MICHAEL OGIS ARCHIVES/GETTY IMAGES

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Soul abroad: SMOKEY ROBINSON & THE MIRACLES brought the Motown sound to the United Kingdom on a 1965 tour.

**from >>p36** again be onstage as a singer. I did that for [a while] and went stir crazy until Berry came by my office and said, "You know what I want you to do? Get a band together and get out of here, because you are miserable."

**You later overcame a personal battle with drugs.**

I speak at schools, churches, gang meetings, rehab facilities, telling people that drugs don't discriminate. I was 39 years old and my life was going exactly as I would have it go. I couldn't have written it any better. But drugs don't care who you are, what you're doing, where you are or where you're going. When you open yourself up to them, you are vulnerable. And I was. You think drugs won't get the best of you, that you will never become an addict. Ninety-nine percent of the people who start doing drugs do so with their friends. It's a social thing and you call yourself having fun. Then you look up and fun has wiped you out like it did me. I did it for two years. I was a walking corpse, totally out of it.

Drugs are also a spiritual condition. If you don't get your spiritual self together, you'll never conquer them. I went to church and was prayed for; I gave it to God. I went to church one night a drug addict and when I came out of that church, I was free. That was May 1986. I haven't even thought about drugs since then other than that I'm at war with them.

**You've spent the majority of your career on a major label and now you're taking the independent route. What's your take on today's music industry?**

Several major labels talked to me about "Time Flies" while I was recording it. But my first thought before they talked to me was that I wanted to do it myself. It's different nowadays because major labels are middlemen. It's going to be hard for major labels to survive given the way music is being downloaded and sold now, especially because major labels have many people to support. I'm not just talking about artists.

When I went to meetings at these labels, I'd count 40 people before I got to the boardroom. I decided I've got just as good a chance of doing it myself as going the major-label route.

This is a 180-degree turn from where I started. It's a whole other ballgame; there are so many things involved now in getting a record out to the public. It's been a real education for me, I can tell you that [laughs]. However, I do like being on my own. Creatively, I'm freer than I've ever been.

**If you could, what one thing would you change about the industry?**

I would change the fact that people are able to get your music whenever they want to, free of charge. After you've labored over it and took the time to create it, that's unfair.

**Whose songwriting skills do you admire among the newer artists?**

There are so many talented young people out there making great music: Alicia Keys, Mariah Carey, Justin Timberlake, Beyoncé, Maxwell and John Legend. It kills me when I hear people say music is not going anywhere nowadays. I'm sure there were some people saying the same thing when we started Motown: "What is this stuff? What are they doing?" Sure, there's some negative music out there. But there's no need to focus on that and say it's all negative.

**Is there anything you'd change about your career?**

I'm sure there are some things I would do differently. However, I'd leave the majority of things just as they are, including the hardships. That just builds your character. Time is the greatest educator that we have. It gives you a great outlook on life and teaches you—if you're looking. In my case, I just hope I've made a positive imprint and that I will continue to do so.

**biz** For the video of Smokey Robinson's new single, "Why," go to [billboard.com/smokey](http://billboard.com/smokey).

# SMOKEY ROBINSON

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## SMOKEY'S HOTTEST

**BILLBOARD ASKED SMOKEY ROBINSON'S FRIENDS, FANS AND COLLEAGUES TO EXPLAIN WHICH OF THE LEGEND'S SONGS IS THEIR FAVORITE AND WHY.**

"'I'll Try Something New' is my favorite because it was at a time in Smokey's career when I knew I had a genius on my hands."

—BERRY GORDY,  
MOTOWN RECORDS FOUNDER

"'You've Really Got a Hold on Me' is one I often find myself singing. When I first heard him in the studio producing it, I couldn't make heads or tails of it. When the record came out, I thought, 'This is unbelievable.' That was a big lesson to me. He had heard all of that song in his head. Then there's 'Two Lovers' sung by Mary Wells. I thought the song was so odd: No-body back then talked about having two lovers. But at the end the song says, 'Both of them are you.' That was the greatest." —Eddie Holland of Holland-Dozier-Holland



Looking toward No. 1: Between 1960 and 1971, THE MIRACLES recorded 27 pop and R&B hits.

"'Tears of a Clown' is my favorite because I just love the lyrics; the point of view of a man saying, 'I laugh and joke but inside I'm mad at myself for hurting you.' That is a true insight into the way many men react. I love the truth in that. And the melody and lyrics are so awesome."

—INDIA.ARIE

"I have two favorites: 'Tracks of My Tears' and 'Ooo Baby Baby.' Besides the great melodies and great poetry, Smokey Robinson's songs have become a part of our life story." —Lionel Richie

"'Ooo Baby Baby' was part of my inspiration and motivation as a young songwriter. The song remains a romantic melody that can be felt and sung by any singer. To accomplish that in a song is the epitome of songwriting."

—LEON WARE,  
SINGER/SONGWRITER/PRODUCER

"'My Girl' was recorded in 1964, but when I hear that song today, it sounds just as fresh. It is timeless. I'm so thankful and blessed that God made Smokey and I cross paths." —Otis Williams, founding member of the Temptations

"'Ooo Baby Baby' is a sexy song that still sounds sexy today. Smokey's not nailing it on the head the way some artists do today, feeling they have to be explicit. On that song, Smokey had a way of singing and making you feel it without getting raunchy."

—VALERIE SIMPSON  
OF ASHFORD & SIMPSON

"It is hard to pick a favorite Smokey song because he has so many. If I have to, I'll say 'Ooo

Baby Baby,' 'You've Really Got a Hold on Me' and 'Tracks of My Tears.' But seriously, I can't pick just one." —Daryl Hall of Hall & Oates

"'Ooo Baby Baby,' because it's the perfect song to make love to."

—CHARLIE WILSON,  
SINGER AND FORMER MEMBER  
OF THE GAP BAND

"'Tears of a Clown' is one of my favorites. There are so many songs he's written that I've listened to and studied because as a lyricist you can't beat him. His lyrics are impeccable."

—Lamont Dozier of Holland-Dozier-Holland

"My favorite is one of the fast songs, 'Going to a Go-Go.' Anything was fair game subject-wise, and Smokey just had that gift of being able to put words together. And Marv [Tarplin] is on there with his 12-string guitar—no one had that before him."

—BOBBY ROGERS, THE MIRACLES;  
CO-WRITER OF "GOING TO A GO-GO"

"I play 'Ooo Baby Baby' every night on my gigs; it was one of the first songs I played vibes on at Motown. It's just a simple song and Smokey sang the heck out of it. He put his heart and soul in it, trying to send a message. And it worked." —Jack Ashford, percussionist for Motown house band the Funk Brothers

"I was fishing for shad on the Potomac River when all of a sudden I heard the intro to 'My Girl' on the radio. I was a radio DJ then, but I had never heard that song before. I actually stopped fishing and went back to shore. I put all the fishing gear in my car and headed straight to Waxie Maxie's so I could get a copy of that song. It so completely wrapped up everything about me and my girl. It had that Motown polish, but there was a subtle gospel feel going through it as well—especially the guitar line. That song was pure poetry."

—AL BELL, FORMER HEAD OF MOTOWN  
RECORDS GROUP

"I can remember being 12 years old and buying the 45 single 'Tears of a Clown.' It holds a place of significance in my memory." —Fred Croshal, founder/CEO of Croshal Entertainment Group

"'The Agony and the Ecstasy' is played every night somewhere in America during a 'Quiet Storm' radio program. It's impossible not to play this song. The melody is so strong that he could do two verses before he even got to the chorus."

—BIG JON PLATT,  
EMI PRESIDENT OF WEST COAST  
CREATIVE/HEAD OF URBAN

"Smokey's songs remain influential because they belong to the future but have a musical memory longer than last week. My favorite, 'No More Tearstained Make-Up,' was recorded by Martha & the Vandellas and the Marvelettes, my favorite version. The song picks up the theme of hiding a broken heart behind a mask, as in the more famous 'Tears of a Clown.' It's a fantastic lyric married to remarkable music." —Elvis Costello

Compiled by Deborah Galante-Block and Gail Mitchell.





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# MUSIC

**ROCK** BY DAVID PRINCE and MARK SUTHERLAND

## SHEFFIELD STEEL

Arctic Monkeys Ready To Show Their Mettle

New York's heat and humidity are going through the roof as singer/guitarist Alex Turner and drummer Matt Helders hunker down to face the media in an Italian eatery at the heart of the meatpacking district, but that's not about to stop them from ordering hot tea. No wonder Arctic Monkeys' label boss calls them "the coolest band in the world."

Once upon a time, such inquisitions made the band deeply uncomfortable, but today Turner in particular seems relaxed—perhaps because he recently relocated to the city, while Helders, bassist Nick O'Malley and guitarist Jamie Cook still live in Sheffield, England.

The American influence looms large over the band's imminent third album. "Humbug" (Domino), which will be released Aug. 24 in the United Kingdom and a day later in the United States, was conceived in the Mojave Desert, Los Angeles and New York and precision-tooled for the road. Produced by Queens of the Stone Age frontman Josh Homme and longtime collaborator James Ford, it doesn't quite follow through on early reports that the band had "gone metal," but it's notably more robust.

"When we were first thinking about the album, we were gravitating more toward the rock side rather than the melodic pop side," Turner says. "But as we started working it out, we thought, 'This should be a little more diverse . . . let's have a little bit of both.'"

Nonetheless, some of the typically British indie-isms—the frantic guitars and Turner's kitchen sink lyrics—have been jettisoned in favor of a more universally appealing, darker rock sound. And, while the brilliant likes of the foot-stomping "Pretty Visitors," heartfelt crooner "Secret Door" and sinister lead single "Crying Lightning" make an instant impression, the album is notably light on the pop anthems that made the band such a phenomenon in the United Kingdom. There, 2006 debut "Whatever People Say I Am That's What I'm Not" has sold 1.3 million copies, according to the Official Charts Co., while its 2007 follow-up, "Favourite Worst Nightmare," sold 708,000.

The U.K. release of "Humbug" is tied to the band's Aug. 28-29 headline slots at the Reading and Leeds Festivals, giving fans an opportunity to hear the songs before they receive their first live airing on home soil. In the United States, the band has slots at Lollapalooza and All Points West already behind them, with another string of dates kicking off Sept. 14 in San Diego.

"The thing that's sealed the deal for them in the U.S. is their blistering live show," says Peter Berard, Brooklyn-based Domino U.S. director of marketing. "They went from playing [New York's] Mercury Lounge to Webster Hall inside a year—



Cheeky: ARCTIC MONKEYS

that's something very special."

American record sales, however, have struggled to match that momentum. "Whatever" has sold 368,000 U.S. copies, according to Nielsen SoundScan, while "Nightmare" has sold 179,000.

"You could argue that we haven't spent a great deal of time here in terms of what you need to do to break through," Turner says with a shrug. "I don't know if it's something to do with the sound or that the words don't translate, but there's been enough people buying the records to warrant us coming."

However, Berard has high hopes for the band's new sound, which he says "will play into the American audience better than 'Favourite Worst Nightmare.'" He cites the band's first Rolling Stone feature, good early reactions at modern rock and triple A radio and its Aug. 4 "Late Night With Jimmy Fallon" slot as evidence that the U.S. media tide is turning.

"We're in a very fresh place all of a sudden," he adds. "We want

to get the initial fans back and then go wider and see where we can take it."

"Nightmare" was released with marketing and sales support from Warner Bros., but "Humbug" will be handled by Domino alone.

"We had a very good experience with Warner," says London-based Domino founder Laurence Bell. "The American marketplace has changed enormously in the last two years though, and we feel very well-equipped to take this album to the American marketplace ourselves."

And with buzz around the record boosted by the band's July 30 transmission of a live performance featuring several new songs on its official Web site, Bell's confidence is sky high.

"This record will establish them as one of the key modern rock bands of our time," he says. "At the end of the campaign they will be the coolest band in the world."

## LATEST BUZZ

### >>>SQUIRREL NUT ZIPPERS RETURN

Squirrel Nut Zippers will release their first album in nine years—and also their first live album—Oct. 27. “Lost at Sea” (Southern Broadcasting/MRI) was culled from a tape of a December 2008 show at the Southpaw in Brooklyn. The 17-track set includes “Memphis Exorcism,” “You Are My Radio” and “Put a Lid on It.” The band has also been recording new material at vocalist Jim “Jimbo” Mathus’ Mississippi studio and is eyeballing a new studio release possibly for 2010.

### >>>BOW WOW PLANS A COMEBACK

After departing from music to focus on his acting career earlier this year, Bow Wow has stepped out of retirement to sign with Lil Wayne’s Cash Money Records. The rapper, who parted ways with longtime label Columbia Records earlier this year, made the announcement on Twitter. In previous postings, he said he was deciding between signing to T.I.’s Grand Hustle camp through Atlantic Records or relaunching So So Def with longtime mentor/producer Jermaine Dupri. Bow Wow’s last album, “New Jack City II,” sold 73,000 copies in the United States, according to Nielsen SoundScan.

### >>>NEW RADIOHEAD SONG EMERGES

Radiohead has offered a new song, “These Are My Twisted Words,” as a free download on the band’s official Web site. “We’ve been recording for a while, and this was one of the first we finished. We’re pretty proud of it,” multi-instrumentalist Jonny Greenwood writes on the site. The song was initially leaked on a fan site message board and then appeared on YouTube. Greenwood also indicated that Radiohead will probably play the track at its upcoming summer concerts, which include appearances at the Leeds and Reading Festivals Aug. 29-30 in the United Kingdom.

Reporting by Mariel Concepcion, Gary Graff and Andre Paine.

POP BY MONICA HERRERA

# ‘Falling’ Up

## Colbie Caillat Pays Some Dues For ‘Breakthrough’

At first glance, Colbie Caillat seems like just another blonde-haired, green-eyed, endlessly happy Southern California girl. A sunny veneer coats her songs like “Bubbly,” her breakout single, and “Falling for You,” which debuted at No. 12 on the Billboard Hot 100 and is the lead single on “Breakthrough,” Caillat’s second album (due Aug. 25 on Universal Republic).

In between the hits, though, Caillat says life hasn’t been all rosy. The 24-year-old pop singer/songwriter says she was caught off guard by the fast-track success of her 2007 album, “Coco,” which has sold 2 million copies, according to Nielsen SoundScan. She felt drained from nonstop traveling and cynical after an interview mentioned the beer in her tour rider, upsetting her label. “I was like, ‘What am I allowed to say?’” she recalls. “I’m not a party girl or anything. Ever since then, I just kind of closed in.”

So much so, that when it was time to start writing new material, the hits didn’t keep on coming so easily. By last fall, Caillat had laid down a few tracks with her father, Ken Caillat, a veteran producer for Fleetwood Mac. But Uni-

versal Republic wasn’t thrilled with the outcome and wanted outside producers to rework the tracks.

“I didn’t agree with the label,” she says. “But I did think it was important to try another producer and see how different the songs could sound.”

Caillat went into the studio in November with songwriter/producer Rick Nowels, who co-wrote and co-produced “Falling for You” and two more songs on the album (and another two on the 18-track deluxe version). In early 2009, she finished the remaining tracks with help from Kara DioGuardi, John Shanks and Greg Wells, among others.

The “Breakthrough” seldom reflects Caillat’s post-“Coco” struggles; many of its tracks echo the cheerfulness of “Falling for You.” But there are some gutsier tunes as well: On “Fearless,” the album’s potential third single that features a piano breakdown not unlike the one in “Benny and the Jets,” Caillat sings from the perspective of her real-life ex-boyfriend, delivering lines like “Go on and break my heart.”

As Caillat regains her stride, Universal Republic has noticed her increased eagerness to promote “Breakthrough.”

“She’s now very proactive as opposed to reactive,” says Kim Garner, the label’s senior VP of marketing and artist de-



Still bubbly: COLBIE CAILLAT

velopment. “Her live show is better, and she’s feeling really positive.” Caillat is now filming behind-the-scenes webisodes leading up to her album release, something the label says wouldn’t have been possible for “Coco.” “The content wasn’t compelling,” Garner says.

Additional marketing plans include a tie-in with the teen-friendly Archie Comics, which has written Caillat into a special edition issue hitting stands Sept. 2, and Rhapsody, which will stream the album a week in advance. Caillat will also perform on “The

Tonight Show With Conan O’Brien” and “Today” during the week of the album’s release.

Caillat shows off her new comfort level in the lighthearted music video for “Falling for You.” In the Malloy Brothers-directed clip, the singer mingles with unlikely love interest Bobby Moynihan of “Saturday Night Live.”

“My label and management were like, ‘Dude, you need to show your fun side.’” Caillat says with a laugh. “I’m trying to allow myself to do that because people enjoy it more.”

## GLOBAL ARTIST CALVIN HARRIS

SCOTLAND  
By Richard Smirke



Scottish dance star Calvin Harris was thrilled when he was approached to provide the music for a Coca-Cola ad campaign. Thrilled, that is, until he was told the song had to be called “Yeah Yeah Yeah La La La.”

“I went, ‘Fucking hell. I would never write a song called that!’” Harris says with a laugh. “Then I woke up and realized that’s basically the name of a Prince song or a George Clinton or Bootsy Collins song. So I wrote a song that sounded a bit like all of them and they liked it, thank God.”

Now “Yeah Yeah Yeah La La La” sits at the heart of Coca-Cola’s £50 million (\$85 million) European summer advertising push, with the minute-long ad—featuring furry critters singing the song in return for shots of Coke—broadcast in more than 20 markets across Europe.

“There’s no better way to get my music out to such a massive global audience,” Harris says.

In the United Kingdom, Harris played London’s Somerset House July 20 as part of the Coke-sponsored Summer Series concerts, while a “Coke Creatures” Web site features downloadable ringtones and links to the artist’s site.

“It’s been a huge success,” says Mike Smith, managing director at Harris’ U.K. label Columbia. “The reactions we had have been amazing.”

Smith says the synch was the perfect setup for the Aug. 17 U.K. release of Harris’ second

album, “Ready for the Weekend,” which features an expanded version of the track. The album will be released stateside Sept. 22 on the independent dance imprint Ultra, although it may eventually graduate to a U.S. Sony label if it proves successful.

U.K. anticipation for “Ready for the Weekend” is further boosted by the presence of Harris’ back-to-back No. 1 singles, “Dance Wiv Me”—a collaboration with British urban stars Dizzee Rascal and Chrome—

and “I’m Not Alone.” The latter track also went top 10 in Belgium, Denmark and Ireland.

Mixing catchy melodic vocal hooks with upbeat dance instrumentals, “Weekend” was preceded by the U.K. release (Aug. 10) of its infectious title track as a single, which debuted at No. 3 on the Official Charts Co. singles chart the following week, while Smith cites “Flashback” as a “killer” future single.

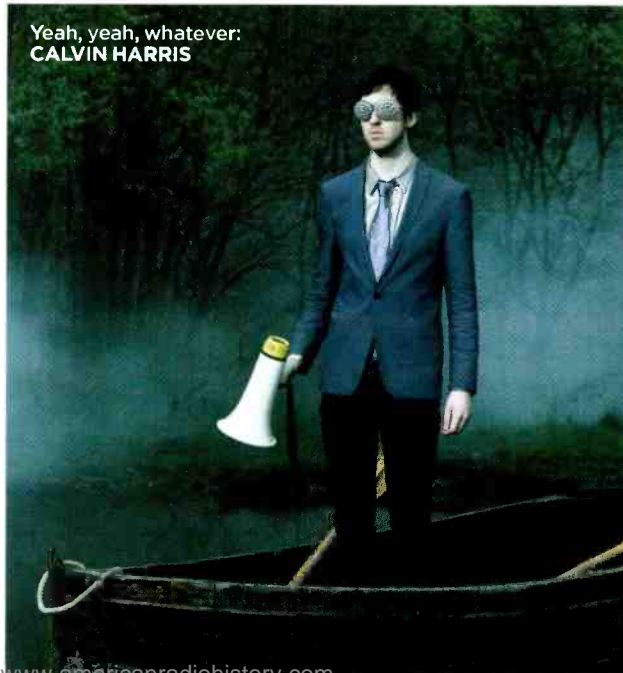
Harris’ 2007 debut, “I Created Disco,” has sold 143,000 copies in the United Kingdom, according to the OCC, and a further 150,000 internationally, according to Columbia. It sold 13,000 copies in the United States on Almost Gold, according to Nielsen SoundScan. Smith is targeting platinum sales (300,000 copies) for “Weekend,” with Harris’ two No. 1s selling more than 865,000 copies between them, according to the OCC.

In the United States, Ultra plans to break Harris on modern rock and dance radio stations, according to label president Patrick Moxey, who says, “It’s a blessing to have an electronic artist who has very strong singles.”

A U.K. theater tour is scheduled for the fall, while Harris begins a U.S. DJ tour Sept. 10 in New York. Despite his burgeoning career as an artist, Harris also works as a producer—he has credits on Kylie Minogue’s “X” (Parlophone/EMI) and is set to work with Katy Perry this year.

“I spent many years of my life not doing very much,” says Harris, who adds that he endured 10 years of rejection before finally scoring a deal. “So it’s nice to now have things to do and have fun doing them.”

Yeah, yeah, whatever:  
CALVIN HARRIS



Q&amp;A BY CORTNEY HARDING

# JOHN FOGERTY

## Rock Legend Saddles Up For Country-Tinged 'Rides'

Attempting to sum up John Fogerty's musical career in a few lines feels incomplete at best, cheap at worst. As the frontman for Creedence Clearwater Revival, he brought bluesy swamp rock to the hippie masses; as a solo artist, he's done everything from sharp political tracks to perhaps the greatest baseball tune ever. Fogerty also holds the distinct honor of being one of the few musicians to be sued for sounding too much like himself.

When Fogerty released the first Blue Ridge Rangers album in 1973, it was seen as a declaration of his independence from Creedence and the start of his solo career. Since then, he's recorded seven solo albums, but has never revisited the country and blues covers-driven project until recently. Fogerty spoke with *Billboard* about choosing the tracks for "The Blue Ridge Rangers Rides Again" (due Sept. 1 on Fortunate Son/Verve/Forecast), Woodstock and the importance of a great live tune.

### Why did you decide to revive the Blue Ridge Rangers project now?

My wife, Julie, suggested it. I was right in the middle of working on a DVD of a show at [London's] Albert Hall, and out of the blue she suggests the Blue Ridge Rangers. I was sort of surprised, but in a sense she was enabling that project. I was never really sure how she even regarded that record; she's probably not the country fan that I am. But that's what got the ball rolling. I guess you might say since she's going to give me a couple of hours off to play with my hobby, I guess I'm going to jump at the chance.

### After your 2007 release "Revival," which was a loud album, did you have a desire to do something quieter?

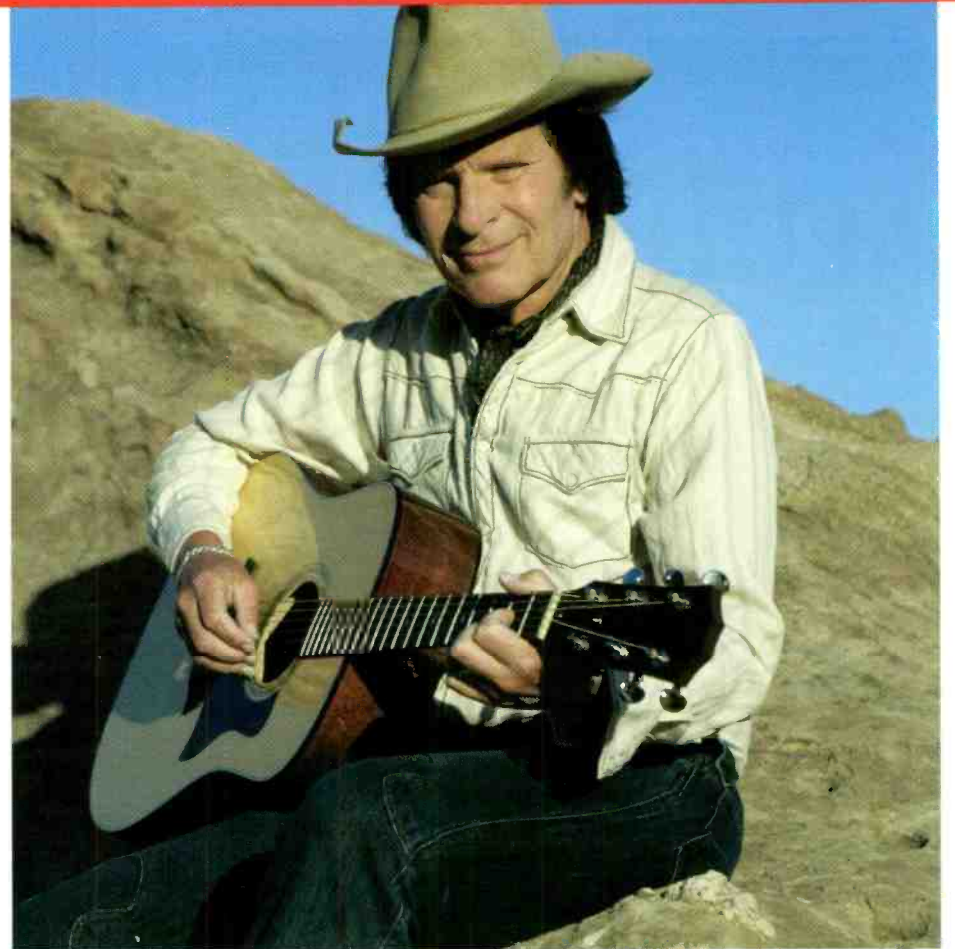
I don't really think in those terms. I'm caught up being a musician and a songwriter, and when you're in the middle of the stream it's kind of hard to know anything except what's immediately around you. It's simply that I regard Blue Ridge Rangers music—that style—in a very special way, and I don't think I was particularly trying to be quieter or anything like that. I just know that the music that I love certainly comes out in Blue Ridge Rangers mode.

### How did you decide what songs to put on the album?

I've been carrying around a lot of songs for many, many years. I always had the idea, "Well, if someday I ever do that Blue Ridge Rangers album again, this would be a good song."

There was never an official list, although every four or five years I'd actually sit down and write out a list of 20 songs or something. As this thing got more real it became more official. [My wife] had a couple of other suggestions, like the John Denver song "Back Home Again"—now that was also something on my list but I was very scared of ever trying to do that song. Because John Denver is such a wonderful vocalist, and the fact that he's so great and I don't sound like John Denver. The most horrible thing you can do in life is when you love something so much you make a really bad rendition of it. You want to be that thing but you are not.

I really have to give Julie my respect for insisting that I could do it even when I didn't feel like



I could. I love the way guitars sound in that key and I love that whole arrangement. Everything was going to be cool except I was totally worrying about my voice—and it turned out I didn't have to sound like John Denver. I'd figured out another way that still sounded OK.

### Looking back on the 40th anniversary of Woodstock, how has it affected your life and career?

Woodstock at the time was certainly a watermark—I don't know if it was a high-water mark. There was a very strong

ethic to my generation—it was political, it was economical, it was even philosophical. It wasn't just the fact that you happened to be at a circus that was thrown for three days in New York. I felt that all of that generation more or less was tuned in to the same radio wave.

But as things went along in our country—let's say the invention of the yuppie, the rise of Ronald Reagan and so-called Reagan Democrats and the whole idea that greed is good and all that stuff—I began to wonder what happened to that—where are all those peo-

ple that were at Woodstock? For me that is the missing ingredient, and in some ways I feel like an old dinosaur. If anything, that got turned into a tie-dye business long ago.

### What are your plans for the rest of the year and 2010?

To perform this music in front of as many people as possible. I mean, this is live music—it was intended to be played live. These are all songs that are good live songs—that was the first requisite. I think people need to hear a live band and me performing this stuff. ....

DANCE BY MIKAEL WOOD

## Dance Dance Evolution

### Marié Digby Sells Guitars, Buys Synthesizers

Although she first found fame with an acoustic cover of Rihanna's "Umbrella" that's been viewed more than 13 million times on YouTube, Marié Digby says she wanted to head in a different direction on her second album. "I was beginning to see myself boxed into this singer/songwriter, chick-with-guitar type of thing," she says.

On "Breathing Underwater," due Sept. 8 from Hollywood Records, Digby teams with a handful of songwriters and producers—including Oak, the Movement, Brian Kennedy and Ezekiel Lewis—for a sleeker, more dance-oriented set longer on keyboards and drum machines than on folky coffee shop strums.

"It was important to me that the lyrics remain full of good stories about my personal experiences," says Digby, whose 2008

Hollywood debut, "Unfold," has sold 64,000 copies, according to Nielsen SoundScan. (Her cover of "Umbrella" has sold 119,000 downloads.) "But in terms of the sonic landscape, I felt it needed beats and rhythms. I wanted to push myself to see if I could do it, and I thought it made sense to take the risk now rather than later."

Hollywood A&R VP Allison Hamamura says that a part of her was scared when Digby told her about her plans. "Lots of people want her just to sit at the piano and be pretty," Hamamura says. "But it's not in Marié's DNA to make the same record twice."

Despite the change in sound, Hollywood senior VP of marketing Ken Bunt says the label plans to market "Breathing Underwater" "using the same tools as before," concentrating primarily on Digby's online community and music placements. Indeed, Bunt says, the singer first revealed

her evolving style to her fan base by posting a cover of the Game's "My Life" on YouTube late last year.

The new album's lead single, "Avalanche," has already appeared on MTV's "The Hills," while the title track popped up on that show's New York-based spinoff, "The City." According to Bunt, "Breathing Underwater" will appear again on ABC Family's "Greek" the Monday before release; additionally, that network's "Lincoln Heights" will feature a performance by Digby as part of a 10-week promo run. "We want to see if we can license every song like we did on 'Unfold,'" he says.

As for a much-discussed Wall Street Journal story that revealed that Digby was signed to Hollywood at the time of her "Umbrella" video, Bunt says it hasn't had an impact on the label's marketing plans. "If anything, it kind of strengthened our use of YouTube," he says. ....



Dance revolution: DIGBY

# ALBUMS

## ROCK

### JET

#### Shaka Rock

**Producers:** Chris "Frenchie" Smith, Jet

RealHorrorshow Records/  
Five Seven Music

**Release Date:** Aug. 25

From the opening sirens and rumbling drums of the first track, "K.I.A. (Killed in Action)," Jet's third full-length album, "Shaka Rock," is a guitar-rock scorcher. The set finds the band continuing to riff on the blissful messiness of classic rock while packing each track with solid hooks. The first single, "She's a Genius," recalls the radio-ready snarl of Jet's 2003 breakthrough hit "Are You Gonna Be My Girl," while "Walk" begins as a lilting piano ballad before transforming into a bluesy stomp. The Australian rockers have always benefited from technical proficiency, and from the tight guitar solos to the tenacity of frontman Nic Cester's vocals, "Shaka Rock" sounds impeccable. But the album lacks the exhalation of a true ballad, with the closer "She Holds a Grudge" failing to match the understated power of past tracks "Look What You've Done" and "Shine On." "Shaka Rock" may not expand Jet's range, but its high-energy guitar as-

saults should impress modern rock audiences.—*JL*

### COLLECTIVE SOUL

#### Collective Soul (Rabbit)

**Producer:** Ed Roland  
Loud and Proud/Roadrunner Records

**Release Date:** Aug. 25

For a band that had its commercial heyday in the mid-'90s, Collective Soul has maintained a steady touring schedule and respectable sales, despite label and personnel changes. On its eighth studio album (and first Roadrunner Records release), "Collective Soul (Rabbit)," the act seems rejuvenated—the set is a mostly uptempo album brimming with guitar hooks. The opening track, "Welcome All Again," has a techno/industrial flair that makes it ripe for licensing; "Dig" is a shout-along arena-rocker; and "Understanding" alternates between a midtempo and harmony-rich surf punk. Then the album turns decidedly poppy, with the first single, "Starting Down," making catchy use of bass and bongo. Meanwhile, "Lighten Up" and "Love" are tinged with new wave. "Collective Soul (Rabbit)" closes with "Hymn for My Father," a full-bodied ballad with singer/guitarist Ed Roland on solo piano that's an abrupt but heartfelt ending to an otherwise jubilant effort.—*EN*



### THE USED

#### Artwork

**Producer:** Matt Squire  
Reprise Records

**Release Date:** Aug. 31

**On the Used's fourth full-length**

album, "Artwork," the rock band is distancing itself from musical descriptions like "emo" and "screamo." Singer Bert McCracken, who mixes impassioned shrieking with earnest lyrics, rejects these genres and instead offers "gross pop" as another suggestion. Energized by its new direction, the Used pushes boundaries with the frenetic lead single "Blood on My Hands," whose video features McCracken as a gleeful, blood-soaked vigilante. But the song doesn't so much reinvent the band's sound as amplify it. Other tracks like "Sold My Soul" and "The Best of Me" highlight the Used's knack for crafting brutal yet crowd-pleasing anthems. But there are some surprises on "Artwork"—McCracken dials down the screaming and blood lust on the polished, piano-driven "Kissing You Goodbye." This track may not represent the evolution the Used has imagined for itself, but it suggests depth beyond the labels the group hopes to leave behind.—*AC*



## COUNTRY

### LOVE AND THEFT

#### World Wide Open

**Producers:** Jeff Coplan,  
Robert Ellis Orrall  
Carolwood Records

**Release Date:** Aug. 25

Love and Theft's familiar sound is probably lost on the younger demographic the trio tends to attract, but that may play in the band's favor when it comes to appealing to country fans. The group's harmonies, which are always at the forefront, are reminiscent of the Eagles and Restless Heart—acts that the country core is quite familiar with. The vocal trading among Love and Theft members Brian Bandas, Eric Gunderson and Stephen Barker Liles is icing on the cake. Album highlights include the frantic first single, "Runaway," an '80s pop-leaning song that serves as a fine introduction, and "Dancing in Circles," a gorgeous waltz with an appealing Golden Rule message. "Me Without You," with its sparse instrumentation on the verses and strong harmonies on the chorus, reinforces the Eagles connection. Country music traditionalists may not find much to like, but Rascal Flatts and Taylor Swift have proved that fiddle and steel guitar aren't required for country success.—*KT*

## POP

### INGRID MICHAELSON

#### Everybody

**Producers:** Ingrid Michaelson,  
Dan Romer  
Cabin 24 Records

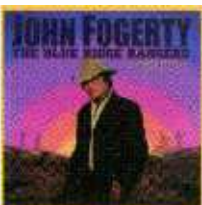
**Release Date:** Aug. 25

New York singer/songwriter Ingrid Michaelson yearns for clarity as she tiptoes through the progression of a dying love on her newest album, "Everybody," which balances melodious pop with dreamy instrumental layers and universal themes. The songs travel the emotional pilgrimage to Michaelson's ultimate conclusion on the single "Maybe," where she acknowledges the future's uncertainty but also discovers the prospect of revived love. Smoothing string instruments are found on the track "Men of Snow," symphonic vocals complement piano on the vulnerable "The Chain," and piano and electric guitar flickers drive the catchy tune "Locked Up." A mixture of optimism and realism is present throughout "Everybody," and Michaelson's insights occasionally sting with honesty.—*MF*

**Release Date:** Aug. 25

DJ/producer Felix Stallings Jr. freely wields a number of genres, including new wave, funk and house. As such, he can't help but make music that references each of them. Stallings' 2001 underground hit "Kittenz & Thee Glitz" helped launch the electro-clash movement, thus setting the stage for the techno top 40 trickle-up that's still felt today. Decidedly prettier but no less twisted, his new set, "He Was King," shimmers and jolts like a cyborg sex kitten.

The album runs purposefully cold—"Kickdrum" only makes sense on the dancefloor, with its wicked wall of sound that might get played at an alien rave. "We" floats across the '80s like the Orb meets M83, while "Do Not Try This at Home" (a ditty about suicide that could read as coy Swedish pop, with a little Creole zing and twist of trance) is Stallings at the peak of his powers. Masterfully bleak and hyper-stylized, "He Was King" is music for the robot age.—*KM*



### JOHN FOGERTY

#### The Blue Ridge Rangers Rides Again

**Producer:** John Fogerty  
Fortunate Son/Verve Forecast

**Release Date:** Sept. 1

Creative plural notwithstanding, John Fogerty was the Blue Ridge Rangers on his 1973 solo debut, adopting the fictitious band moniker as a means of swinging back at writer's block and Creedence Clearwater Revival's flameout—but not so much on the sequel, "The Blue Ridge Rangers Rides Again." For this warm set of 11 country-time covers (including a track from his 1986 album, "Eye of the Zombie"), Fogerty turns to his speed-dial list of superstars. He recruits Bruce Springsteen for a gallop through the Everly Brothers' "When Will I Be Loved?" and the Eagles' Don Henley and Timothy B. Schmit for Ricky Nelson's age-appropriate "Garden Party." Elsewhere, Fogerty is accompanied by folks like Buddy Miller and Kenny Aronoff. Not surprisingly, Fogerty settles into his country surroundings with a self-assured grace, especially on John Prine's melancholy "Paradise," Jerry Gillespie's "Heaven's Just a Sin Away" and even on John Denver's "Back Home Again."—*JV*



### QUEEN LATIFAH

#### Persona

**Producers:** various  
Flavor Unit Records

**Release Date:** Aug. 25

Queen Latifah's new studio set,

"Persona," represents a turn away from her '00s work. But it's not quite the return to rap that it's been billed as. About half of the album finds the successful singer/actor making the kind of pop-inflected R&B once heard from En Vogue or SWV. (One track, "With You," even treads into disco, complete with an Auto-Tuned "Believe"-style vocal from Latifah.) Cool & Dre handled the bulk of the album's production, setting the star's vocals against head-nodding beats that come reasonably close to more youthful urban-radio fare. "Hard to Love Ya," with a rather humdrum cameo from rapper Busta Rhymes, summons a bit of Rihanna's authoritative sass, and the Neptunes appear on the reggae-grooved "If He Wanna." But the highlight is "Fast Car," where Latifah and Missy Elliott channel the goofy exuberance of OutKast's "Hey Ya!"—*MF*

## ELECTRONIC

### FELIX DA HOUSECAT

#### He Was King

**Producer:** Felix Da Housecat  
Netzwerk

# THE BILLBOARD REVIEWS

## SINGLES

### JAZZ

#### GRETCHEN PARLATO

##### In a Dream

**Producer:** Michele Locatelli  
*OblivSound*

**Release Date:** Aug. 25

Gretchen Parlato won the prestigious 2004 Thelonious Monk International Jazz Vocals Competition, released her mildly promising self-titled debut the following year and since then has sung in supporting roles on several significant jazz releases. With her second release, "In a Dream," Parlato's time has arrived. So far, the set is the most alluring jazz vocal album of 2009. With an impressive band that includes longtime cohort Lionel Loueke on guitar and wordless vocal, Parlato sings with quiet, relentless and often-times unpredictable rhythmic grace. She's playfully rapturous on Stevie Wonder's "I Can't Help It," a samba-esque duet with Loueke; joyfully spirited during an a cappella take on the Brazilian tune "Doralice"; and dreamily sensuous whispering over a clipping drum beat on "Within Me."—*DO*

#### ROBERT GLASPER

##### Double Booked

**Producer:** Robert Glasper  
*Blue Note Records*

**Release Date:** Aug. 25

Is it bop or hip-hop? Although it doesn't answer that question, Robert Glasper's third album for Blue Note Records, "Double Booked," sheds light on different sides of his prodigious talent. The title of the new set refers to Glasper's double duties as leader of his own jazz trio and studio/sideman for acts like Maxwell, the Roots and Mos Def. The album is evenly split between trio jazz and Glasper's more electronic leanings. With

the trio, he reworks Thelonious Monk's gem "Think of One," and Herbie Hancock's expansive "Butterfly" sounds as fresh as it did in 1974. And the album's closing tracks—"All Matter" and "Open Mind"—feature Bilal on vocals. The genre-bending on "Double Booked" doesn't feel out of place for Glasper, who seems equally at ease with both sides of his nature. Let's hope he never settles on one style or the other: Call it "hip-bop."—*LR*

### CHRISTIAN

#### MARK SCHULTZ

##### Come Alive

**Producers:** various  
*Words Records*

**Release Date:** Aug. 25

Contemporary Christian singer/songwriter Mark Schultz has a gift for taking life experiences—some joyous, others tragic—and distilling them into compelling songs. Those talents are displayed on the artist's new album, "Come Alive." The song "What It Means to Be Loved" tells the story of parents who learn that their unborn daughter may not live long and their reaction to the news ("I want to give her the world/I want to hold her hand/I want to be her mom just as long as I can and live every moment until that day comes/I want to show her what it means to be loved"). Even while acknowledging life's trials, the collection has a hopeful tone, especially on anthems like "Live Like You're Loved" and "All Has Been Forgiven." The lovely track "God of Glory" is a powerful worship song, while "Love Has Come" is a vibrant number, buoyed by an amazing choir that showcases Schultz's passionate vocals and exuberant spirit.—*DEP*

### POP

#### MICHAEL FRANTI & SPEARHEAD

##### Say Hey (I Love You) (3:40)

**Producers:** Sly & Robbie,  
*Michael Franti*

**Writers:** M. Franti, C. Young

**Publishers:** various

*Anti-/Universal Republic*  
After two-plus decades in the industry and 15 years performing with his band Spearhead, Michael Franti is breaking the Billboard Hot 100 for the first time with one of the most-requested songs at radio. "Say Hey (I Love You)"—from the album "All Rebel Rockers," released almost a year ago—has a feel-good, hand-clapping rhythm and a positive message of life's journey. The legendary Jamaican production team Sly & Robbie infuse the song with elements of reggae and funk as well as a touch of hip-hop. Everything is in place for a hit, from the singalong melody to the lively piano and group-vocal outbursts. Having pioneered social humanitarianism in his own brand of music, Franti and his band are finally getting their due and having a good time while they're at it.—*MM*

### LATIN

#### JENNI RIVERA

##### Ovarios (2:55)

**Producer:** not listed

**Writer:** Jenni Rivera

**Publisher:** *Divine Music Fonovisa*

Corridos, or narrative regional Mexican songs, have mostly been the provenance of male artists. But Jenni Rivera does it her way on "Ovarios," using a corrido melody to start up a snarling beef with her rivals. The hook cleverly uses "ovaries" as a replacement for "cojones" (the male anatomical equivalent to courage, as in English), and "La Diva de la Banda," as Rivera is known, even throws in a "biatch" at the end for good measure. Naturally, this has ratcheted up the controversy between the singer and her critics, even prompting a public response by "La Reina de la Banda" Graciela Beltran. That may explain the song's popularity—"Ovarios" recently debuted at No. 22 on Billboard's Hot Latin Songs chart—but as a single, it's far from the bold, fun, sexy, sassy swing of the rest of Rivera's repertoire.—*ABY*

### DANCE

#### MADONNA

##### Celebration (3:10)

**Producers:** Madonna, Paul Oakenfold

**Writers:** various

**Publishers:** various  
*Warner Bros.*

Madonna's latest single won't start any new trends, but it does return the singer

### MUSE

##### Uprising (5:02)

**Producer:** *Muse*

**Writer:** *Matthew Bellamy*

**Publisher:** *Warner/Chappell Warner Bros.*

The first song Muse leaked from its upcoming album "Resistance" was the Queen-emulating "United States of Eurasia," but it's now clear that "Uprising" will be the lead single. The song's persistent bass and driving snare, synched to cries of "Oil," give it a collectivist stadium-chant vibe. That said, it's hard to imagine a song less likely to be sung at an actual protest. The hook is part Billy Idol's "White Wedding," part Blondie's "Call Me," while the chorus—"They will not force us/They will stop degrading us/They will not control us/We will be victorious"—is a nearly note-for-note quote of ABBA's "Lay All Your Love on Me." The track's dense energy is likely to make it a dancefloor event, but intended or not, there's a bit too much parody to take this "Uprising" completely seriously.—*EN*



to her dancefloor roots. "Come join the party... 'cause everybody wants to party with you," she sings on "Celebration," the title track and one of a reported two new songs on her best-of set that's due Sept. 29. A notable assist comes courtesy of trance DJ/producer Paul Oakenfold, who co-wrote and co-produced the buoyant dance stomper. He supplies a surging beat that could have easily been

lifted from the star's "Confessions on a Dance Floor" period ("Hung Up," "Sorry,") but can be traced even further back to her 1992 hit "Deeper and Deeper." The melody, meanwhile, recalls her last single "4 Minutes" in its urgency. Consider "Celebration" a score for Madonna's retro-futuristic fan base and a nice bookend to her collection of chart glories.—*CW*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Ayala Ben-Yehuda, Alexandra Cahill, Melanie Fried, Jason Lipshutz, Kerri Mason, Michael Menachem, Evie Nagy, Dan Ouellette, Deborah Evans Price, Leland Rucker, Ken Tucker, Jeff Vriabel, Chris Williams, Mikael Wood

**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.



#### MILEY CYRUS

##### Party in the U.S.A. (3:22)

**Producer:** *Dr. Luke*

**Writers:** L. Gottwald, C. Kelly, J. Cornish

**Publishers:** various  
*Hollywood Records*

The heated online debate about Miley Cyrus' Teen Choice Awards performance of "Party in the U.S.A." threatens to overshadow one of her most entertaining songs yet. The loose, reggae-powered pop tune—appearing on an Aug. 31 mini-album exclusive to Walmart—is Cyrus' take on growing up in the Hollywood spotlight: "It's definitely not a Nashville party/'Cause all I see are stilettos/I guess I never got the memo." Lukasz "Dr. Luke" Gottwald and Claude Kelly (Kelly Clarkson's "My Life Would Suck Without You") share writing credits with online singing sensation Jessica Cornish, and producer Gottwald injects the song with an energy recalling Robyn and early Gwen Stefani. After successfully tackling dance and country formats and delivering one of the year's strongest ballads ("The Climb"), Cyrus continues to show off her impressive range.—*MM*



COUNTRY BY KEN TUCKER

# Regrets, I've Had A Few

Lady Antebellum's Breakup Anthem Scales The Charts

Lady Antebellum, one of country music's biggest new-artist success stories of the last two years, is on a roll. "Need You Now," the first single from the trio's forthcoming second album, is the Hot Shot Debut at No. 50 on Billboard's Hot Country Songs.

The track speaks to anyone who has broken up with someone and regretted it in the early morning hours, with lyrics like, "It's a quarter after one, I'm a little drunk and I need you now." Members Hillary Scott, Charles Kelley and Dave Haywood co-wrote the song with Josh Kear.

Lady A's 2007 debut single, "Love Don't Live Here," reached No. 3 on Hot Country Songs and then scored its first No. 1 with its third single, "I Run to You," on the July 25 chart. (Its second single, "Lookin' for a Good Time," reached No. 11 on Hot Country Songs in 2008.)

The trio's self-titled debut has sold 751,000 copies, according to Nielsen SoundScan, and the group won the Country Music Assn.'s and the Academy of Country Music's top new artist awards in 2008.

Country KSOP Salt Lake City music director Debby Turpin says she's been impressed with the trio since she first met the band, and the new track is no exception. "From the moment I heard the twists and turns of the melody, I couldn't wait to hear it again—



Save it for the morning after: Lady Antebellum's HILLARY SCOTT, CHARLES KELLY and DAVE HAYWOOD (from left)

and again and again," Hilton says. "There is hit quality all over this song." KSOP played the new single 26 times during the week that ended Aug. 16, according to Nielsen BDS, the most of any U.S. radio station.

The station's listeners agree, according to Turpin. "After just a few days on the air, it is our second-most-requested song. Forget what I think about it—the listeners love it."

Kelley says the group, which is co-producing its second album with veteran Music Row producer Paul Worley, is spending more time on arrangements than it did on its first album. "Hopefully people can hear that on 'Need You Now,'" he says. "We're trying to get a little more creative on intros and outros. We've been able to take our time with this one. We've tried to analyze the songs

from a lot of different directions.

"We've been dying to get back in the studio," Kelley adds. "It's a different kind of artistic creativity; it's constructing something as opposed to entertaining."

The group toured with Kenny Chesney and Keith Urban this summer and also headlined some of its own fair and festival dates. "It's been awesome," Kelley says. "We're finally seeing that there's an awareness of who we are and our music. We look out in the crowd and we're seeing more and more people singing our songs."

That stands in stark contrast to shows the trio did in 2008, Kelley says. "For the most part, the majority of the audience had no clue who we were last year. It's pretty wild to see it move in baby steps, a little bit at a time. Hopefully it's just the beginning." ♦♦♦

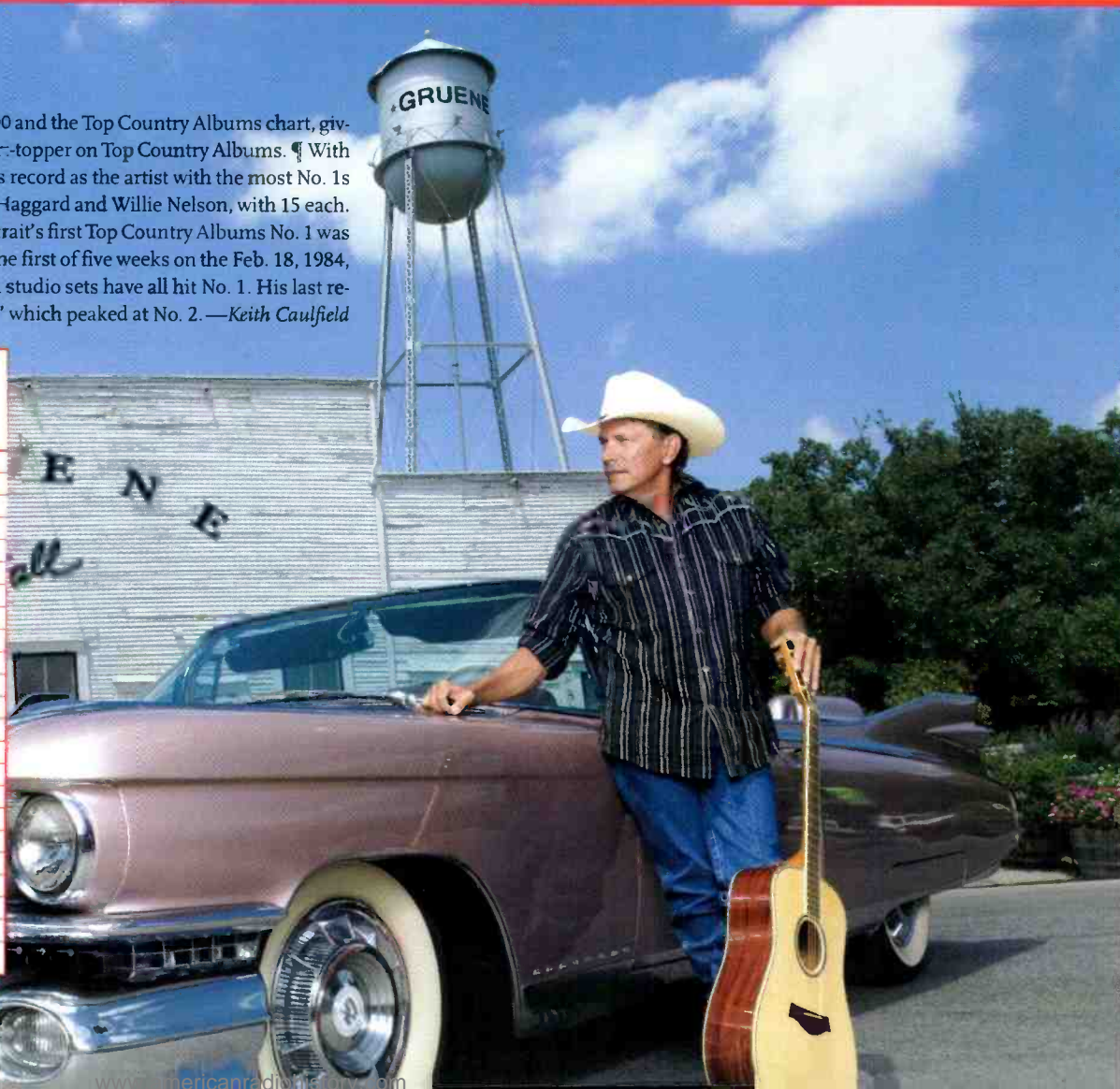
## STRAIT TO THE TOP

George Strait's new album, "Twang," tops the Billboard 200 and the Top Country Albums chart, giving him his fifth No. 1 on the former tally and his 23rd chart-topper on Top Country Albums. ¶ With 155,000 sold in its opening week, "Twang" extends Strait's record as the artist with the most No. 1s on Top Country Albums. Tied for second place are Merle Haggard and Willie Nelson, with 15 each. Alan Jackson and Garth Brooks are next, each with 12. ¶ Strait's first Top Country Albums No. 1 was his 1983 release, "Right or Wrong," which hit the top for the first of five weeks on the Feb. 18, 1984, chart. He's also been on an incredible run—his last seven studio sets have all hit No. 1. His last release to miss the top was 1999's "Always Never the Same," which peaked at No. 2. —Keith Caulfield

### BY GEORGE

Strait Continues To Dominate The Country Chart

Album	Weeks At No. 1	Peak Year
"Right or Wrong"	5	1984
"Does Fort Worth Ever Cross Your Mind"	3	1985
"Something Special"	1	1985
"#7"	4	1986
"Ocean Front Property"	6	1987
"Greatest Hits, Volume Two"	1	1987
"If You Ain't Lovin' You Ain't Livin' "	2	1988
"Beyond the Blue Neon"	1	1989
"Livin' It Up"	3	1990
"Pure Country" (Soundtrack)	1	1993
"Lead On"	2	1994
"Blue Clear Sky"	1	1996
"Carrying Your Love With Me"	6	1997
"One Step at a Time"	2	1998
"Latest Greatest Straitest Hits"	2	2000
"George Strait"	1	2000
"The Road Less Traveled"	1	2001
"Honkytonkville"	2	2003
"50 Number Ones"	5	2004
"Somewhere Down in Texas"	3	2005
"It Just Comes Natural"	1	2006
"Troubadour"	3	2008
"Twang"	1	2009



LADY ANTEBELLUM: ANDREW SOUTHAM; STRAIT: VANESSA GAVALYA; HONOR SOCIETY: MATT ALBIANI; PHILLIPS; CRAIG AND DEAN; MICHAEL GOMEZ; PEE WEE; MATEO GARCIA/ELASTIC PEOPLE

POP BY JASON LIPSHUTZ

# Head Of The Class

Honor Society Gets By With Help From Its Friends



Quick learners: Honor Society's ANDREW LEE, JASON ROSEN, MICHAEL BRUNO and ALEXANDER NOYES (from left)

Honor Society has been releasing infectious pop-rock tunes since 2005, but the band's goal of releasing an album always remained out of reach. "At the time, we were a struggling band, so an EP was all we could afford," frontman Michael Bruno says. The band released two EPs, including 2007's "A Tale of Risky Business," which drummer Alex Noyes decided to send to some friends—who also happened to be friends with the Jonas Brothers.

Two years later, Honor Society is playing stadiums, opening for the Jonas and Jordin Sparks. "Fashionably Late," the outfit's cheekily titled debut, is set for release Sept. 15 on a yet-to-be-named joint-venture label

between Hollywood Records and Jonas Brothers. The album, co-written by Honor Society and John Fields and executive-produced by Jonas Brothers, is set to bring the band's multilayered hooks and earnest lyrics to a wider platform.

The Jonas Brothers have acted as mentors, helping Honor Society's members hone their craft, giving them advice on their live show and co-producing a few tracks on "Late." "Jonas Brothers took a chance on this band because they believe in them," says Phil McIntyre, co-manager of Honor Society and Jonas Brothers. "The relationship and support will be there for a long time."

Even without the Jonas Brothers' assistance, Honor Society's tireless promotion has quickly raised its profile. The band's deal with Verizon led to in-store signings, and it performed on various local news stations throughout 2009. Constant activity on social networks has resulted in 3 million MySpace plays.

Honor Society has also given free acoustic shows across the country to build its fan base, frequently announcing them the day of the performance on Twitter. The band also gave acoustic performances of "Where Are You Now," the tender single on the soundtrack to the Summit Entertainment film "Bandslam," in various movie

theaters at premieres for the film.

"We love popping up, doing acoustic performances and then tweeting about them," bassist Andrew Lee says. "We've always wanted to be available to our fans and have utilized resources like MySpace and Twitter to make that happen."

Leading up to the release of "Late," Honor Society will be on the road as part of the Jonas Brothers tour while simultaneously headlining its Full Moon Crazy club tour. While Bruno loves the intimacy of club shows, he says the arena trek has been an incredible experience. "You dream of playing arenas when running around as a kid playing air guitar," he says.

Oh Lord, 'Cumbaya': PEE WEE



## LITTLE ARTIST, BIG TRACKS

Pee Wee Salinas gained fame as part of his former Latin boy bands the Kumbia Kings and Kumbia All Starz, but the singer/actor is now firing on all cylinders to promote his solo debut.

"Yo Soy" on EMI Televisa was released Aug. 11 and this week enters Billboard's Top Latin Albums chart at No. 4, after Salinas made in-store appearances at major retailers as well as meet-and-greets in partnership with Verizon Wireless.

The U.S.-born, bilingual Salinas is starring in a prime-time Televisa telenovela in Mexico, "Camaleones," after winning turns on two Televisa celebrity talent competitions. "Camaleones" will make heavy use of songs from "Yo Soy," produced by RBD hitmaker Carlos Lara, Luny, Noriega and Kike Santander.

Stateside, the first single, "Cumbaya," is No. 19 on the Hot Latin Songs chart, with spins on pop, rhythmic and regional Mexican stations. Salinas' former bands were known for blending urban sounds with regional Mexican rhythms, particularly the cumbia.

"I wanted to give people something different from me. 'Cumbaya' is electronic, Colombian, it has Brazilian percussion. It has a little bit of everything," Salinas says.

The rest of the album's songs are similarly eclectic, combining a pop sweetness with electronic touches, a little brass and accordion, and danceable uptempo rhythms.

The artist recently wrapped in-stores at Best Buy, Wal-Mart and Verizon Wireless locations. The Verizon stops were part of a My Fabulous 15 contest that hosted quiceañera expos and meet-and-greets with Salinas, and teens could enter to win a quiceañera party for 200 guests with a performance by the artist.

Meanwhile, Salinas is shuttling back and forth between the United States and Mexico to promote "Yo Soy" and tape the telenovela, which co-stars labelmate Belinda and former RBD member Alfonso Herrera. Though Salinas hosted the MTV Tr3s show "Bust a Ritmo," the novela is his first scripted drama gig.

"I did a lot of touring when I was younger over there," he says of Mexico. "Now that I'm a solo artist, you have to start from zero."

—Ayala Ben-Yehuda

## GLORY DAYS

Propelled by the multiweek No. 1 single "Revelation Song," Phillips, Craig & Dean debuted atop Billboard's Top Christian Albums chart with their 10th release, "Fearless." The INO Records set sold 10,000 copies during its first week, according to Nielsen SoundScan, and debuted at No. 46 on the Billboard 200—pretty solid for three full-time pastors who've spent the last 18 years juggling music and ministry.

Randy Phillips, Dan Dean and Shawn Craig were church workers moonlighting as songwriters when they landed a record deal in 1991. Since then, PC&D have continued to work full-time at churches in Austin, St. Louis and Dallas, respectively, as well as record and tour together.

"It's not only surprising but so humbling," Phillips says of the trio's hot streak. "We don't really fit a mold, yet radio has embraced us through the years with 19 No. 1 songs. It's really all about finding great songs and great producers who will bring that song to life with our harmonies."

Phillips credits producer Bernie Herms for the new sound on "Fearless." "Sonically it's very aggressive and that's due in large part to Bernie, who not only musically made it edgy, compelling and fresh, but he vocally took us apart and put it back together. I don't know if I've ever worked that hard for a producer. He had me growling like a tomcat. He'd say, 'More texture, more texture.' On



No fear: PHILLIPS, CRAIG & DEAN

one song, 'Counting on God,' he had me take a magazine, roll it up and sing through a magazine into a mic. I just thought this young man had lost his mind," Phillips says with a laugh.

INO Records president Jeff Moseley credits "Revelation Song" with spurring album sales. "The song was birthed out of the Gateway Church in Dallas and has been connecting with churches in a major way for a long time," he says of the song, which was written by Texas teacher/songwriter Jennie Riddle. "Our challenge—or Bernie Herms' challenge—was to get the song in a structure that would enable radio to play it. Undoubtedly having a No. 1 song that has this kind of acceptance and exposure has greatly impacted the first week of sales. We think this song will impact sales of this record for a long time."

The label bought ads on Facebook and Google and used them to promote the release. There were also successful album release concerts during the week of release. Shows in Dallas and Orlando, Fla., sold out, and hundreds of fans were turned away.

Moseley says the members' church jobs keep PC&D relevant. "With all three guys pastoring churches, they know up close and personal what people in their churches are experiencing," he says. "In some ways, they are the most relevant artists working today. Every day of the week, they are in touch with the births, deaths, joys and disappointments of people. This puts them in a different place than simply trying to create a hit."

—Deborah Evans Price

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

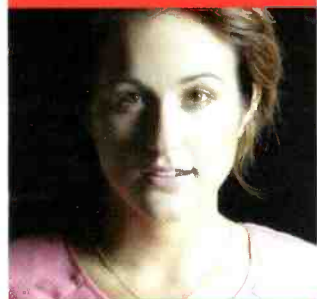


## 'HOT' DEBUT

>>The Billboard 200's second-highest debut this week is Neil Diamond at No. 2 with his Wal-Mart and Sam's Club-exclusive live CD/DVD set "Hot August Night/NYC" (57,000). It's his third straight top five set and second-best debut.

## WOODSTOCK AT 40

>>Media coverage of Woodstock's 40th anniversary sparks gains for some festival-related albums. The "40 Years On" boxed set debuts at No. 4 on Top Compilation Albums with 4,000 copies sold, and the "Woodstock" soundtrack jumps 22-10 on Top Soundtracks (up 158%).



## BRITT'S BIG BOW

>>Britt Nicole's second set is the artist's first No. 1 on Top Christian Albums, where it bows with 7,000 copies. Her debut album, "Say It" (2007), spent three weeks on Top Christian Albums, where it peaked at No. 40.

# CHART BEAT

>>It's a good week to be named Williams. Former New York Yankee Bernie Williams celebrates a No. 1 on Smooth Jazz Songs with his first entry, as "Go for It" rises 2-1. On Hot Dance Club Songs, Vanessa Williams ends a four-year absence, as "The Real Thing" bows at No. 42. The song is her seventh chart hit; her first was 1988's No. 1 "The Right Stuff."

>>"New Divide" leads Alternative for a 10th week, making Linkin Park just the second act—alongside Red Hot Chili Peppers—in the chart's 21-year history to enjoy reigns of at least 10 weeks with three or more tracks. The song follows 2003's "Numb" (12 weeks) and 2007's "What I've Done" (15).

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

Billboard

# CHARTS

## It's Never Too Early To Start Thinking Grammy

And the Grammy race is on! Despite the fact that it's only the middle of August, Grammy season is in full swing.

Because the Grammy Awards broadcast has been moved up earlier than usual—to Jan. 31, 2010—the eligibility year for consideration has been shortened by a month.

Houston's move, when her album "I Look to You" was rescheduled from a Tuesday, Sept. 1 release to an off-cycle Monday, Aug. 31 street date. Though it was never stated that it had anything to do with Grammy consideration, one would have to imagine that ensuring the album's eligibility for the awards was probably important to the powers that be.

Houston is a six-time Grammy winner; she won her last award for best female R&B vocal performance for "It's Not Right, But It's Okay" from her 1999 set "My Love Is Your Love." That effort generated two other nominations.

What other albums slated for an Aug. 31 release seem positioned to reap some Grammy consideration?

They include John Fogerty's "The Blue Ridge Rangers Rides Again," the Used's "Artwork," Trey Songz' "Ready," Chevelle's "Sci-Fi Crimes," Pitbull's "Rebellion" and Miley Cyrus' Wal-Mart-exclusive seven-song EP "The Time of Our Lives." Of those titles, Fogerty's country covers album seems a good bet for at least one nomination.

The action begins in earnest Aug. 25, when a bevy of albums that are

likely candidates for Grammy consideration will be released. Those include Imogen Heap's "Ellipse," Queen Latifah's "Persona," Colbie Caillat's "Breakthrough" and David Guetta's "One Love."

An interesting twist to the Grammy process relates to those albums that are released on vinyl before their physical and digital versions.

On Aug. 25, Harry Connick Jr.'s "Your Songs" will be released on vinyl, well before the CD is released Sept. 22.

And Pete Yorn's collaboration set with singer/actress Scarlett Johansson, "Break Up," will also be available Aug. 25 on vinyl, three weeks before the CD hits stores Sept. 15.

You have to think that, especially in three-time Grammy winner Connick's case, the cutoff date played a role in the release dates.

An artist can drop a vinyl album in the nick of time for Grammy consideration and have little to worry about in terms of cannibalizing CD or digital album sales or disrupting a promotional plan. (Grammy rules stipulate that an album has to be commercially available within the eligibility

period, so a vinyl release qualifies.)

There's another album to look out for on Aug. 25: seven-time Grammy winner Willie Nelson's new jazzy standards collection, "American Classic." His solo debut album for Blue Note harks back to his 1978 "Stardust" album—itsself a standards offering—which won Nelson his third Grammy for his rendition of "Georgia on My Mind."

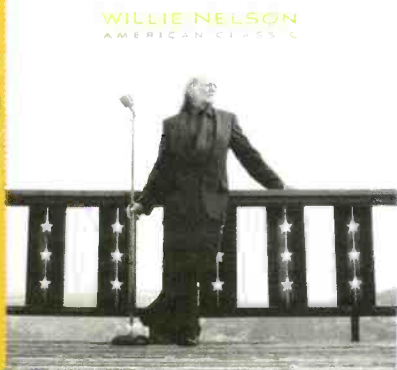
To make the new album even more appealing to Grammy voters: "American Classic" also features collaborations with Diana Krall and Norah Jones, neither of whom are strangers to Grammy Awards. Combined, the two artists have taken home 11 trophies.

Could Nelson make a Santana-like comeback in terms of sales and accolades with "American Classic"? I wouldn't bet against Nelson. The standards idea first used on "Stardust" worked just fine—it's his best-selling album in the United States, according to the RIAA, certified five-times platinum. And he's been nominated twice before with Jones in the best country collaboration with vocals category.

Will "American Classic" be a contender for album of the year? We'll find out Dec. 4, when the nominations for the 52nd annual Grammys are announced.

## Over The Counter

KEITH CAULFIELD



All albums released between Oct. 1, 2008, and Aug. 31, 2009, are eligible for the Grammy Awards that will be presented next January. This is a change from the normal period of Oct. 1 of the previous year through Sept. 30 of the current year.

Complicating matters, most albums that were scheduled for a Sept. 1 release have been shifted to Aug. 31. The industry followed Whitney

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,889,000	1,257,000	20,748,000
Last Week	6,048,000	1,286,000	20,853,000
Change	-2.6%	-2.3%	-0.5%
This Week Last Year	7,348,000	1,138,000	19,462,000
Change	-19.9%	10.5%	6.6%

\*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	256,724,000	219,654,000	-14.4%
Digital Tracks	680,757,000	763,998,000	12.2%
Store Singles	1,066,000	1,114,000	4.5%
<b>Total</b>	<b>938,547,000</b>	<b>984,766,000</b>	<b>4.9%</b>
Albums w/TEA*	324,799,700	296,053,800	-8.9%

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

### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

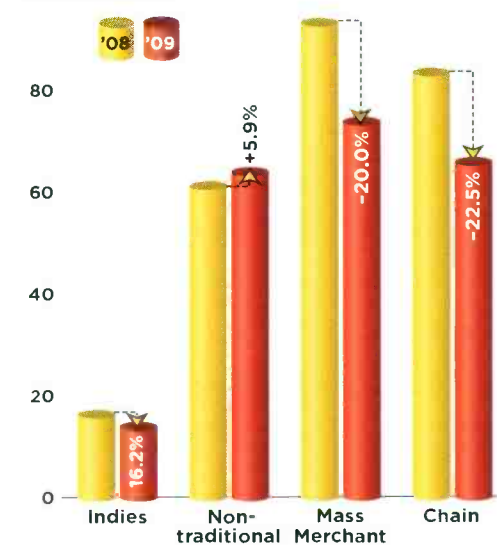
CD	215,612,000	171,009,000	-20.7%
Digital	39,964,000	47,055,000	17.7%
Cassette	61,000	24,000	-60.7%
Other	1,087,000	1,565,000	44.0%

For week ending Aug. 16, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type

100 million units



Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 49

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>GEORGE STRAIT</b> MCA NASHVILLE 013173*/UMGN (13.98)	Twang	1	1
2	NEW	1	<b>NEIL DIAMOND</b> COLUMBIA LEGACY 56001 EX/SO NY MUSIC (14.98 CD/DVD) ⊕	Hot August Night/NYC	2	2
3	4	10	<b>THE BLACK EYED PEAS</b> INTERSCOPE 012687*/IGA (13.98)	The E.N.D.	1	1
4	NEW	1	<b>COBRA STARSHIP</b> DECAYDANCE 517002/FUELED BY RAMEN (13.98)	Hot Mess	4	4
5	6	47	<b>KINGS OF LEON</b> RCA 32712/RMG (17.98)	Only By The Night	3	3
6	2	4	<b>VARIOUS ARTISTS</b> EMI UNIVERSAL ZOMBA 28617/SO NY MUSIC (18.98)	NOW 31	3	3
7	7	3	<b>MAXWELL</b> COLUMBIA 89142/SO NY MUSIC (15.98) ⊕	BLACKsummers'night	2	2
8	6	2	<b>DAUGHTRY</b> 19 RCA 51744/RMG (18.98) ⊕	Leave This Town	4	4
9	9	40	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
10	NEW	1	<b>JUSTIN MOORE</b> VALORY 0198 (10.98)	Justin Moore	10	10
11	1	2	<b>SUGARLAND</b> MERCURY NASHVILLE 013191 EX/UMGN (14.98 CD/DVD) ⊕	LIVE On The Inside	11	11
12	11	7	<b>SOUNDTRACK</b> WALT DISNEY 002970 (18.98)	Hannah Montana 3	2	2
13	13	11	<b>ZAC BROWN BAND</b> ROAR BIGGER PICTURE/HOME GROWN/ATLANTIC 516931.AG (13.98)	The Foundation	11	11
14	18	14	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
15	10	1	<b>FABOLOUS</b> DESERT STORM/DEF JAM 013098*/IDJMG (13.98) ⊕	Loso's Way (Soundtrack)	23	23
16	16	10	<b>LADY GAGA</b> STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	2	2
17	20	15	<b>JASON ALDEAN</b> BROKEN BOW/637 (18.98)	Wide Open	2	2
18	14	8	<b>DEMI LOVATO</b> HOLLYWOOD 003493 (18.98)	Here We Go Again	2	2
19	19	13	<b>EMINEM</b> WEB SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	1	1
20	3	2	<b>GLORIANA</b> EMBLEM/REPRISE WARNER BROS (NASHVILLE) 519780/WRN (13.98)	Gloriana	2	2
21	8	2	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89200 (18.98)	Kidz Bop 16	1	1
22	22	17	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	2	2
23	NEW	1	<b>JESSIE JAMES</b> MERCURY 013204/IDJMG (12.98)	Jessie James	23	23
24	23	16	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse	2	2
25	NEW	1	<b>SLAUGHTERHOUSE</b> E1 2052 (17.98)	Slaughterhouse	25	25
26	27	19	<b>JONAS BROTHERS</b> HOLLYWOOD 002820 (19.98)	Lines, Vines And Trying Times	26	26
27	24	2	<b>SOUNDTRACK</b> WALT DISNEY 003006 (18.98)	Wizards Of Waverly Place	24	24
28	28	14	<b>GREEN DAY</b> REPRISE 517153*/WARNER BROS (18.98)	21st Century Breakdown	1	1
29	29	24	<b>SHINEDOWN</b> ATLANTIC 511244.AG (18.98)	The Sound Of Madness	1	1
30	21	35	<b>SUGARLAND</b> MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	11	11
31	26	18	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 47352/SMN (18.98)	American Saturday Night	1	1
32	12	2	<b>K'JON</b> UP&UP UNIVERSAL REPUBLIC 013162/UMRG (13.98)	I Get Around	12	12
33	25	2	<b>CREEDENCE CLEARWATER REVIVAL</b> CONCORD 1512 EX/STARBUCKS (12.98)	Opus Collection	25	25
34	32	26	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	2	2
35	33	19	<b>RASCAL FLATTS</b> LYRIC STREET 003604 (18.98)	Unstoppable	1	1
36	35	28	<b>KENNY CHESNEY</b> BNA 49530/SMN (18.98)	Greatest Hits II	1	1
37	61	47	<b>GREATEST GAINER THE FRAY</b> EPIC 10202*/SONY MUSIC (18.98) ⊕	The Fray	1	1
38	15	2	<b>MODEST MOUSE</b> EPIC 46289*/SONY MUSIC (9.98)	No One's First, And You're Next (EP)	15	15
39	31	44	<b>JASON MRAZ</b> ATLANTIC 448505*/AG (18.98) ⊕	We Sing, We Dance, We Steal Things.	1	1
40	34	25	<b>JEREMIH</b> MICK SCHULZ/DEF JAM 013095*/IDJMG (12.98)	Jeremih	6	6
41	30	20	<b>DAVE MATTHEWS BAND</b> BAMA/RCA 48712*/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	1
42	45	48	<b>SOUNDTRACK</b> FOX SIRE 518809/WARNER BROS (13.98)	(500) Days Of Summer	42	42
43	49	45	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751* (18.98)	Defying Gravity	1	1
44	37	34	<b>BEYONCE</b> MUSIC WORLD COLUMBIA 19492/SO NY MUSIC (15.98)	I Am... Sasha Fierce	2	2
45	41	32	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2	2
46	39	36	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	4	4
47	NEW	1	<b>CAVO</b> REPRISE 517857/WARNER BROS. (13.98)	Bright Nights Dark Days	47	47
48	NEW	1	<b>THRICE</b> VAGRANT/DIGITAL EX (9.98)	Beggars	48	48
49	38	31	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	13	13
50	43	40	<b>THEORY OF A DEADMAN</b> 604 618009/ROADRUNNER (13.98)	Scars & Souvenirs	26	26



The band's third album, powered by the hit single "Good Girls Go Bad," arrives at a career-high No. 4 with the act's best sales week of 42,000 copies.



This drop is the largest from the No. 1 slot since Nov. 10, 2007, when Bruce Springsteen's "Magic" fell 1-12.



The big-voiced singer struts onto the chart with 19,000 sold. The set's title track (and first single) peaked at No. 23 on the July 18 Mainstream Top 40 chart. This week it's the Digital Gainer (up 130%) on the Billboard Hot 100 (72-40).



After Apple's iTunes store sale-priced the set for \$7.99, the album saw a 179% increase in downloads. Overall, the title makes a 54% gain.

A \$9.99 sale at Best Buy helps lift the set with a 40% increase. No doubt his new album (No. 1 with 155,000 sold) also sparked interest in the older set.

THIS WEEK	LAST WEEK	WEEKS ON CHRT	ARTIST	Title	CERT.	PEAK POSITION
51	48	37	<b>PINK</b> LAFACE 26759/JLG (18.98)	Funhouse	2	2
52	42	29	<b>ROB THOMAS</b> EMBLEM ATLANTIC 517814/AG (18.98) ⊕	Cradlesong	3	3
53	44	30	<b>TWISTA</b> GMG 96412 (18.98)	Category F5	8	8
54	40	21	<b>JORDIN SPARKS</b> 19 JIVE 44668/JLG (18.98) ⊕	Battlefield	7	7
55	NEW	1	<b>BEHEMOTH</b> METAL BLADE 14745 (15.98)	Evangelion	55	55
56	50	38	<b>CHICKENFOOT</b> REDLINE 20091* (13.98)	Chickenfoot	4	4
57	51	46	<b>ALL TIME LOW</b> HOPELESS 710 (15.98)	Nothing Personal	4	4
58	52	5	<b>FRANK SINATRA</b> THE FRANK SINATRA COLLECTION 31331/CONCORD (18.98)	Live At The Meadowlands	52	52
59	68	54	<b>3OH!3</b> PHOTO FINISH 511781 (13.98)	Want	44	44
60	53	43	<b>CHRISSETTE MICHELE</b> DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany	1	1
61	63	51	<b>HOLLYWOOD UNDEAD</b> RAM/DICTONE 011331.IGA (12.98)	Swan Songs	22	22
62	NEW	1	<b>BRITT NICOLE</b> SPARROW 12358 (8.98)	The Lost Get Found	62	62
63	58	42	<b>SOUNDTRACK</b> REPRISE 519264/WARNER BROS (18.98)	Transformers: Revenge Of The Fallen: The Album	7	7
64	36	2	<b>DORROUGH</b> NGENIUS 5114/E1 (17.98)	Dorrough Music	36	36
65	60	55	<b>PHOENIX</b> LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	37	37
66	64	49	<b>KATY PERRY</b> CAPITOL 04249* (12.98)	One Of The Boys	1	1
67	72	59	<b>KELLY CLARKSON</b> RCA 32716/SO NY MUSIC (18.98) ⊕	All I Ever Wanted	1	1
68	67	57	<b>SOUNDTRACK</b> DECCA 011438 (18.98) ⊕	Mamma Mia!	1	1
69	66	50	<b>KERI HILSON</b> MUSLEY/20th CENTURIOX/EPIC 012000/IGA (13.98)	In A Perfect World...	4	4
70	70	58	<b>VARIOUS ARTISTS</b> UNIVERSAL EMI/SO NY MUSIC ZOMBA 012654/UME (18.98)	NOW 30	1	1
71	65	41	<b>THE DEAD WEATHER</b> THIRD MAN 51978*/WARNER BROS (18.98)	Horehound	6	6
72	NEW	1	<b>WINDS OF PLAGUE</b> CENTURY MEDIA 8571 (16.98)	The Great Stone War	72	72
73	102	90	<b>PACE SETTER GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
74	55	39	<b>JOE</b> 563 00005/KEDAR (17.98)	Signature	7	7
75	59	33	<b>WILCO</b> YONISUCH 516608*/WARNER BROS. (18.98)	Wilco (The Album)	4	4
76	71	52	<b>OWL CITY</b> UNIVERSAL REPUBLIC 013141*/UMRG (10.98)	Ocean Eyes	27	27
77	56	12	<b>ASHLEY TISDALE</b> WARNER BROS 518235 (18.98) ⊕	Guilty Pleasure	12	12
78	84	67	<b>SICK PUPPIES</b> RMR/VIRGIN 28631/CAPITOL (12.98)	Tri-Polar	31	31
79	87	71	<b>U2</b> ISLAND/INTERSCOPE 012630*/IGA (13.98) ⊕	No Line On The Horizon	1	1
80	78	70	<b>LIL WAYNE</b> CASH MONEY UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	1	1
81	57	111	<b>MICHAEL JACKSON</b> MOTOWN 0113303/UME (11.98)	The Stripped Mixes	57	57
82	79	68	<b>CAGE THE ELEPHANT</b> DSP JIVE 49858/JLG (13.98)	Cage The Elephant	67	67
83	73	61	<b>AVENTURA</b> PREMIUM LATIN 20800/SO NY MUSIC LATIN (14.98)	The Last	21	21
84	75	62	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	28	28
85	17	2	<b>SOUNDTRACK</b> 19 70453 EX (6.98)	American Idol Season 8: The 5 Song EP	17	17
86	62	63	<b>VARIOUS ARTISTS</b> SIDEONE/UMM 1387 (8.98)	Vans Warped Tour: 2009 Tour Compilation	45	45
87	76	66	<b>INCUBUS</b> IMMORTAL EPIC 54734*/SONY MUSIC (11.98)	Monuments And Melodies	6	6
88	81	73	<b>COLDFLAY</b> CAPITOL 16986* (18.98)	Viva La Vida or Death And All His Friends	2	2
89	83	132	<b>LMFAO</b> PARTY ROCK/WILL I AM CHERRYTREE/INTERSCOPE 012932/IGA (10.98)	Party Rock	33	33
90	77	60	<b>REGINA SPEKTOR</b> SIRE 519396*/WARNER BROS (13.98) ⊕	Far	1	1
91	74	56	<b>KILLSWITCH ENGAGE</b> ROADRUNNER 61789 (18.98) ⊕	Killswitch Engage	5	5
92	47	2	<b>HILLSONG</b> HILLSONG INTEGRITY COLUMBIA 54533/SO NY MUSIC (13.98)	Faith + Hope + Love: Live	47	47
93	80	69	<b>KELLIE PICKLER</b> 19 BNA 22811/SMN (18.98) ⊕	Kellie Pickler	8	8
94	85	74	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	8	8
95	69	23	<b>KRISTINIA DEBARGE</b> SODAPOPOP ISLAND 013094/IDJMG (12.98)	Exposed	23	23
96	86	72	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	2
97	90	64	<b>GINUWINE</b> NOTIFIASYLUM 519147/WARNER BROS (18.98)	A Man's Thoughts	1	1
98	104	76	<b>HALESTORM</b> ATLANTIC 518222.AG (13.98)	Halestorm	40	40
99	98	93	<b>DAVID COOK</b> 19 RCA 33463/RMG (18.98)	David Cook	1	1
100	94	77	<b>MARY MARY</b> MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	7	7

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	116	105	ERIC CHURCH CAPITOL NASHVILLE 20810* (12.98)	Carolina		151	157	167	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus	1
102	46	2	PHILLIPS, CRAIG & DEAN IND/COLUMBIA 84506/SONY MUSIC (13.98)	Fearless	46	152	134	128	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	8
103	100	87	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	ISolated Incident		153	NEW	1	GARY GO THE CANVAS ROOM 013156*/OCCA (17.98 VINYL)	Gary Go	153
104	88	75	KID ROCK TOP DOG ATLANTIC 290555*/AG (18.98) ⊕	Rock N Roll Jesus	3	154	149	157	PASSION PIT FRENCH/ISS 43886/COLUMBIA (12.98)	Manners	51
105	93	78	DAUGHTRY RCA 88860/RMG (18.98) ⊕	Daughtry	4	155	144	2	VARIOUS ARTISTS CONCORD 1511 EX/STARBUCKS (12.98)	Town And Country Blues	144
106	96	86	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	38	156	138	117	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem	43
107	105	83	WISIN & YANDEL WY/MACHETE 012967/UMLE (11.98) ⊕	La Revolucion		157	156	143	AKON KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	9
108	99	82	LEVON HELM DIRT FARMER/VANGUARD 79861*/WELK (18.98)	Electric Dirt	36	158	136	126	KEYSHIA COLE IMAN/GEFFEN 012395*/GA (13.98)	A Different Me	2
109	113	101	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	3	159	162	164	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735*/IGA (13.98)	It's Blitz!	22
110	97	79	SILVERSUN PICKUPS DANGEROUS 035* (15.98)	Swoon		160	148	123	MOS DEF DOWNTOWN 70055* (16.98)	The Ecstatic	
111	107	81	JAMIE FOXX J 41294/RMG (18.98)	Intuition		161	122	85	AUGUST BURNS RED SOLID STATE 84305* (13.98)	Constellations	24
112	89	53	DJ SKRIBBLE THRIVEDANCE/THRIVEMIX 90814/THRIVE (18.98)	Total Club Hits 3	36	162	171	178	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	
113	121	99	DIANA KRALL VERVE 012433*/VG (13.98)	Quiet Nights		163	180	155	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation	
114	166	150	GEORGE HARRISON DARK HORSE APPLE 65019/CAPITOL (18.98)	Let It Roll: Songs By George Harrison	24	164	145	154	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic	
115	106	91	ANTHONY HAMILTON MISTERS' MUSIC/SO 50 DEF 23387/JLG (18.98)	The Point Of It All	12	165	179	196	MATT & KIM FADER LABEL 0908* (11.98)	Grand	165
116	91	65	SOUNDTRACK 19/RCA 55516 EX/RMG (13.98)	American Idol: Season 8	34	166	140	129	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/OJMG (13.98)	808s & Heartbreak	
117	150	146	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		167	143	107	VICENTE FERNANDEZ SONY MUSIC LATIN 53282 (16.98)	Necesito De Ti	58
118	115	100	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1		168	175	165	THE KILLERS ISLAND 012197*/OJMG (13.98)	Day & Age	
119	127	109	PLEASURE P ATLANTIC 516393/AG (18.98) ⊕	The Introduction Of Marcus Cooper	10	169	RE-ENTRY	10	MITCHEL MUSSO WALT DISNEY 003103 (13.98)	Mitchel Musso	19
120	NEW	1	VARIOUS ARTISTS RHINO 519761 (79.98)	Woodstock: 40 Years On: Back To Yasgur's Farm	120	170	170	172	THE ALL-AMERICAN REJECTS DGH/DECA/INTERSCOPE 012297*/IGA (13.98)	When The World Comes Down	16
121	124	89	VARIOUS ARTISTS WALT DISNEY 003713 (18.98)	Disney Channel Playlist	72	171	177	182	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	
122	NEW	1	MINDY SMITH VANGUARD 79853/WELK (17.98)	Stupid Love	122	172	147	133	THE TING TINGS COLUMBIA 79925* (12.98)	We Started Nothing	78
123	129	112	PAPA ROACH DGC/INTERSCOPE 012651*/IGA (13.98)	Metamorphosis		173	NEW	1	WILLIE NELSON LOST HIGHWAY 013254* (13.98)	Lost Highway	173
124	108	2	ANJULIE MONSTER 30498/HEAR (14.98)	Anjulie	108	174	54	2	REBOLUTION HILL KID 87/CONTROLLED SUBSTANCE SOUNDLABS (14.98)	Bright Side Of Life	54
125	126	116	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	101	175	182	175	SEAL 143 515688/WARNER BROS. (18.98)	Soul	13
126	151	139	VARIOUS ARTISTS HEAR 31130 (18.98 CD/DVD) ⊕	Playing For Change: Songs Around The World	10	176	195	137	MERCYME IND/COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) ⊕		10
127	119	120	CELTIC THUNDER CELTIC THUNDER 013087/DECCA (18.98)	Take Me Home	55	177	161	136	MICHAEL BUBLE 143/REPRISE 517750/WARNER BROS. (24.98 CD/DVD) ⊕	Michael Buble Meets Madison Square Garden	14
128	123	118	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORLDCURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		178	167	176	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/OJMG (13.98)	The Last Kiss	3
129	125	104	MAT KEARNEY AWARE/COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White	13	179	187	174	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope	60
130	110	98	BEYONCE MUSIC WORLD/COLUMBIA 53949/EXOSYR MUSIC (13.98 CD/DVD) ⊕	Above And Beyonce: Video Collection & Dance Mixes (EP)	35	180	155	171	A DAY TO REMEMBER VICTORY 448* (13.98)	Homesick	21
131	128	115	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		181	NEW	1	PEEWEE EMI TELEVISION 65737 (14.98)	Yo Soy	181
132	130	102	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		182	163	160	METHOD MAN & REDMAN WU-TANG DEF SQUAD/DEF JAM 012400*/OJMG (13.98)	Blackout! 2	
133	82	145	PARACHUTE MERCURY 012917/OJMG (10.98)	Losing Sleep	40	183	176	159	HILLSONG HILLSONG/INTEGRITY/COLUMBIA/SONY MUSIC (13.98)	United: [a_CROSS_the_EARTH] :: Tear Down The Walls	21
134	114	113	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/SLAND 012827*/OJMG (12.98)	The Airborne Toxic Event	108	184	154	152	LAURA IZIBOR ATLANTIC 512240/AG (13.98)	Let The Truth Be Told	27
135	146	131	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		185	172	142	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget	2
136	132	106	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/OJMG (13.98) ⊕	Deeper Than Rap		186	188	192	SOUNDTRACK HBO/ELEKTRA 519381/AG (18.98)	True Blood: Music From The HBO Original Series	105
137	141	138	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		187	RE-ENTRY	19	VARIOUS ARTISTS WALT DISNEY 003128 (18.98 CD/DVD) ⊕	Walt Disney Records Presents: Radio Disney Jams 11	41
138	NEW	1	BETWEEN THE TREES BONDED 005* (12.98)	Spain	138	188	RE-ENTRY	8	TAKING BACK SUNDAY WARNER BROS. 516894* (13.98) ⊕	New Again	
139	135	135	DISTURBED REPRISE 411132*/WARNER BROS. (18.98) ⊕	Indestructible		189	185	188	JACK JOHNSON BRUSHFIRE 010580*/UMRG (13.98)	Sleep Through The Static	1
140	120	80	SOUNDTRACK NICKELODEON 53358/SONY MUSIC (13.98)	Spongebob Squarepants: Spongebob's Greatest Hits	62	190	92	2	ASSJACK SIDEWALK 79150* (18.98)	AssJack	92
141	174	42	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	36	191	164	149	SAVING ABEL SKIDD/COLUMBIA 15019/CAPITOL (12.98)	Saving Abel	49
142	142	161	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart	91	192	198	190	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron	138
143	137	108	THE-DREAM RADIO KILLA DEF JAM 012579*/OJMG (13.98)	Love V/S Money		193	178	180	ESPINOZA PAZ ASL/DNA 730251/UMLE (11.98)	Yo No Canto, Pero Lo Intentamos	115
144	160	124	CHRIS TOMLIN SIXTEENS 12359/SPARROW (17.98)	Hello Love		194	168	88	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ DISA 721282/UMLE (11.98)	Avanzando En La Vida	88
145	139	114	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad	13	195	NEW	1	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)	195
146	165	156	FLO RIDA PDE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		196	RE-ENTRY	14	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC (18.98) ⊕	Chris Botti: In Boston	13
147	152	140	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	140	197	159	144	DREAM THEATER ROADRUNNER 617883* (18.98)	Black Clouds & Silver Linings	6
148	196	134	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit		198	RE-ENTRY	6	MAINO HUSTLE HARD/ATLANTIC 512968/AG (13.98)	If Tomorrow Comes...	25
149	117	94	KIDZ BOP KIDS RAZOR & TIE 89201 (13.98)	Kidz Bop Greatest Hits	94	199	RE-ENTRY	16	BLUE OCTOBER BRANDO/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal	13
150	133	95	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath	99	200	RE-ENTRY	38	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1



Like George Strait at No. 73, this album also sees an increase (up 38%) thanks to a Best Buy sale at \$11.99.

122 She last charted with the Christmas set "My Holiday" in 2007. She returns with this album (3,000 sold), bolstered by an interview and performance on the Aug. 15 edition of CBS' "Early Show."



The singer drew attention for composing much of his album using iPhone apps. In turn, the set received prominent placement last week at the iTunes store, where his album is exclusively available digitally (3,000 sold).



The "Hannah Montana" co-star's set posts its first gain (up 18%), thanks to sales generated from in-store appearances and traction gained from the album's availability in a special "Hannah" Wal-Mart display.

195 After spending seven weeks on the Heat-seekers Albums chart, the country trio's EP debuts on the big tally, selling slightly more than 2,000 copies (up 14%).

A-Z					SOUNDTRACK					GENRES													
MARY MARY	100	MOS DEF	160	OWL CITY	76	KELLIE PICKLER	93	SAVING ABEL	191	JORDIN SPARKS	54	8: THE 5 SONG EP	85	FROM THE HBO ORIGINAL SERIES	186	THRICE	48	CARRIE UNDERWOOD	96	WORLD	126	ARTISTS AND HITS	128
DAVE MATTHEWS BANDO 41	7	JASON MRAZ	39	BRAD PAISLEY	31	PINK	51	SEAL	175	BRITNEY SPEARS	151	HANNAH MONTANA 3	12	TWILIGHT	45	TI.	131	KEITH URBAN	43	TOWN AND COUNTRY BLUES	155		
MAXWELL	176	MITCHEL MUSSO	169	PAPA ROACH	123	PLEASURE P	119	SHINEDOWN	29	REGINA SPEKTR	90	HANNAH MONTANA THE MOVIE	14	ASHLEY TISDALE	77	THE TING TINGS	172			TOWN AND COUNTRY BLUES	155		
MERCYME	164	MATT NATHANSON	179	PARACHUTE	133	SICK PUPPES	78	SILVERSLUN PICKUPS	110	GEORGE STRAIT	1.73	MAMMA MIA!	68	TITO "EL BAMBINO"	192	WARS OF WEAVERLY PLACE	27			TOWN AND COUNTRY BLUES	155		
METALLICA	164	WILLIE NELSON	173	RASCAL FLATTS	35, 118	REBOLUTION	174	SLAUGHTERHOUSE	25	MAMMA MIA!	68	SPONGEBOB		CHRIS TOMLIN	144	SQUAREPANTS: SPONGEBOB'S GREATEST HITS	140			TOWN AND COUNTRY BLUES	155		
METHOD MAN & REDMAN	82	NICKELBACK	24	REBOLUTION	174	RISE AGAINST	109	TRANSFORMERS		MAMMA MIA!	68	SQUAREPANTS: SPONGEBOB'S GREATEST HITS	140	CHRIS TOMLIN	144	REVENGE OF THE FALLEN: THE ALBUM	63			TOWN AND COUNTRY BLUES	155		
MGMT	106	BRITT NICOLE	62	RICK ROSS	136	RICK ROSS	136	REVOLUTION	174	MAMMA MIA!	68	REVENGE OF THE FALLEN: THE ALBUM	63	CHRIS TOMLIN	144	THEORY OF A DEADMAN'S HEAD	150			TOWN AND COUNTRY BLUES	155		
CHRISTIANE MICHELE	60	PHENIXX	65	DARIUS RUCKER	22	DARIUS RUCKER	22	SLIPKNOT	162	MAMMA MIA!	68	THEORY OF A DEADMAN'S HEAD	150	CHRIS TOMLIN	144	THIRD DAY	163			TOWN AND COUNTRY BLUES	155		
MODEST MOUSE	38							MINDY SMITH	122	MAMMA MIA!	68	THIRD DAY	163	CHRIS TOMLIN	144	ROB THOMAS	52			TOWN AND COUNTRY BLUES	155		
JUSTIN MOORE	10							SOULJA BOY TELL'EM	156	MAMMA MIA!	68	ROB THOMAS	52	CHRIS TOMLIN	144					TOWN AND COUNTRY BLUES	155		

TOP POP CATALOG™

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. Lists top 50 pop catalog albums.

TOP DIGITAL™

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. Lists top 25 digital albums.

TOP INTERNET™

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. Lists top 25 internet albums.

ILIKE LIBRARIES: MOST ADDED™

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Label). Lists most added albums in libraries.

LALA SONGS™

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Label). Lists most purchased songs via Lala.

TOP COMPILATION ALBUMS™

Table with columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Distributing Label). Lists top 15 compilation albums.

Michael Jackson's "Number Ones" (No. 1 on Top Pop Catalog Albums) comes closer to becoming the top-selling album of 2009 as it sells another 80,000 copies...



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 albums sold as a complete album bundle through digital download service. TOP INTERNET: Reflects physical albums ordered through internet merchants. Based on data collected by Nielsen SoundScan. Catalog titles are included. See Charts Legend for full and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY  
nielsen  
BDS

SALES DATA COMPILED BY  
nielsen  
SoundScan

# Billboard® HOT 100 AUG 29 2009

# CHARTS LEGEND

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> I GOTTA FEELING <b>1 WKS.</b> THE BLACK EYED PEAS (INTERSCOPE)	
2	2	15	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
3	3	16	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
4	4	19	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
5	7	13	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
6	5	14	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
7	6	14	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
8	11	8	HOTEL ROOM SERVICE PITBULL (MR. 305/POLY GROUNDS/J/RMG)	
9	14	8	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
10	8	16	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
11	26	4	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
12	17	7	OBSESSED MARIAH CAREY (ISLAND/DJMG)	
13	9	24	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	
14	15	15	PRETTY WINGS MAXWELL (COLUMBIA)	
15	13	17	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	
16	19	10	BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)	
17	23	6	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LIGHTNING McSTEER (DECA/DANCE/FUELED BY RAMEL/ATLANTIC/RRP)	
18	10	15	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
19	31	6	SUCCESSFUL DRAKE FEAT. TREV SONOZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
20	12	24	BOOM BOOM POW THE BLACK EYED PEAS (WILL. I. AM/INTERSCOPE)	
21	21	5	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)	
22	28	7	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)	
23	18	50	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
24	35	4	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)	
25	27	11	NO SURPRISE DAUGHTRY (19 RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	20	15	ALRIGHT DARIUS RUCKER (CAPITOL NASHVILLE)	
27	24	12	WETTER (CALLING YOU DADDY) TWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)	
28	34	8	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)	
29	16	19	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
30	33	13	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	
31	37	12	SUMMER NIGHTS RASCAL FLATTS (LYRIC STREET)	
32	39	13	BOOTS ON RANDY HOUSER (UNIVERSAL SOUTH)	
33	32	15	PEOPLE ARE CRAZY BILLY CURRINGTON (MERCURY NASHVILLE)	
34	22	24	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
35	29	37	YOU FOUND ME THE FRAY (EPIC)	
36	25	11	EGO BEYONCE (MUSIC WORLD/COLUMBIA)	
37	40	9	LIVING FOR THE NIGHT GEORGE STRAIT (MCA NASHVILLE)	
38	36	24	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
39	38	35	SECOND CHANCE SHINEDOWN (ATLANTIC)	
40	42	48	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
41	43	11	LAST CHANCE GINUWINE (NOTIFI) ASYLUM/WARNER BROS.)	
42	30	19	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
43	47	8	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)	
44	49	10	SMALL TOWN USA JUSTIN MOORE (VALORY)	
45	48	7	TRUST KEYSHIA COLE DUET WITH MONICA (MAN/GEFFEN/INTERSCOPE)	
46	53	4	BE ON YOU FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)	
47	54	4	AMERICAN RIDE TOBY KEITH (SHOW DOG NASHVILLE)	
48	44	12	I NEED A GIRL TREV SONOZ (SONG BOOK/ATLANTIC)	
49	45	28	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
50	41	10	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	17	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	
52	57	8	GOD IN ME MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)	
53	50	11	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
54	51	8	SO FINE SEAN PAUL (VP/ATLANTIC)	
55	56	11	I'LL JUST HOLD ON BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)	
56	55	5	NEVER SAY NEVER THE FRAY (EPIC)	
57	58	10	BAREFOOT AND CRAZY JACK INGRAM (BIG MACHINE)	
58	60	5	IT'S A BUSINESS DOING PLEASURE WITH YOU TIM MCGRAW (CURB)	
59	63	3	ONLY YOU CAN LOVE ME THIS WAY LINKIN PARK (CAPITOL NASHVILLE)	
60	59	22	SIDEWAYS DIERKS BENTLEY (CAPITOL NASHVILLE)	
61	61	3	WELCOME TO THE FUTURE BRAD PAILSLEY (ARISTA NASHVILLE)	
62	62	5	21 GUNS GREEN DAY (REPRISE)	
63	64	3	LOVE YOUR LOVE THE MOST ERIC CHURCH (CAPITOL NASHVILLE)	
64	66	9	WILD AT HEART GLORIANA (EMBLEM/REPRISE/WARNER BROS./WRN)	
65	74	2	GETTIN' YOU HOME (THE BLACK DRESS SONG) CHRIS YOUNG (RCA NASHVILLE)	
66	-	1	MAKE HER SAY KID CUZI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)	
67	70	10	ON THE OCEAN K'JON (UP&UP/OEH Tyme/UNIVERSAL REPUBLIC)	
68	69	5	COME BACK TO ME DAVID COOK (19/RCA/RMG)	
69	72	3	SOUNDS LIKE LIFE TO ME DARRYL WORLEY (STROUD/AVARIOUS)	
70	68	20	OUT LAST NIGHT KENNY CHESNEY (BNA)	
71	-	1	WASTED GUCCI MANE FEAT. PLIES (MIZAY/50 ICEY/WARNER BROS.)	
72	75	11	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
73	-	1	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/WANT/UNIVERSAL REPUBLIC)	
74	73	2	I LOOK TO YOU WHITNEY HOUSTON (ARISTA/RMG)	
75	-	1	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)	

1,293 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ALBUM CHARTS

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

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

**PRICING/CONFIGURATION/AVAILABILITY**  
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** 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.

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

- G** 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

**D** CD single available. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V** Vinyl single available. **CD** Maxi-Single available. Configurations are not included on all singles charts.

### HOT DANCE CLUB SONGS

Compiled from a national sample of reports from club DJs.  
**S** Titles with the greatest club play increase over the previous week.

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

## AWARD CERT. LEVELS

### ALBUM CHARTS

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

### SINGLES CHARTS

- G** RIAA certification for 500,000 paid downloads (Gold).
- P** RIAA certification for 1 million paid downloads (Platinum).
- Numeral within platinum symbol indicates song's multi-platinum level.
- O** RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

- G** RIAA gold certification for net shipment of 25,000 units for video singles.
- P** RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
- ◆** RIAA platinum certification for net shipment of 50,000 units for video singles.
- RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

### DVD SALES/VHS SALES/VIDEO RENTALS

- G** RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
- P** RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
- IRMA** gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
- IRMA** platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	<b>#1</b> PARTY IN THE U.S.A. <b>1 WK.</b> MILEY CYRUS (HOLLYWOOD)		
2	1	10	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)		
3	1	1	RUN THIS TOWN JAY-Z, RIHANNA & KANYE WEST (ROC NATION)		
4	2	6	DOWN JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)		
5	3	27	USE SOMEBODY KINGS OF LEON (RCA/RMG)		
6	4	11	GOOD GIRLS GO BAD COBRA STARSHIP FEAT. LIGHTNING McSTEER (DECA/DANCE/FUELED BY RAMEL/ATLANTIC/RRP)		
7	5	16	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)		
8	11	5	SHE WOLF SHAKIRA (SONY MUSIC LATIN/EPIC)		
9	-	1	SEND IT ON DISNEY'S FRIENDS FOR CHANGE (WALT DISNEY/HOLLYWOOD)		
10	8	7	HOTEL ROOM SERVICE PITBULL (MR. 305/POLY GROUNDS/J/RMG)		
11	7	15	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		
12	9	20	BOOM BOOM POW THE BLACK EYED PEAS (WILL. I. AM/INTERSCOPE)		
13	12	6	OBSESSED MARIAH CAREY (ISLAND/DJMG)		
14	6	10	BEST I EVER HAD DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
15	13	13	BATTLEFIELD JORDIN SPARKS (19 JIVE/JLG)		
16	10	21	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)		
17	61	7	WANTED JESSIE JAMES (MERCURY/DJMG)		
18	14	8	21 GUNS GREEN DAY (REPRISE)		
19	19	7	LOVE DRUNK BOYS LIKE GIRLS (COLUMBIA)		
20	15	13	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
21	20	9	BIG GREEN TRACTOR JASON ALDEAN (BROKEN BOW)		
22	18	16	WAKING UP IN VEGAS KATY PERRY (CAPITOL)		
23	17	25	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)		
24	16	18	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
25	-	1	HOT MESS COBRA STARSHIP (DECA/DANCE/FUELED BY RAMEL/RRP)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	21	9	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)		
27	27	7	I'M IN MIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)		
28	32	3	ONE TIME JUSTIN BIEBER (ISLAND/DJMG)		
29	-	1	WHATCHA SAY JASON DEBUSS (BELUGA HEIGHTS/WARNER BROS.)		
30	53	3	THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)		
31	35	4	BREAK UP MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)		
32	29	5	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)		
33	22	5	JUMP FLO RIDA FEAT. NELLY FURTADO (POE BOY/ATLANTIC)		
34	33	42	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		2
35	24	2	MAGIC SELENA GOMEZ (WALT DISNEY)		
36	26	34	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
37	25	6	MAKE HER SAY KID CUZI FEAT. KANYE WEST & COMMON (G.O.O.D./UNIVERSAL MOTOWN)		
38	-	2	BROKEN LIFEHOUSE (GEFFEN/INTERSCOPE)		
39	45	3	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/WANT/UNIVERSAL REPUBLIC)		
40	48	10	NEVER SAY NEVER THE FRAY (EPIC)		
41	30	3	TOES ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIGGER PICTURE)		
42	41	24	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		2
43	23	7	FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)		
44	37	15	NO SURPRISE DAUGHTRY (19/RCA/RMG)		
45	28	17	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)		
46	31	20	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		
47	39	8	HERE WE GO AGAIN DEMI LOVATO (HOLLYWOOD)		
48	36	31	SECOND CHANCE SHINEDOWN (ATLANTIC)		
49	44	29	HALO BEYONCE (MUSIC WORLD/COLUMBIA)		
50	72	2	SWEET DREAMS BEYONCE (MUSIC WORLD/COLUMBIA)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	43	12	PEOPLE ARE CRAZY BILLY CURRINGTON (MERCURY NASHVILLE)		
52	-	1	NEED YOU NOW LADY ANTEBELLUM (CAPITOL NASHVILLE)		
53	34	68	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		4
54	-	1	IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)		
55	47	9	ALRIGHT DARIUS RUCKER (CAPITOL NASHVILLE)		
56	46	10	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
57	68	3	ALREADY GONE KELLY CLARKSON (19/RCA/RMG)		
58	42	17	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)		
59	62	3	DAYLIGHT MATT & KIM (FADER LABEL)		

MAINSTREAM TOP 40

Mainstream Top 40 chart listing songs by The Black Eyed Peas, Katy Perry, Taylor Swift, etc.

The Eagles have been charting on Adult Contemporary since June 17, 1972, but this week the Rock and Roll Hall of Famers achieve a career first...

The song is the band's 23rd AC entry and the fifth from "Long Road out of Eden" to scale the survey...



ADULT CONTEMPORARY

Adult Contemporary chart listing songs by Miley Cyrus, Jason Mraz, etc.

ADULT TOP 40

Adult Top 40 chart listing songs by Her Diamonds, Miley Cyrus, etc.

ROCK SONGS

Rock Songs chart listing songs by Linkin Park, Shinedown, etc.

Breaking Benjamin (pictured) and Alice in Chains each preview new albums due Sept. 29...



ALTERNATIVE

Alternative chart listing songs by Linkin Park, Panic Switch, etc.

TRIPLE A

Triple A chart listing songs by David Gray, The Fixer, etc.

Vertical text on the right edge of the page.

# HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	18	<b>#1</b> YOU BELONG WITH ME <small>2 WKS</small> (J. CHAPMAN, T. SWIFT) (T. SWIFT, L. ROSE)	Taylor Swift EIG MACHINE	1	1
2	2	1	18	ALRIGHT FROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE	1	1
3	4	6	14	BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW	3	3
4	5	4	18	SUMMER NIGHTS D. HUFF, RASCAL FLATTS (G. LEVOK, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET	4	4
5	3	2	24	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY	1	1
6	6	5	24	BOOTS ON M. WRIGHT, C. AUDRECH, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH	5	5
7	7	7	12	LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. LILTON)	George Strait MCA NASHVILLE	1	1
8	8	11	28	SMALL TOWN USA J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)	Justin Moore VALORY	8	8
9	12	14	7	<b>GREATEST GAINER</b> AMERICAN RIDE <small>1 WK</small> (J. KEITH, J. WEST, D. PAHANISH)	Toby Keith SHOW DOG NASHVILLE	9	9
10	10	10	23	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSPLIT, D. L. SIMPSON)	Blake Shelton WARNER BROS. WRN	10	10
11	11	12	22	BAREFOOT AND CRAZY J. STOVER (B. HAYSPLIT, R. AKINS, D. DAVIDSON)	Jack Ingram EIG MACHINE	11	11
12	16	20	7	ONLY YOU CAN LOVE ME THIS WAY D. HUFF, K. URBAN (S. MCEWAN, J. REID)	Keith Urban CAPITOL NASHVILLE	12	12
13	13	13	7	IT'S A BUSINESS DOING PLEASURE WITH YOU B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KRDEGER)	Tim McGraw CURB	13	13
14	14	16	1	WELCOME TO THE FUTURE F. ROGERS (B. PAISLEY, C. DUBOIS)	Brad Paisley ARISTA NASHVILLE	14	14
15	17	17	21	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE	15	15
16	15	15	29	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/REPRISE/WARNER BROS. WRN	15	15
17	19	22	1	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STOVER (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	17	17
18	18	19	29	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WORLEY, W. VORLEY, P. DONNELLY)	Darryl Worley STROUD/AVARIOUS	17	17
19	20	23	25	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	19	19
20	21	24	9	<b>AIR POWER</b> JOEY <small>1 WK</small> (B. GALLIMORE, K. BUSH, J. NETTLES, J. O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland MERCURY	20	20
21	24	28	4	TOES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)	Zac Brown Band HOME GROWN/ATLANTIC/BIG SCREEN PICTURE	21	21
22	22	25	1	15 MINUTES T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB	22	22
23	26	41	1	I'M ALIVE B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBURIND)	Kenny Chesney With Dave Matthews BNA	2	2
24	25	27	1	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, O. MATKOSKY)	David Nail MCA NASHVILLE	24	24
25	27	29	13	BNFIRE P. O'DONNELL, C. MORGAN (T. BOTKIN, K. O'NEENY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	25	25



Up 4 million impressions, Keith snares the Greatest Gainer with his 38th top 10. He ranks fifth among acts with the most top 10s since January 1990, trailing George Strait (56), Alan Jackson (50), Tim McGraw (43) and Brooks & Dunn (41).



With more than 1 million impressions at 39 monitored stations, the lead single from the trio's upcoming second set opens with the Hot Shot Debut. Its prior track "I Run to You" led the July 25 chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	30	19	ALL I ASK FOR ANYMORE F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	26	26
27	31	32	17	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	27	27
28	29	31	18	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH	28	28
29	35	36	19	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	29	29
30	33	33	14	ROCKIN' THE BEER GUT T. KEITH (BUTTER)	Trailer Choir SHOW DOG NASHVILLE	30	30
31	36	38	10	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA	31	31
32	34	35	27	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. D. SMUNSON, B. REGAN)	Bomshel CURB	32	32
33	37	37	1	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET	32	32
34	41	60	1	HONKY TONK STOMP R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE	34	34
35	23	18	1	INDIAN SUMMER K. BROCKS, R. DUNN (K. BROCKS, R. DUNN, B. DIPIERO)	Brooks & Dunn ARISTA NASHVILLE	16	16
36	38	46	1	I WANNA MAKE YOU CLOSE YOUR EYES B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	36	36
37	39	40	11	EIGHT SECOND RIDE J. RITCHIEY (J. OWEN, E. DURRANCE)	Jake Owen RCA	37	37
38	40	42	7	HURRY HOME D. GE-MAN (Z. WILLIAMS)	Jason Michael Carroll ARISTA NASHVILLE	38	38
39	44	50	1	I STILL LIKE BOLOGNA K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	39	39
40	42	43	1	RADIO WAVES M. WRUCKE (B. SANDERS, M. ELI)	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	40	40
41	45	44	1	TODAY M. WRIGHT, T. G. ALLAN (B. LONG, T. L. JAMES)	Gary Allan MCA NASHVILLE	41	41
42	43	45	1	THAT THANG J. STEVENS, J. STEVENS (J. HARRISON, J. STEVENS)	Fast Ryde REPUBLIC NASHVILLE	42	42
43	51	-	1	CONSIDER ME GONE R. MCENTIRE, M. BRIGHT (S. DIAMOND, M. GREEN)	Reba STARBUCK/VALORY	43	43
44	46	39	18	SINCE YOU BROUGHT IT UP J. OTTO, P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto WARNER BROS. WRN	37	37
45	48	48	1	OUTSIDE MY WINDOW S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)	Sarah Buxton LYRIC STREET	45	45
46	47	47	16	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson CAROLWOOD	44	44
47	50	51	11	MOO LA MOO S. AZAR, J. BLUEBANK (S. AZAR, A. J. MASTERS, J. FEMIND)	Steve Azar RIDE	47	47
48	49	49	10	COUNTRY FOLKS (LIVIN' LOUD) S. NIELSON, R. LEE (S. NIELSON, R. LEE)	The Lost Trailers BNA	48	48
49	52	55	1	BEER ON THE TABLE M. KNOX (J. THOMPSON, K. JOHNSON, A. ZACK)	Josh Thompson COLUMBIA	49	49
50	HOT SHOT DEBUT	1	1	NEED YOU NOW P. WORLEY, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, J. KEAR)	Lady Antebellum CAPITOL NASHVILLE	50	50

# TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	<b>#1</b> GEORGE STRAIT <small>1 WK</small> MCA NASHVILLE 013173/UMGN (13.98)	Twang	1	1
2	3	1	1	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	1	1
3	NEW	-	1	JUSTIN MOORE VALORY 0100 (10.98)	Justin Moore	3	3
4	1	-	2	SUGARLAND MERCURY 013191 EX/UMGN (14.98 CD/DVD)	LIVE On The Inside	1	1
5	4	2	39	ZAC BROWN BAND ROADBOGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
6	5	3	17	<b>GREATEST GAINER</b> SOUNDTRACK <small>1 WK</small> WALT DISNEY 003701 (16.99)	Hannah Montana: The Movie	1	1
7	6	4	18	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
8	2	-	2	GLORIANA EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)	Gloriana	2	2
9	8	5	48	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
10	7	11	10	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
11	9	6	7	BRAD PAISLEY ARISTA NASHVILLE 473025/SMN (18.98)	American Saturday Night	1	1
12	10	7	7	LADY ANTEBELLUM CAPITOL NASHVILLE 05376 (12.98)	Lady Antebellum	1	1
13	11	8	10	RASCAL FLATTS LYRIC STREET 00264 (18.98)	Unstoppable	1	1
14	12	9	11	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II	1	1
15	15	13	19	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
16	14	12	14	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	3	1
17	13	10	44	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
18	21	18	7	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
19	16	14	54	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
20	17	15	46	KELLIE PICKLER 19 BNA 22811/SMN (18.98)	Kellie Pickler	1	1
21	18	17	76	ALAN JACKSON ARISTA NASHVILLE 119943/SMN (18.98)	Good Time	1	1
22	19	16	16	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	1	1
23	23	20	21	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	4
24	26	25	11	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
25	22	19	42	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	21	1	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
27	25	23	1	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
28	27	24	1	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	24	24
29	NEW	-	1	WILLIE NELSON LOST HIGHWAY 013254 (13.98)	Lost Highway	29	29
30	32	36	10	TRAILER CHOIR SHOW DOG NASHVILLE 025 (7.98)	Off The Hillbilly Hook (EP)	30	30
31	29	30	44	KENNY CHESNEY BLUE CHAIR BNA 34531/SMN (18.98)	Lucky Old Sun	1	1
32	28	22	1	MARTINA MCBRIDE RCA 34180/SMN (17.98)	Shine	1	1
33	36	34	1	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7	7
34	34	33	1	VARIOUS ARTISTS CAPITOL NASHVILLE 01724/UMGN (18.98)	NOW That's What I Call Country	1	1
35	38	28	1	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
36	33	27	12	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	For Our Heroes	5	5
37	30	29	1	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
38	37	31	22	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	3	3
39	35	32	1	TOBY KEITH SHOW DOG NASHVILLE 022 (12.98)	That Don't Make Me A Bad Guy	1	1
40	43	38	67	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits // Every Mile A Memory 2003-2008	2	2
41	31	26	1	HANK WILLIAMS JR. CURB 79148 (18.98)	127 Rose Avenue	7	7
42	47	43	1	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
43	45	41	25	JAKE OWEN FCA 31287/SMN (12.98)	Easy Does It	2	2
44	41	40	1	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3
45	39	37	30	RODNEY ATKINS CURB 79132 (18.98)	It's America	3	3
46	53	48	10	<b>PACE SETTER</b> DARRYL WORLEY <small>1 WK</small> STROUD/AVARIOUS 01002 (13.98)	Sounds Like Life	26	26
47	42	35	1	RODNEY CARRINGTON CAPITOL NASHVILLE 06288 (18.98)	El Nino Loco	19	19
48	40	39	47	ELI YOUNG BAND REPUBLIC 01 794 UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
49	RE-ENTRY	-	1	BILL & GLORIA GATHER WITH THE HOMECOMING FRIENDS GATHER MUSIC GROUP 42736 (13.98)	Bill & Gloria Gather With The Homecoming Friends	26	26
50	20	-	2	ZAC BROWN BAND ROADBOGGER PICTURE/HOME GROWN/ATLANTIC DIGITAL 516931 (9.98)	Live From Bonnaroo (EP)	20	20

# TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	6	51	10	<b>#1</b> BILL & GLORIA GATHER WITH THE HOMECOMING FRIENDS <small>10 WKS</small> GATHER MUSIC GROUP 42736	Country Bluegrass Homecoming Vol. One	1	1
2	1	26	1	STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	1	1
3	7	51	1	BILL & GLORIA GATHER WITH THE HOMECOMING FRIENDS GATHER MUSIC GROUP 42737	Bill & Gloria Gather With The Homecoming Friends Vol. Two	1	1
4	NEW	-	1	THE WAILIN' JENNYS RED HOUSE 220	Live At The Mauch Chunk Opera House	1	1
5	2	9	1	RHONDA VINCENT ROUNDER 610623	Destination Life	1	1
6	4	47	1	OLD CROW MEDICINE SHOW NETTWERK 30813	Tennessee Pusher	1	1
7	3	42	1	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	1	1
8	5	19	1	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	1	1
9	8	9	1	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head	1	1
10	9	38	1	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 54103/MADACY	Best Of Bluegrass	1	1

## BETWEEN THE BULLETS

# STRAIT SHOT TO NO. 1



Country Music Hall of Fame honoree George Strait widens his lead with the most No. 1s on Top Country Albums since the list launched 45 years ago

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / DISTRIBUTING LABEL
1	2	6	<b>MAXWELL</b>	<b>#1</b> <b>BLACKSUMMERSNIGHT</b>	COLUMBIA 89142/SONY MUSIC
2	3	3	<b>FABOLOUS</b>	<b>L.O.S.O.S' WAY (SOUNDTRACK)</b>	DESERT STORM/DEF JAM 013098*/DJJMG
3	4	1	<b>K'JON</b>	<b>I GET AROUND UP&amp;UP</b>	UNIVERSAL REPUBLIC 013162/UJMG
4	<b>HOT SHOT DEBUT</b>	1	<b>SLAUGHTERHOUSE</b>	<b>SLAUGHTERHOUSE E1 2052</b>	
5	5	10	<b>GREATEST GAINER</b> <b>THE BLACK EYED PEAS</b>	<b>THE E.N.D.</b>	INTERSCOPE 012887*/JGA
6	4	7	<b>JEREMIH</b>	<b>JEREMIH MICK SCHULTZ/DEF JAM 013095*/DJJMG</b>	
7	8	13	<b>EMINEM</b>	<b>RELAPSE WEBB SHADY/AFTERMATH</b>	INTERSCOPE 012863*/JGA
8	7	5	<b>TWISTA</b>	<b>CATEGORY F5</b>	GMG 96412
9	9	15	<b>CHRISSETTE MICHELE</b>	<b>EPIPHANY</b>	DEF JAM 012797/DJMG
10	11	7	<b>VARIOUS ARTISTS</b>	<b>NDW 31</b>	EMI/UNIVERSAL/ZOMBA 28617/SDNY MUSIC
11	10	5	<b>JOE</b>	<b>SIGNATURE 563</b>	00005/KEDAR
12	6	2	<b>DORROUGH</b>	<b>DORROUGH MUSIC</b>	NGENIUS 5114/E1
13	12	40	<b>BEYONCE</b>	<b>I AM...SASHA FERGIE</b>	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
14	13	8	<b>GINUWINE</b>	<b>A MAN'S THOUGHTS</b>	NOTIFI/ASYLUM 519147/WARNER BROS.
15	14	22	<b>KERI HILSON</b>	<b>IN A PERFECT WORLD...</b>	MOSLEY/ZONE 4/INTERSCOPE 012000/JGA
16	18	26	<b>CHARLIE WILSON</b>	<b>UNCLE CHARLIE</b>	P. MUSIC/JIVE 23389/JLG
17	15	35	<b>ANTHONY HAMILTON</b>	<b>THE POINT OF IT ALL</b>	MISTERS MUSIC/SONY DEF 23387/JLG
18	17	43	<b>MARY MARY</b>	<b>THE SOUND MY BLOCK</b>	COLUMBIA 28067*/SONY MUSIC
19	20	10	<b>PLEASURE P</b>	<b>THE INTRODUCTION OF MARCUS COOPER</b>	ATLANTIC 516393/AG
20	16	9	<b>LAURA IZIBOR</b>	<b>LET THE TRUTH BE TOLD</b>	ATLANTIC 512240/AG
21	19	35	<b>JAMIE FOXX</b>	<b>INTUITION</b>	J 41294/RMG
22	22	18	<b>RICK ROSS</b>	<b>DEEPER THAN RAP</b>	MAYBACH/SLP-N-SLIDE/DEF JAM 012772*/DJMG
23	23	63	<b>LIL WAYNE</b>	<b>THA CARTER III</b>	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
24	27	35	<b>KEYSHIA COLE</b>	<b>A DIFFERENT ME</b>	IMANI/GEFFEN 012395/JGA
25	28	19	<b>JADAKISS</b>	<b>THE LAST MISS RUFF RYDERS/D-BLOCK/ROCK-A-FELLA</b>	DEF JAM 012391*/JMG
26	25	48	<b>RAPHAEL SAADIQ</b>	<b>THE WAY I SEE IT</b>	COLUMBIA 08585*/SONY MUSIC
27	24	23	<b>THE-DREAM</b>	<b>LOVE V/S MONEY</b>	RADIO KILLA/DEF JAM 012579*/DJJMG
28	26	9	<b>WILL DOWNING</b>	<b>CLASSIQUE</b>	PEAK 31278/CONCORD
29			<b>MAINO</b>	<b>IF TOMORROW COMES...</b>	HUSTLE HARD/ATLANTIC 512968/AG
30	29	10	<b>TEENA MARIE</b>	<b>CONGO SQUARE</b>	STAX 31320/CONCORD
31	33	13	<b>BUSTA RHYMES</b>	<b>BACK ON MY B.S.</b>	UNIVERSAL MOTOWN 012387*/UMRG
32	34	10	<b>MOS DEF</b>	<b>THE ECSTATIC DOWNTOWN</b>	70055*
33	31	51	<b>YOUNG JEEZY</b>	<b>THE RECEPTION CITE/DEF JAM 011536*/DJJMG</b>	
34	32	13	<b>METHOD MAN &amp; REDMAN</b>	<b>BLACKOUT 2</b>	WU-TANG/DEF SQUARE/DEF JAM 012400*/DJJMG
35	30	47	<b>T.I.</b>	<b>PAPER TRAIL</b>	GRAND HUSTLE/ATLANTIC 512267*/AG
36	21	3	<b>MICHAEL JACKSON</b>	<b>THE STRIPPED MIXES</b>	MOTOWN 013303/UME
37	49	21	<b>CHRISTELLE</b>	<b>DEBUT R&amp;B/POP EP</b>	MCGANN 1028/CHRISTELLE
38	39	35	<b>SOULJA BOY TELL'EM</b>	<b>ISOLAJABYTELL'EM</b>	COLLI/PARK/INTERSCOPE 012389*/JGA
39	38	47	<b>JAZMINE SULLIVAN</b>	<b>FEARLESS</b>	J 32713/RMG
40	37	7	<b>ACE HOOD</b>	<b>RUTHLESS WE THE BEST</b>	DEF JAM 013066*/DJJMG
41	69	17	<b>ASHER ROTH</b>	<b>ASHER ROTH</b>	DEF JAM 013110*/DJJMG
42	51	47	<b>JENNIFER HUDSON</b>	<b>JENNIFER HUDSON</b>	ARISTA 06303/RMG
43	46	40	<b>SEAL</b>	<b>SOUL 143</b>	515866/WARNER BROS.
44	48	14	<b>CAM'RON</b>	<b>CRIME PAYS</b>	DIPLIMATIC MAN 518073/ASYLUM
45	43	37	<b>MUSIQ SOULCHILD</b>	<b>ONMYRADIO</b>	ATLANTIC 512335/AG
46	47	27	<b>INDIA.ARIE</b>	<b>TESTIMONY, VOL. 2</b>	LOVE & POLITICS/SOLAR/UNIVERSAL REPUBLIC 012573/UMRG
47	54	15	<b>GUCCI MANE</b>	<b>MURDER WAS THE CASE</b>	BIG CAT 4029/TOMMY BOY
48	53	48	<b>BEYONCE</b>	<b>MAYE HO REVOLVE: VIBE COLLECTION</b>	2 DVD MUSIC WORLD/COLUMBIA 23463/SONY MUSIC
49	41	50	<b>SOLANGE</b>	<b>SOL-ANGEL &amp; THE HADLEY ST. DREAMS</b>	MUSIC WORLD/GEFFEN 011785/JGA
50	53	48	<b>NE-YO</b>	<b>YEAR OF THE GENTLEMAN</b>	DEF JAM 011410*/DJJMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	11	<b>#1</b> <b>BREAK UP</b>	MARIO FEAT. GUCCI MANE & SEAN GARRETT	3RD STREET/JRMG
2	2	13	<b>EGO</b>	BEYONCE	(MUSIC WORLD/COLUMBIA)
3	3	15	<b>BEST I EVER HAD</b>	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	4	12	<b>PRETTY WINGS</b>	MAXWELL	(COLUMBIA)
5	5	16	<b>TRUST</b>	KEYSHIA COLE DUET WITH MONICA	(IMANI/GEFFEN/INTERSCOPE)
6	6	5	<b>WETTER (CALLING YOU DADDY)</b>	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
7	7	9	<b>SUCCESSFUL</b>	DRAKE FEAT. TREY SONGZ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
8	8	16	<b>EVERY GIRL</b>	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	9	11	<b>THROW IT IN THE BAG</b>	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/DJMG)
10	10	11	<b>ICE CREAM PAINT JOB</b>	DORROUGH	(NGENIUS/E1)
11	13	10	<b>YOU'RE A JERK</b>	NEW BOYZ	(ASYLUM/WARNER BROS.)
12	8	18	<b>I NEED A GIRL</b>	TREY SONGZ	(SONG BOOK/ATLANTIC)
13	14	8	<b>OBSESSED</b>	MARIAH CAREY	(ISLAND/DJMG)
14	12	20	<b>LAST CHANCE</b>	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)
15	17	3	<b>RUN THIS TOWN</b>	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
16	16	2	<b>UNDER PLEASURE P</b>	PLEASURE P	(ATLANTIC)
17	15	21	<b>KNOCK YOU DOWN</b>	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
18	19	1	<b>5 STAR CHICK</b>	YO GOTTI	(POLO GROUNDS/JRMG)
19	21	8	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
20	23	4	<b>GREATEST GAINER</b> <b>WASTED</b>	GUCCI MANE FEAT. PLIES	(MIZAY/SONY ICEY/WARNER BROS.)
21	3	1	<b>NUMBER ONE</b>	R. KELLY FEAT. KERI HILSON	(JIVE/JLG)
22	20	16	<b>GOD IN ME</b>	MARY MARY FEAT. KIERRA "KIKI" SHEARD	(MY BLOCK/COLUMBIA)
23	24	8	<b>TRICK'N</b>	MULLAGE	(FROM THE GROUND UP/JIVE/JLG)
24	25	6	<b>MAKE HER SAY</b>	KID CUZI FEAT. KANYE WEST & COMMON	(G.O.O./UNIVERSAL MOTOWN)
25	3	1	<b>LOL :-)</b>	TREY SONGZ FEAT. GUCCI MANE & SOULJA BOY TELLE	(SONG BOOK/ATLANTIC)
26	3	1	<b>THE ONE</b>	MARY J. BLIGE FEAT. DRAKE	(MTRIA/RCH/GEFFEN/INTERSCOPE)
27	6	1	<b>JUST A KISS</b>	MISHON	(DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE)
28	5	1	<b>BECKY</b>	PLIES	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)
29	28	10	<b>WHO'S REAL</b>	JADAKISS FEAT. SWIZZ BEATZ & QJ DA JUCHEMAN	(RUFF RYDERS/D-BLOCK/DEF JAM/DJMG)
30	4	1	<b>TIPSY IN DIS CLUB</b>	PRETTY RICKY	(BLUESTAR)
31	3	1	<b>SLOW DANCE</b>	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)
32	32	1	<b>I LOOK TO YOU</b>	WHITNEY HOUSTON	(ARISTA/RMG)
33	34	14	<b>PLENTY MONEY</b>	PLIES	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)
34	NEW	1	<b>I'M GOOD</b>	CLIPSE FEAT. PHARRELL WILLIAMS	(RE UP/COLUMBIA)
35	NEW	1	<b>DIGITAL GIRL</b>	JAMIE FOXX FEAT. DRAKE, KANYE WEST + THE-DREAM	(JRMG)
36	40	2	<b>BETTER BELIEVE IT</b>	LIL BOOSIE FEAT. YOUNG JEEZY & WEBBIE	(TRILLI/ASYLUM/WARNER BROS.)
37	NEW	1	<b>BUY YOU A ROUND (UP AND DOWN)</b>	VERSE SIMMONDS	(INTERSCOPE)
38	33	19	<b>IMMA PUT IT ON HER</b>	DAY26 FEAT. P. DIDDY & YUNG JOC	(BAD BOY/ATLANTIC)
39	38	19	<b>YOU'RE NOT MY GIRL</b>	RYAN LESLIE	(NEXT SELECTION/CASABLANCA/UNIVERSAL MOTOWN)
40	39	19	<b>WHAT YOU DO</b>	CHRISSETTE MICHELE	FEAT. NE-YO (DEF JAM/DJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	15	<b>#1</b> <b>BEST I EVER HAD</b>	DRAKE	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
2	4	10	<b>I GOTTA FEELING</b>	THE BLACK EYED PEAS	(INTERSCOPE)
3	2	16	<b>EVERY GIRL</b>	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
4	3	19	<b>KNOCK YOU DOWN</b>	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)
5	5	11	<b>HOTEL ROOM SERVICE</b>	PITBULL	(MR. 305/POLO GROUNDS/JRMG)
6	7	8	<b>OBSESSED</b>	MARIAH CAREY	(ISLAND/DJMG)
7	8	13	<b>BIRTHDAY SEX</b>	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
8	8	13	<b>WETTER (CALLING YOU DADDY)</b>	TWISTA FEAT. ERIKA SHEVON	(GET MONEY GANG/CAPITOL)
9	13	7	<b>GREATEST GAINER</b> <b>DOWN</b>	JAY-Z FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL REPUBLIC)
10	12	7	<b>BE ON YOU</b>	FLO RIDA FEAT. NE-YO	(PDE BOY/ATLANTIC)
11	11	1	<b>LOVEGAME</b>	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
12	17	5	<b>THROW IT IN THE BAG</b>	FABOLOUS FEAT. THE-DREAM	(DESERT STORM/DEF JAM/DJMG)
13	19	3	<b>RUN THIS TOWN</b>	JAY-Z, RIHANNA & KANYE WEST	(ROC NATION)
14	10	15	<b>FIRE BURNING</b>	SEAN KINGSTON	(BELUGA HEIGHTS/EPIC)
15	9	9	<b>MAKE HER SAY</b>	KID CUZI FEAT. KANYE WEST & COMMON	(G.O.O./UNIVERSAL MOTOWN)
16	14	28	<b>I KNOW YOU WANT ME (CALLE OCHO)</b>	PITBULL	(ULTRA)
17	17	17	<b>YOU'RE A JERK</b>	KERI HILSON	(ASYLUM/WARNER BROS.)
18	15	24	<b>BOOM BOOM POW</b>	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)
19	5	5	<b>BREAK UP</b>	MARIO FEAT. GUCCI MANE & SEAN GARRETT	(3RD STREET/JRMG)
20	20	19	<b>ICE CREAM PAINT JOB</b>	DORROUGH	(NGENIUS/E1)
21	13	13	<b>SO FINE</b>	SEAN PAUL	(VP/ATLANTIC)
22	7	5	<b>SUCCESSFUL</b>	DRAKE FEAT. TREY SONGZ	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
23	23	9	<b>I NEED A GIRL</b>	TREY SONGZ	(SONG BOOK/ATLANTIC)
24	25	3	<b>SHE WOLF</b>	SHAKIRA	(EPIC)
25	25	1	<b>EGO</b>	BEYONCE	(MUSIC WORLD/COLUMBIA)
26	7	6	<b>OUTTA CONTROL</b>	SOULJA BOY TELL'EM	(COLLI/PARK/INTERSCOPE)
27	27	7	<b>IMMA STAR (EVERYWHERE WE ARE)</b>	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)
28	21	11	<b>CHILLIN</b>	WALE FEAT. LADY GAGA	(ALLIDO/INTERSCOPE)
29	NEW	1	<b>WHATCHA SAY</b>	JASON DERULO	(BELUGA HEIGHTS/WARNER BROS.)
30	NEW	1	<b>BECKY</b>	PLIES	(BIG GATES/SLIP-N-SLIDE/ATLANTIC)
31	NEW	1	<b>THE WARNING</b>	EMINEM	(NOT LISTED)
32	30	12	<b>DON'T TRUST ME</b>	3OH3	(PHOTO FINISH/ATLANTIC/RRP)
33	34	19	<b>TURN MY SWAG ON</b>	SOULJA BOY TELL'EM	(COLLI/PARK/INTERSCOPE)
34	NEW	1	<b>GOOD GIRLS GO BAD</b>	COBRA STARSHIP FEAT. LEGITIM MEESTER	(DECA/DANCE/RULED BY MEN/ATLANTIC/RRP)
35	32	15	<b>WALKIN' ON THE MOON</b>	THE-DREAM FEAT. KANYE WEST	(RADIO KILLA/DEF JAM/DJMG)
36	2	2	<b>LA LA LA</b>	LMPAD	(PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
37	33	5	<b>WAKING UP IN VEGAS</b>	KATY PERRY	(CAPITOL)
38	40	19	<b>ECHO</b>	GORILLA ZOE	(BLOCK/BAD BOY SOUTH/ATLANTIC)
39	RE-ENTRY	1	<b>NOW I'M THAT BITCH</b>	LIVVI FRANC FEAT. PITBULL	(JIVE/JLG)
40	NEW	1	<b>I'M YOURS</b>	JASON MRAZ	(ATLANTIC/RRP)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	16	<b>#1</b> <b>PRETTY WINGS</b>	MAXWELL	(COLUMBIA)
2	2	26	<b>ON THE OCEAN</b>	K'JON	(UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
3	3	25	<b>LAST CHANCE</b>	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)
4	4	1	<b>THE POINT OF IT ALL</b>	ANTHONY HAMILTON	(MISTERS MUSIC/JIVE/JLG)
5	7	16	<b>GREATEST GAINER</b> <b>CAN'T LIVE WITHOUT YOU</b>	CHARLIE WILSON	(P. MUSIC/JIVE/JLG)
6	6	9	<b>BAD HABITS</b>	MAXWELL	(COLUMBIA)
7	5	26	<b>NEVER GIVE YOU UP</b>	RAPHAEL SAADIQ	FEAT. STEVIE WONDER & CJ (COLUMBIA)
8	7	7	<b>I LOOK TO YOU</b>	WHITNEY HOUSTON	(ARISTA/RMG)
9	8	32	<b>SOBEAUTIFUL</b>	MUSIQ SOULCHILD	(ATLANTIC)
10	2	2	<b>EPIPHANY (I'M LEAVING)</b>	CHRISSETTE MICHELE	(DEF JAM/DJMG)
11	4	4	<b>THERE GOES MY BABY</b>	CHARLIE WILSON	(P. MUSIC/JIVE/JLG)
12	13	13	<b>IN LOVE WITH ANOTHER MAN</b>	JAZMINE SULLIVAN	(JRMG)
13	12	4	<b>FROM MY HEART TO YOURS</b>	LAURA IZIBOR	(ATLANTIC)
14	38	1	<b>IF THIS ISN'T LOVE</b>	JENNIFER HUDSON	(ARISTA/RMG)
15	15	1	<b>BLAME IT ON ME</b>	CHRISSETTE MICHELE	(DEF JAM/DJMG)
16	16	1	<b>GIVE IT TO ME RIGHT</b>	MELANIE FIONA	(SRC/UNIVERSAL MOTOWN)
17	17	1	<b>CAN'T LAST A DAY</b>	TEENA MARIE	FEAT. FAITH EVANS (STAX/CMG)
18	20	23	<b>GOD IN ME</b>	MARY MARY	FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
19	19	4	<b>DON'T STAY</b>	LAURA IZIBOR	(ATLANTIC)
20	18	1	<b>CLOSE TO YOU</b>	BEBE & CECE	WINANS (B&C/MALACD)
21	21	18	<b>MAJIC</b>	JOE	(563/KEDAR)
22	23	1	<b>GOIN' THRU CHANGES</b>	LEDIS	(VERVE FORECAST/VERVE)
23	31	1	<b>OH NO</b>	CHICO DEBARGE	(REALITY/KEDAR)
24	25	8	<b>OBSESSED</b>	MARIAH CAREY	(ISLAND/DJMG)
25	2	11	<b>GIVING MYSELF</b>	JENNIFER HUDSON	(ARISTA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	<b>#1</b> <b>BEST I EVER HAD</b>		



Billboard DANCE

HOT DANCE CLUB SONGS

Chart table for Hot Dance Club Songs with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Crazy Possessive by Kaci Battaglia Curb is at the top.

Continuation of Hot Dance Club Songs chart from week 26 to 50, showing tracks like 'Would've Been the One' and 'Everybody Shake It'.

TOP TRADITIONAL JAZZ ALBUMS

Chart table for Top Traditional Jazz Albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Frank Sinatra is at the top.

TOP TRADITIONAL CLASSICAL ALBUMS

Chart table for Top Traditional Classical Albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 The Priests is at the top.

TOP CONTEMPORARY JAZZ ALBUMS

Chart table for Top Contemporary Jazz Albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Chris Botti is at the top.

TOP CLASSICAL CROSSOVER ALBUMS

Chart table for Top Classical Crossover Albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 David Garrett is at the top.

TOP DANCE/ELECTRONIC ALBUMS

Chart table for Top Dance/Electronic Albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Lady Gaga is at the top.

HOT DANCE AIRPLAY

Chart table for Hot Dance Airplay with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Let the Feelings Go is at the top.

SMOOTH JAZZ SONGS

Chart table for Smooth Jazz Songs with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Go for It is at the top.

TOP WORLD ALBUMS

Chart table for Top World Albums with columns for This Week, Last Week, Weeks on Chart, Title, Artist, Imprint, and Label. #1 Various Artists is at the top.

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entries include LOBA by Shakira, LO INTENTAMOS by Espinoza Paz, MANOS AL AIRE by Nelly Furtado.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entries include AVENTURA, WISIN & YANDEL, VICENTE FERNANDEZ.

REGIONAL MEXICAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entries include VICENTE FERNANDEZ, ESPINOZA PAZ, TIERRA CALI.

LATIN POP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entries include PEEWEE, MARISELA, PAULINA RUBIO.

TROPICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entries include AVENTURA, VARIOUS ARTISTS, LUIS ENRIQUE.

LATIN RHYTHM ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, ARTIST, TITLE (IMPRINT / DISTRIBUTING LABEL), CERT. Top entries include WISIN & YANDEL, TITO 'EL BAMBINO', DON OMAR.

BETWEEN THE BULLETS

Tales from the Top: Former Kumbia Kings member Pee Wee debuts at No. 1 on Top Latin Pop Albums (2,000 copies sold). He's the first new artist to debut at top the chart since Jennifer Pena in 2004 with 'Seducion'.

'Objetivo Fama' winner Marlon achieves his first No. 1 as 'Hagamoslo Aunque Duela' hops 3-1 on Tropical Airplay (3.1 million in audience, up 66%).



A week after reaching the pinnacle of Latin Pop Airplay, Shakira tops Hot Latin Songs as 'Loba' steps 2-1 (13.9 million in audience). This is her eighth No. 1 on the chart.



JAPAN BILLBOARD JAPAN HOT 100

Table with 10 rows of chart data for Japan, including columns for rank, song title, and artist.

UNITED KINGDOM SINGLES

Table with 10 rows of chart data for United Kingdom, including columns for rank, song title, and artist.

GERMANY SINGLES

Table with 10 rows of chart data for Germany, including columns for rank, song title, and artist.

EUROPEAN HOT 100

Table with 10 rows of chart data for European Hot 100, including columns for rank, song title, and artist.

EURO DIGITAL SONGS

Table with 10 rows of chart data for Euro Digital Songs, including columns for rank, song title, and artist.

FRANCE SINGLES

Table with 10 rows of chart data for France, including columns for rank, song title, and artist.

CANADA BILLBOARD CANADIAN HOT 100

Table with 10 rows of chart data for Canada, including columns for rank, song title, and artist.

AUSTRALIA SINGLES

Table with 10 rows of chart data for Australia, including columns for rank, song title, and artist.

Table with 10 rows of chart data for European Hot 100 (continued), including columns for rank, song title, and artist.

EURO DIGITAL SONGS SPOTLIGHT

Table with 10 rows of chart data for Euro Digital Songs Spotlight, including columns for rank, song title, and artist.

EUROPEAN ALBUMS

Table with 10 rows of chart data for European Albums, including columns for rank, album title, and artist.

ITALY DIGITAL SONGS

Table with 10 rows of chart data for Italy, including columns for rank, song title, and artist.

SPAIN SINGLES

Table with 10 rows of chart data for Spain, including columns for rank, song title, and artist.

BRAZIL ALBUMS

Table with 10 rows of chart data for Brazil, including columns for rank, album title, and artist.

Text block about Peter Andre's chart performance with a small photo of him.

EUROPEAN AIRPLAY

Table with 10 rows of chart data for European Airplay, including columns for rank, song title, and artist.

SWEDEN SINGLES

Table with 10 rows of chart data for Sweden, including columns for rank, song title, and artist.

IRELAND SINGLES

Table with 10 rows of chart data for Ireland, including columns for rank, song title, and artist.

FLANDERS SINGLES

Table with 10 rows of chart data for Flanders, including columns for rank, song title, and artist.

ARGENTINA ALBUMS

Table with 10 rows of chart data for Argentina, including columns for rank, album title, and artist.

Vertical text on the left margin providing chart details and compilation information.

**15 MINUTES** (Aimo Music Corp., ASCAP/Multi-tone Music. ASCAP/EMI Blackwood Music, Inc.) BM1, HL, CS 22

**21 GUNS** (WB Music Corp., ASCAP/Green Daze Music. ASCAP/Universal Music Corp.) BM1/WM, H100 27

**5 STAR CHICK** (Give Me Me, ASCAP/Copyright Control) RBH 25

**A**

**ABUSADORA** (Universal-Musica Unica Publishing/BMI/EMI Blackwood Music, Inc.) BM1, LT 7

**ADIOS** (Not Listed) LT 30

**ALL I ASK FOR ANYMORE** (Sony/ATV Acuff Rose Music. BM/Warner-Tamela Publishing Corp./BM/Travis Music, BM), HL/WBM, CS 26

**ALL UP 2 YOU** (Premium Latin Publishing, ASCAP/Bey-Lit Productions Inc. ASCAP/Sony/ATV Universal Music. ASCAP/EMI Blackwood Music, Inc., BM/Universal Music Unica Publishing, BM), HL/WBM, LT 34

**ALREADY GONE** (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Vista 2 Live, ASCAP) H100 79

**ALRIGHT** (Cadeja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music Inc., ASCAP), HL/WBM, CS 2, H100 34

**ALWAYS STRAPPED** (Money Mack, BM/Young Music Publishing Inc., BM/Warner-Tamela Publishing Corp., BM/Dark Keys Publishing, BM), WBM, RBH 32

**AMERICAN RIDE** (Sony/ATV Tree Publishing Company. BM/Songs For My Good Girl Music, BM/Totally Wighteous Music, BM/Big Loud Bucks, BM), HL/WBM, CS 9, H100 58

**AMOR** (Tito El Patron Publishing, ASCAP) LT 6

**AMU ESTOY YO** (Fonsi Music Publishing, ASCAP/Sony/ATV Osco, ASCAP/Mela Maluca Music, SESAC/Universal Music Corp., ASCAP/Sony/ATV Sounds LLC, SESAC) LT 18

**B**

**BAD HABITS** (Sony/ATV Tunes LLC, ASCAP/Muszewell, ASCAP/BerAmi Music, ASCAP/EMI April Music Inc., ASCAP), HL, RBH 21

**EL BADO** (Not Listed) LT 48

**BARFOOT AND CRAZY** (WB Music Corp., ASCAP/Melissa's Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, Inc., BM/Rhett/Key Music, Inc., BM/Sling Stretcher Music, BM), HL/WBM, CS 11, H100 76

**BATTLEFIELD** (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music Inc., ASCAP/Sony Music, ASCAP) H100 17

**BECKY** (First N' Gold Publishing, BM/Warner-Tamela Publishing Corp., BM/Jonathan Rolin Music, BM/Sony/ATV Tunes LLC, BM), HL/WBM, RBH 38

**BEER ON THE TABLE** (Ash Street Music, BM/Big Loud Bucks, BM/Shee Bud Pacific, SESAC/Songs Of Bug, SESAC/Pacific Wind Music, SESAC/25 North Publishing, BM), CS 49

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

**BE ON YOU** (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music - Z Songs, BM/Pen In The Ground Publishing, ASCAP/EMI April Music Inc., ASCAP), HL, H100 65

**BEST DAYS OF YOUR LIFE** (Pickle Butt, ASCAP/Tree Three Music, ASCAP/Sony/ATV Tree Publishing Company, BM/Royalty/Sweet Music, BM), HL, H100 77

**BEST I EVER HAD** (Live Write LLC, BM/EMI Blackwood Music, Inc., BM/Living Music, Inc., BM/Sapphire Music, BM/Songs Of Universal, Inc., BM/Rhett/Key Music Publishing, BM/The Music Source, BM/Warner-Tamela Publishing Corp., BM/Young Music Publishing Inc., BM/Sony/ATV Tunes LLC, HL/WBM, H100 6, RBH 4

**BETTER BELIEVE IT** (Tini! Productions, ASCAP/WB Music Corp., ASCAP/Young Jeezy Music Inc., BM/EMI Blackwood Music, Inc., BM/King K Publishing, BM), HL/WBM, RBH 6

**BIG GREEN TRACTOR** (Sexy Tractor Music, BM/Big Loud Bucks, BM/Write-4-Cal Music, BM/Ca! TV Entertainment, LLC, BM/Old Desperadoz, ASCAP/2D Publishing Company, Inc., ASCAP/Carel Vincent And Associates, LLC, ASCAP), WBM, CS 3, H100 21

**BIRTHDAY SEX** (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BM/Big Loud Schultz Publishing, BM/Songs Of Universal, Inc., BM), HL/WBM, H100 28, RBH 30

**BLAME IT** (Six As A Fox Music, Inc., BM/Big Music, Incorporated, BM/Griffed Source Music, ASCAP/EMI April Music Inc., ASCAP) CS 25

**MEINCHON ASCAP/John Corlie, Jr., ASCAP/Nappy Pub Music, BM/Universal Music - Z Songs, BM/Chameleon Publishing, BM/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royne! Music, ASCAP/Tenor Music, BM), HL/WBM, RBH 29**

**BLAME IT ON ME** (Foxy Music, Inc., SESAC/For Kids Production Inc., SESAC/Chrisette Michele Music, SESAC/EMI April Music Inc., ASCAP/Stauss Co., LLC, ASCAP/Norona Harris Music Publishing, ASCAP/Chuck Harmon's House Publishing, ASCAP/Sirius Beat Music, BM/Warner-Tamela Publishing Corp., BM), HL/WBM, RBH 39

**BODY** (Not Listed) RBH 93

**BOII** (Who Is Mike Jones? Music, BM/162 Plays Publishing, BM/Warner-Tamela Publishing Corp., BM/Ts Only About Music, ASCAP/Radic Davis Music Group, ASCAP), WBM, RBH 77

**BONFIRE** (Key Brothers Music, BM/Bolkin Music, BM/Nashvilleville Songs, BM/KRD Music, BM/Magic Mustang Music, BM/Trip/Le Shoes Music, BM/Morgan Basin Music, ASCAP) CS 25

**BOOM BOOM POW** (will.i.am Music, Inc., BM/Vanessa Networks, BM/Jeepney Music, BM/Headphone Juice Publishing, ASCAP/Cherry River Music Co., BM/EMI April Music Inc., ASCAP), CLM/HL, H100 15, RBH 85

**BOOTS ON** (Songs Of Windswept Pacific, BM/How Bout That Skyline Music, BM/Kinney Empire Music, BM/ICG, BM), CS 6, H100 57

**BOOTY DEE** (Devonnick Jefferson Publishing Designee, BM/IGS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC), ASCAP), RBH 4

**EL BORRACHO MONTEZ DE DURANGO** (Not Listed) LT 46

**BREAK UP** (Learn S'Del Publishing, BM/La Vegas Publishing Company, Inc., ASCAP/EMI April Music Inc., ASCAP/Sheet Certified Publishing, BM), HL, H100 19, RBH 2

**BUY YOU A ROUND (UP AND DOWN)** (Verse & Sham Publishing, BM) RBH 59

**C**

**CAMINARE** (SEACA, BM) LT 21

**CANT LAST A DAY** (Alia Rose Music, BM/American League Music, BM) RBH 55

**CANT LIVE WITHOUT YOU** (And Me Music Publishing, ASCAP/Universal Music - MGB Songs, ASCAP/Demis Hoyi Songs, ASCAP/EMI April Music Inc., ASCAP/Auntiey Music, ASCAP/Underdog West Songs, ASCAP/Aimo Music Corp., ASCAP/Straige Hotel Music, ASCAP), HL/WBM, RBH 26

**CASABLANCA** (Not Listed) RBH 99

**CHANGED MATH** (Not Listed) RBH 99

**THE CLIMB** (Vistaville Music, ASCAP/Hopeless Rose Music, ASCAP/Music Of Stage Three, BM/Mabe It Big Music, BM), WBM, H100 30

**CLOSER TO LOVE** (EMI Blackwood Music, Inc., BM/Facade Aside Music, BM/CLCB Music Publishing, BM/59 Cadillac Music, BM/Mexau Mercy, BM/EMI CMG Publishing, BM), HL, H100 96

**CLOSE TO YOU** (EverGreen Copyrights, BM) RBH 57

**COME BACK TO ME** (Zac Maloy Music,

ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BM/EMI Blackwood Music, Inc., BM), HL, H100 88

**COMO UN TATUAJE** (Ara Music, LLC, BM) LT 12

**CONFERME** (Universal Music, Inc., ASCAP) LT 9

**CONSIDER ME GONE** (Ten And Steves Music, ASCAP/EverGreen Copyrights, BM/Warner-Tamela Publishing Corp., BM), WBM, CS 43

**COOL** (Tappy Whyte's Music, BM/Songs Of Universal, Inc., BM/MusyAty, BM/EMI Blackwood Music, Inc., BM/Ramon Montgomery, ASCAP/Crump Tight Publishing, ASCAP), HL/WBM, RBH 43

**COUNTRY FOLKS (LIVIN' LOUD)** (EMI Blackwood Music, Inc., BM/Greiffrey Sloves Nielson Publishing, BM/One Eye Publishing LLC, BM), HL, CS 48

**EL CUNABLE SOY YO** (Blue Deep, BM) LT 24

**ELIMBAJA** (EMI Blackwood Music, Inc., BM/Blue Kraft Music Publishing, BM/Noriega Music Publishing, BM/Warner-Tamela Publishing Corp., BM/The Kids Publishing, BM) LT 19

**D**

**DANCIN ON ME** (Praxe Ambassador Publishing, ASCAP/Scritta Hill, ASCAP/Sally Ruth Ester Publishing, BM) RBH 83

**DAYLIGHT** (Matt & Kim Publishing, ASCAP/Kim Schifino Music, ASCAP) H100 97

**DEJAME ENTRAR** (Universal Music - MGB Songs, ASCAP) LT 35

**DIGITAL GIRL** (March 9th Publishing, ASCAP/Songs Of Peer Ltd., ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Please Gimme My Publishing Inc., BM/EMI Blackwood Music, Inc., BM/Universal Music - Z Songs, BM/NappyPub Music, BM/Universal Music Corp., ASCAP), CS 21

**D.O.A. (DEATH OF AUTO-TUNE)** (EMI April Music Inc., ASCAP/Carier Boys Publishing, ASCAP/No 1 D Music, BM/Chris'als Songs, BM/Unhappily LLC, BM), HL/WBM, RBH 66

**DO I** (Planet Peanut, BM/Murrah Music Corporation, BM/Big Music, Incorporated, BM/Warner-Tamela Publishing Corp., BM/RADIOBULLETSPublishing, BM/ID/Haywood Music, BM), WBM, CS 27

**DONT START** (Imagem Music Limited, IMRO) RBH 75

**DONT TRUST ME** (Master Falcon Music, BM/EMI Blackwood Music, Inc., BM/Matza Ball Music, BM/Dick James, LLC, BM), HL/WBM, H100 31

**DOWN** (Bucks Music Group Ltd., ASCAP/David Platz Music, ASCAP/Orange Factory Music, ASCAP/Cotter Pin Publishing, ASCAP) H100 7

**DOWNLOAD** (R2M Music, BM/Songs Of Lastrada, BM/Sony/ATV Songs LLC, BM/EXOP Publishing LLC, ASCAP/ACE 21 Publishing, BM/Moro Songs, BM/Stellar Songs Ltd., BM/EMI Blackwood Music, Inc., BM/Networks L.M. Music, BM), HL, RBH 68

**DROP IT LOW** (My Det Stars Tomorrow, BM/Songs Of Universal, Inc., BM/Dat Damn Denz, BM/Culture Beyond U Experience Publishing, BM), HL/WBM, RBH 88

**E**

**EGO** (Ewo Lee Music, BM/EMI Blackwood Music, Inc., BM/Unic-Bobby M Music, BM/EMI April Music Inc., ASCAP/R-Day Publishing, ASCAP), HL, H100 50, RBH 6

**EIGHT SECOND RIDE** (Universal Music - Careers, BM/Stritake Male Publishing, BM/Drive It Home Music Publishing, Inc., IMRO/FSM/G, IMRO/State One Music America, BM), HL/WBM, CS 37

**EPHANY (I'M LEAVING)** (Universal Music - Z Songs, BM/Pen In The Ground Publishing, ASCAP/Chuck Harmon's House Publishing, ASCAP/Stauss Co., LLC, ASCAP/EMI April Music Inc., ASCAP), HL/WBM, RBH 27

**ERES (C.K. Jones, BM/Jeepney Music, ASCAP) H100 42**

**EVAUATE THE DANCE FLOOR** (Bucks, ASCAP/Songs of Universal, Inc., BM/Big Music, BM) H100 80

**EVERY GIRL** (Young Money Publishing Inc., BM/Warner-Tamela Publishing Corp., BM/Live Write LLC, BM/EMI Blackwood Music, Inc., BM/West Coast Livin Publishing, ASCAP/Henderworks Music Publishing, BM/Songs Of Universal, Inc., BM/Universal Music Corp., ASCAP), HL/WBM, H100 22, RBH 9

**EVERYTHING, EVERYDAY, EVERYWHERE** (EMI April Music Inc., ASCAP/R Brasso Music, ASCAP/NesSelection Publishing, ASCAP/Kerikokey Music, ASCAP), HL, RBH 80

**F**

**FALLIN' FOR YOU** (Cocornarie Music, BM/EMI April Music Inc., ASCAP/R-Rated Music, ASCAP), HL, H100 53

**FIGHT LIKE A GIRL** (Getting Groin Music, BM/Kup/Kake Music, BM/Smurson Publishing, BM/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BM/Big Loud Bucks, BM/Regan Music Publishing, ASCAP), WBM, CS 32

**FIRE BURNING** (Sony/ATV Songs LLC, BM/Read One Productions LLC, BM/Sean Kingston Publishing Designee, BM), HL, H100 13; LT 41

**FRANKY** (Delon Tha Don Publishing, BM/SKO N GO Music Group, ASCAP) RBH 78

**FRESH** (Immense 177447 Muzik Publishing, ASCAP/Ken P Publishing, BM/Entertainment Music, BM/Stick Rick Music, BM) RBH 89

**FROM MY HEART TO YOURS** (Imagem Music Limited, IMRO) RBH 45

**FUE SU AMOR** (956 Music, BM/Aquila Rad, SESAC) LT 20

**FUE** (EM, April Music Inc., ASCAP/Dmytro Mitchell Music, ASCAP/EMI Virgin Songs, BM/Big Kiddy Music, BM/Doxie Music, ASCAP/Mim's Music Man Productions, BM/JRP Music, BM), HL, RBH 90

**G**

**GETTIN' YOU HOME (THE BLACK DRESS SONG)** (Runniet Behind Publishing, ASCAP/EMI April Music Inc., ASCAP) Want To Hold Your Songs, BM), HL, CS 17, H100 91

**GIVING MYSELF** (I Like Em Thicke Music, ASCAP) RBH 98

**GO IN ME** (EMI April Music Inc., ASCAP/Wet Ink Red Music, ASCAP/Thats Plum Song, ASCAP/Trs Tyme, ASCAP) H100 83, RBH 14

**GOIN' THRU CHANGES** (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddha's Music, ASCAP) RBH 67

**GOOD GIRLS GO BAD** (Blas'Beast Music, ASCAP/EMI April Music Inc., ASCAP/Lion Aire Publishing, BM/Warner-Tamela Publishing Corp., BM/Sunshine Terrace Music, BM/Big Music, Incorporated, BM/WJ Kasher Publishing, ASCAP), HL/WBM, H100 9

**H**

**HAGAMOSLO AUNQUE DUELA** (Hookaday Music, BM/Hollywood East Entertainment, BM/Savannah Music, BM) LT 43

**HALO** (B-Day Publishing, ASCAP/EMI April Music Inc., ASCAP/Vie 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Haze Lookin' At You Kidd Music, BM/Beluga Huggins Music, BM/Sony/ATV Songs LLC, BM), HL, H100 37

**HATERS** (Vie In Publishing, ASCAP/Om's CHRIZ'ZO Music, BM/EM/Thomas T. ChUIRCH Church, GENA/SKY Holy Entertainment, GBR/Mexico Music, BM) RBH 91

**HENRY CARTWRIGHTS PRODUCE STAND** (Hope-N-Cal Music, BM/Trent Tomlinson Songs, BM/Songs Of Springfield, BM/Songs Of Dazahit, BM/Gimme Them Gimme Them Songs, BM/Eveven Kate Music, BM/Ca! TV Entertainment, LLC, BM) CS 46

**HER DIAMONDS** (U Rule Music, ASCAP/EMI April Music Inc., ASCAP), HL, H100 35

**HERE WE GO AGAIN** (RBH Publishing, ASCAP/Hey Kiddo Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Thomas T. ChUIRCH Church, ASCAP) H100 87

**HONKY TONK STOMP** (Sony/ATV Tree Publishing Company, BM/Showbiz Music, BM/Turn Me On Music, BM/Olson

Music, LLC, BM/EverGreen Copyrights, BM/Music Of Stage Three, BM/Bobbys Sony, And Savage, BM) CS 34

**HOTEL ROOM SERVICE** (Rebells Legacy Publishing, BM/Universal Music - MGB Songs, ASCAP/Jmpub, BM/EMI Blackwood Music, Inc., BM/Sony/ATV Songs LLC, BM/Warner-Tamela Publishing Corp., BM/Bernards Other Music, BM/Music Of Ever Hip-Hop, BM/EMI Virgin Music Ltd., ASCAP), HL/WBM, H100 10

**HOT MESS** (Blas'Beast Music, BM/SCAP/Serious Scritures, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Ollie G Music, ASCAP/CYP One Publishing, ASCAP/Lion Aire Publishing, BM/Warner-Tamela Publishing Corp., BM/EMI April Music Inc., ASCAP/Roc C Publishing & Music/Chrisyal Music Ltd., PRS/Mars Force Music, ASCAP/Norhside Independent Music Publishing, ASCAP/Big Music, ASCAP/Music Of Windswept, ASCAP/Kapobite, ASCAP/J. Kasher Publishing, BM/Warner-Tamela Publishing Corp., BM/The Kids Publishing, BM) LT 19

**I**

**ICE CREAM PAINT JOB** (Dorrough Music Publishing Company, ASCAP/Ultra Tunes, ASCAP/Minder Music (USA), ASCAP) H100 36, RBH 13

**I DO NOT HOOK UP** (When Tim Rich You'll Be My Bitch, ASCAP/Sky Music Corp., ASCAP) H100 31

**I GOTTELL ME** (Master Falcon Music, BM/EMI Blackwood Music, Inc., BM/Matza Ball Music, BM/Dick James, LLC, BM), HL/WBM, H100 94

**IF THIS ISN'T LOVE** (B-Uneek Songs, ASCAP/Universal Music Corp., ASCAP/GiveMeAllyMy Publishing, ASCAP/EMI April Music Inc., ASCAP/TIT Explosive Publishing, ASCAP) RBH 35

**IF TODAY WAS YOUR LAST DAY** (Warner-Tamela Publishing Corp., BM/Arm Your Dillo Publishing, Inc., SOCAN/Zero-G Music Inc., SOCAN/Black Diesel, SOCAN/Blas'Beast Music, SOCAN), WBM, H100 45

**I GOTTELL ME** (Master Falcon Music, BM/EMI Blackwood Music, Inc., BM/Matza Ball Music, BM/Dick James, LLC, BM), HL/WBM, H100 94

**INVENTED SEX** (DaMystro Music, BM/Sony/ATV Songs LLC, BM/Cheer Huxtable Publishing Inc., BM/Aprils Boy Music, BM/Warner-Tamela Publishing Corp., BM/Big Music, Incorporated, BM/Jeepney Music, BM/Universal Music Corp., ASCAP/Straige Hotel Music, ASCAP) H100 22

**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 29

**I KNOW YOU WANT ME (CALLE OHOO)** (Don Williams Music Group, BM/Big Eik Music, BM/Baloonhead Music Publishing, ASCAP/Ultra Tunes, ASCAP/Do I! Yourself Music Group S 11, SIAE/Universal Music - Careers, BM/Rebells Legacy Publishing, BM/Marimber Music Publishing, ASCAP/Universal Music - MGB Songs, INC., ASCAP), HL/WBM, H100 18, LT 14

**ILL JUST HOLD ON** (WB Music Corp., ASCAP/Melissas Music, ASCAP/Get A Load Of This Music, ASCAP/Encore Entertainment LLC, BM/My Noise Music, BM/Hilbertley Poetry, BM/Rio Nuevo Entertainment, BM), WBM, CS 10, H100 86

**I LOOK GOOD** (Istanbul Music, BM) RBH 56

**I LOOK TO YOU** (R Kelly Publishing, Inc., BM/Universal Music - Z Songs, BM), HL/WBM, RBH 23

**IM ALIVE** (Sony/ATV Music Publishing, ASCAP/Siamland Music LLC, ASCAP/Sony/ATV Cross Keys Music Publishing, ASCAP/Sony/ATV Songs LLC, BM/Unbound Music, BM/Force/Brite Music, BM/Big Loud Bucks, BM), HL, CS 23

**IM GOING IN** (Not Listed) RBH 65

**IM GOOD** (More Water from Nazareth Publishing, ASCAP/EMI April Music Inc., ASCAP/EMI Blackwood Music, Inc., BM/Thornton Trust Publishing, BM/Neighborough Puskha Publishing, BM), HL, RBH 54

**IM IN MIAMI TRICK** (Nu 80s Publishing, ASCAP) H100

**IMMA STAR EVERYWHERE WE ARE** (Jeremy Felton Publishing Designee, ASCAP/Keith James Publishing Designee, BM/Mick Schultz Publishing, BM/Songs Of Universal, Inc., BM), HL/WBM, H100 67, RBH 33

**IM YOUNG** (Goo Eyed, ASCAP) H100 29

**INDIAN SUMMER** (Sony/ATV Tree Publishing Company, BM/Bufalato Prairie Songs, BM/Showbiz Music, BM/Live Monkey Music, BM), HL, CS 35

**I NEED A GIRL** (Naked Under My Clothes, ASCAP/Chris'als Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BM/EMI April Music Inc., ASCAP), HL, H100 72, RBH 10

**INFINITY 2008** (EMI Virgin, PRS), HL, LT 50

**IN LOVE WITH ANOTHER MAN** (Nappy Puddy Music, ASCAP/Universal Music - Z Tunes LLC, ASCAP/aback-ants music publishing, BM), HL/WBM, RBH 42

**I STILL LIKE BOLDOGNA** (EMI April Music Inc., ASCAP/Ti-Tangels Music, ASCAP), HL, CS 39

**IT DID** (Warner-Tamela Publishing Corp., BM/Sydney Canyon Music, BM/Hope N-Cal Music, BM/Sony/ATV Music, ASCAP), CS 33

**I THINK I LOVE HER** (Not Listed) RBH 96

**IT'S A BUSINESS DOING PLEASURE WITH YOU** (Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/Stage Three Music Inc., BM/Moi Music Productions, SOCAN/Warner-Tamela Publishing Corp., BM/Anaesthetic Publishing, SOCAN), WBM, CS 13, H100 59

**IT'S A GIRL THING** (Warner-Tamela Publishing Corp., BM/Jesse Lee Music, BM/Cricie C Songs, ASCAP/Full Circle Music Publishing, LLC, ASCAP) CS 53

**I WANNA MAKE YOU CLOSE YOUR EYES** (Home With The Armadillo Music, BM/Sony/ATV Cross Keys Music Publishing, ASCAP/Creature Sounds Publishing, ASCAP), HL, CS 36

**I WANT MY LIFE BACK** (Sixteen Stars Music, BM/Frank Myers Music, BM/HotP Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP ASCAP) CS 33

**J**

**JOEY** (Jennifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BM/Drip/ud Music, BM/Sony/ATV Tree Publishing Company, BM/Mr. Bubba Music, BM) CS 20

**JUMP** (E-Class Publishing, ASCAP/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Serious Scritures, ASCAP/Beat Poet Music, ASCAP/EMI April Music Inc., ASCAP/Ollie G Music, ASCAP/Check Your Pulse Publishing, BM/Neilsen Publishing, SOCAN/Dat Pump, BM), HL, H100 60

**JUST A KISS** (Iva Panama, ASCAP/GoJoe Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works Music, ASCAP/EMI April Music Inc., ASCAP/Roc C Publishing & Music/Farmannet LLC, ASCAP/Mars Force Music, ASCAP/Norhside Independent Music Publishing, ASCAP/Bughouse, ASCAP), HL/WBM, RBH 47

**K**

**KEEP ON LOVIN' YOU** (Honor Of Sea Gayle Music, ASCAP/New Son Of A Mifer Songs, ASCAP/Happy Cate Music, ASCAP/Cathoun Enterprises, SESAC) CS 58

**KNOCK YOU DOWN** (Danjanzuz Music, SESAC/W.B.M. Music, SESAC/Keykey Music, ASCAP/Universal Music Corp., ASCAP/YRP Music Publishing, BM/Warner-Tamela Publishing Corp., BM/Supa Super Publishing, BM/Vaseline Music Publishing Inc., ASCAP/David M. Ehrlich, Esq., RBH

ASCAP/Please Gimme My Publishing Inc., BM/EMI Blackwood Music, Inc., BM), HL/WBM, H100 8, RBH 18

**L**

**LA GRIJALVA** (TN Ediciones Musicales, BM) LT 25

**LAST CHANGE** (WB Music Corp., ASCAP/Songs In The Key Of Bb Flat, Inc., SESAC/Norhside South, SESAC/EMI Combine Music, SESAC/Foay Music, Inc., SESAC/Jaylen Adonis Music Publishing, SESAC/Chrstan Combs Publishing, SESAC/Aztec Tracks, ASCAP), HL/WBM, H100 71, RBH 5

**LIVIN' FOR THE NIGHT** (George Strait Publishing Designee/Rebels Strat Publishing Designee/Sony/ATV Acuff Rose Music, BM/Unbound Music, BM), HL, CS 7, H100 61

**LOBA** (The Carmel House Music, BM/Ensign Music Corporation, BM/Redeeman Music, ASCAP/EMI April Music Inc., ASCAP/Ediciones Musicales Clippers S.L./Warner Chappell Music Spain S.A., SGAE/Amalfi Coast Music, BM/Chris'als Songs, BM), HL/WBM, LT 1

**LOCO POR TI** (Universal Music Publishing, ASCAP) LT 40

**LO INTENTAMOS** (Not Listed) LT 2

**LOL...** (Aprils Boy Music, BM/Warner-Tamela Publishing, ASCAP/EMI April Music Inc., ASCAP/Orona Songs LLC, BM/Cher Huxtable Publishing, BM/Souja Boy (el-Tem Music, BM/Element 9 Hip-Hop, BM/TAKEM Care Of Business, BM/Radic Davis Music Group, ASCAP/EMI Blackwood Music, Inc., BM), HL/WBM, RBH 28

**LONG AFTER IM GONE** (Big Love Music, BM/Oo Write Music, LLC, ASCAP/Wounded Sky Music, ASCAP/Crossfire3 Music, ASCAP/Zampampoozee Music, ASCAP) CS 57

**LONG LINE OF LOSERS** (Kevin Fowler Music, BM/Music Of Windswept, ASCAP/5 Music, ASCAP) CS 31

**LOVE DRUNK** (Good Girl Music, ASCAP/EMI April Music Inc., BM/Radic Davis Music Group, ASCAP/Stage One Songs America, ASCAP/S1 Songs, ASCAP/EMI Blackwood Music, Inc., BM/Reptilian Music, BM), HL/WBM, H100 33

**LOVEGAME** (Stefan Germanotta p/k/a Lady Gaga, BM/Sony/ATV Songs LLC, BM/House Of Gaga Publishing, Inc., BM/GloJole Music Inc., BM/ReadOne Productions LLC, BM), HL, H100 16

**LOVE LIVES ON** (Sony/ATV Cross Keys Music Publishing, ASCAP/Stage Three Songs, ASCAP/Universal Music Corp., ASCAP/Eveke International Music, BM/Christopher Mathew, BM/Hizo Music, BM/Songs Of Windswept Pacific, BM), HL, H100 90

**RAIO WAVES** (Titlawheri Music, BM/Carnival Music Group, BM/NATAC Music, BM) CS 40

**RAMPING SHOP** (Not Listed) RBH 87

**RECUERDAME** (Emi Musical S A de C V) LT 13

**RED LIGHT** (Crossdown Songs UK, PRS/Music Of Windswept, ASCAP/Crossdown Songs UK, ASCAP/Crossdown Songs UK, ASCAP/EMI Blackwood Music, Inc., BM/Karles Music, ASCAP) CS 24

**REGRET** (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April Music Inc., ASCAP/K Stephen Music, ASCAP/Jonnie Law Music Inc., BM/Sony/ATV Songs LLC, BM/Tejo Music Publishing, ASCAP/Songs 4 Home, ASCAP/Overland 301 Music, ASCAP/Ludians Worldwide Publishing, ASCAP), HL, RBH 51

**ROCKIN THE BEER GUD** (Butterfly Music, BM) CS 30

**RUNAWAY** (Hate Aid Purchase Music, ASCAP/Rockapop Music, ASCAP/June Of Styssic Music, ASCAP/Kid In The Kross, ASCAP), WBM, CS 19

**RUN THIS TOWN** (EMI April Music Inc., ASCAP/Carter Boys Music, ASCAP/Please Gimme My Publishing Inc., BM/EMI Blackwood Music, Inc., BM/No 1 D Music, BM/Chris'als Music Publishing, ASCAP/Annah Music LLC, BM/Ekonas & Athanasios Alatas, BM), H100 3, RBH 12

**MILLION BUCKS** (Five 2 Fifteen Publishing, BM/Swizz Beat, SESAC/Songs Of Universal, Inc., SESAC), HL/WBM, RBH 69

**MILLION DOLLAR BILL** (Llloow Productions, ASCAP/EMI April Music Inc., ASCAP/Swiss Beat, SESAC/Stage One Music, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, BM/ESM, IMRO/Lucky Three Music Publishing, BM), HL/WBM, RBH 72

**MOO LA MOO** (Cotton City Music Publishing, BM/Roverez Music Publishing, BM/Wesbee Writier Music Publishing, BM/Nice Shot Music Publishing, BM/Laluna Tunes, BM/Imi Femino Songs, SESAC) CS 47

**MR. HIT DAT HOE** (Rickey Teymarne Harris, BM/Montel AtKehin Live, BM/D Ree, BM) RBH 70

**MY PARTNA DEM** (Not Listed) RBH 94

**MY WAY TO YOU** (EMI Blackwood Music, Inc., BM/Big Gassed Hittes, BM/Ear Parkway Music, BM), HL, CS 56

**M**

**MAGIC** (Screen Gems-EMI Music Inc., BM), HL, H100 75

**MAJIC** (563 Music Publishing, ASCAP/Universal Music - Z Tunes LLC, ASCAP), HL/WBM, RBH 81

**MAKE HER SAY** (Elesis Baby Boy Publishing, ASCAP/Very Good Beats, BM/Hip-Hop Since 1976, BM/Senseless Music, BM/Songs Of Universal, Inc., BM/Sony/ATV Songs LLC, BM/ReadOne Productions LLC, BM/House Of Gaga Publishing, Inc., BM/NappyPub Music, BM/Universal Music - Z Songs, BM/EMI April Music Inc., ASCAP/Gated Source Music, ASCAP/SN As A Fox Music, Inc., BM/Fox Moon Entertainment, BM/NBS Publishing, ASCAP/The King Publishing, BM/WB Music Corp., ASCAP/2002 Music Publishing, ASCAP/James T. Brown, BM/Brandon R. Melancon, ASCAP/EMI Blackwood Music, Inc., BM/Please Gimme My Publishing Inc., BM), HL/WBM, H100 47, RBH 40

**MANOS AL AIRE** (Not Listed) LT 3

**MAR ADENTRO** (Mostly Sad Songs, ASCAP/WB Music Corp., ASCAP) LT 37

**MARIPOSA** (Not Listed) LT 38

**ME GUSTA ME GUSTA** (Not Listed) LT 44

**MI CAMA HUELE A TI** (Not Listed) LT 27

**MI COMPLEMENTO** (Not Listed) LT 49

**MILLION BUCKS** (Five 2 Fifteen Publishing, BM/Swizz Beat, SESAC/Songs Of Universal, Inc., SESAC), HL/WBM, RBH 69

**MILLION DOLLAR BILL** (Llloow Productions, ASCAP/EMI April Music Inc., ASCAP/Swiss Beat, SESAC/Stage One Music, SESAC/Songs Of Universal, Inc., SESAC/State One Music America, BM/ESM, IMRO/Lucky Three Music Publishing, BM), HL/WBM, RBH 72

**MOO LA MOO** (Cotton City Music Publishing, BM/Roverez Music Publishing, BM/Wesbee Writier Music Publishing, BM/Nice Shot Music Publishing, BM/Laluna Tunes, BM/Imi Femino Songs, SESAC) CS 47

**MR. HIT DAT HOE** (Rickey Teymarne Harris, BM/Montel AtKehin Live, BM/D Ree, BM) RBH 70

**MY PARTNA DEM** (Not Listed) RBH 94

**MY WAY TO YOU** (EMI Blackwood Music, Inc., BM/Big Gassed Hittes, BM/Ear Parkway Music, BM), HL, CS 56

**N**

**NADA QUE ME RECUERDE A TI** (Crnsma, Inc., ASCAP) LT 47

**NECESITO DE TI** (Sony/ATV Mexico, ASCAP/SACM Ltd., ASCAP) LT 36

**NEED YOU NOW** (Warner-Tamela Publishing Corp., BM/DM/Haywood Music, BM/RADIOBULLETPublishing, BM/Hiary Dawn Songs, SESAC/Foay Music, Inc., SESAC/For U Of The Dog Music, ASCAP/Big Yellow Dog, LLC, BM/Darth Buddha Music, ASCAP), WBM, CS 50, H100 85

**NEVER GIVE YOU UP** (Ugmoec Music, ASCAP/Universal Music Corp., ASCAP/Universal Tunes, HL/WB, RBH 36

**NEVER SAY NEVER** (Little Bike Music, ASCAP/Lincoln & Ollie Music, ASCAP/EMI April Music Inc., ASCAP/Mo's Music, BM/Aaron Edwards Publishing, ASCAP) H100 44

**NEW DIVIDE** (Universal Music - Z Songs, BM/Cherestech Publishing, BM/Big Bad Mr. Hahn Music, BM/NonDisclosure Agreement Music, BM/Kenji Kobayashi Music, BM/Pancakey Cakes Music, BM) HL/WBM, H100 24

**NO ME DEJES DE AMAR** (Jam Entertainment, Inc.) BM) LT 16

**NO SURPRISE** (Surface Pretty Deep Ugly Music, BM/Universal Music - Careers, BM/Anaesthetic Publishing, SOCAN/Warner-Tamela Publishing Corp., BM/Warner Chappell, SOCAN/ATV Songs LLC, BM/Big Bad And Jns Music, BM), HL/WBM, H100 25

**NOT ANYMORE** (Universal Music - Z Songs, BM/Pen In The Ground Publishing, ASCAP/Be Maeor Music, BM), HL/WBM, RBH 48

**NOT MEANT TO BE** (Warner-Tamela Publishing Corp., BM/Tobor Songs, BM/Teano Publishing, SOCAN/Blurry Publishing, SOCAN/An April Fool Publishing, SOCAN/Sunshine Terrace Music, BM/AnHouse Entertainment LLC, ASCAP/Mo's Music, Incorporated, BM), WBM, H100 74

**NOVEMBER 18TH** (Not Listed) RBH 64

**NUMBER ONE** (R Kelly Publishing, Inc., BM/Universal Music - Z Songs, BM/Nazdazq Music, BM/H/ District II, BM/Songs Of Universal, Inc., BM/Universal Music Corp., ASCAP/Kerikokey Music, ASCAP), HL/WBM, RBH 24

**O**

**OBSESSED** (Rye Songs, BM/Songs Of Universal, Inc., BM/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Rye Music Publishing, ASCAP/Universal Music Corp., ASCAP), HL, H100 11, RBH 15

**OH NO** (Josephs Dream, SESAC/563 Music Publishing, ASCAP/Sill Digger Music, ASCAP/Universal Music - MGB Songs, ASCAP), HL/WBM, RBH 63

**THE ONE** (May J. Bigs, ASCAP/Universal-MCA, ASCAP/Universal Studios, Inc., ASCAP/EMI Blackwood Music, Inc., BM/Robbie Jenkins Productions, BM/Dat Damn Denz, BM/Write LLC, BM), HL/WBM, H100 59, RBH 37

**ONE TIME** (Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/Move8 Songs, BM/OSS Creators, ASCAP/Holy

Comon Music, ASCAP/Universal Music Corp., ASCAP/Tabu Music, ASCAP/Rico South, ASCAP) H100 63

**ONLY YOU CAN LOVE ME THIS WAY** (Sony/ATV Songs LLC, BM/Sony/ATV Music UK, PRS/EMI Blackwood Music, Inc., BM/Birds With Ears Music, BM), HL, CS 12, H100 70

**ON THE OCEAN** (John Ruff Music, BM) RBH 17

**ON LAST NIGHT** (Sony/ATV Milene Music, ASCAP/Standsoul Music LLC, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP) HL, H100 82

**OUTSIDE MY WINDOW** (Were Going To Mau Music, BM/Mini-Songs, Inc., SESAC/Avafix Music, ASCAP/EMI April Music Inc., ASCAP/Salemo Songs, ASCAP/M. Coco Music, ASCAP), HL, CS 45

**OVARIOS** (Dwina Music, BM) LT 26

**P**

**PARTY IN THE U.S.A.** (Kasz Money Publishing, ASCAP/Stu-dio Beat Music, BM/Warner-Tamela Publishing Corp., BM/Jessica Cornish Publishing Designee, BM), WBM (Not Listed)

**PEOPLE ARE CRAZY** (Sony/ATV Tree Publishing Company, BM/WriteHub Music, BM), HL, CS 5, H100 41

**PLEASE DON'T LEAVE ME** (Pink Inside Publishing, BM/EMI Blackwood Music, Inc., BM/Maritone AB, STM/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 26

**PLENTY MONEY** (First N' Gold Publishing,

# EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** EMI Music in North America appoints **Greg Thompson** to executive VP of marketing and promotion, and **Angelica Cob-Baehler** will assume additional responsibilities as senior VP of media and creative services. Thompson will continue leading EMI Music's radio and video promotion teams, and Cob-Baehler will continue leading EMI Music's North American publicity and creative services teams.

**Warner Music U.K.** names **Jeremy Marsh** vice chairman. He was CEO at JML Partnership, a consultancy that provides management and marketing services to artists and consumer brands.

**PUBLISHING:** BMI promotes **Jeremy Smith** to senior director of financial and operational analysis for licensing. He was director of research and analysis for licensing.



**TOURING:** Washington Sports & Entertainment promotes **Sheila Francis** to director of event and corporate communications. She was director of event and venue public relations.

**MOBILE:** Sony Ericsson names **Bert Nordberg** chief executive of its U.S. technology division. He was executive VP and head of the company's Silicon Valley business.

**RELATED FIELDS:** MTV Networks Latin America taps **Christian Prada** to lead its newly opened offices in Bogota, Colombia, as country manager.

**AECG**, a division of Opus 1 Music Library, appoints **Shauna Krikorian** head of film licensing and **Stacey Palm** head of TV licensing. Krikorian was director of licensing for film at 615 Music, and Palm was VP of film/TV music at Famous Music Publishing. —*Edited by Mitchell Peters*

## GOODWORKS

**PUTUMAYO KIDS PROMOTES HEALTHY LIVING**  
Putumayo Kids, a division of Putumayo World Music, is using one of its latest albums, "Picnic Playground," to promote healthy living for children. The album, released July 28, is a collection of food-themed songs from international musicians.

A portion of the album's proceeds will be donated to the nonprofit group Vitamin Angels, which focuses on "reducing childhood blindness by providing vitamins and nutrients in the form of supplements to children all around the world," Putumayo Kids director Mona Kayhan says.

In fact, all Putumayo Kids albums donate some profits to a charity "that relates to the theme or region of the world from the album we're focusing on," Kayhan says. Putumayo World Music "does it for the adult albums as well, but we make sure to do it for every kids' release that we have, because we feel it's important." She says Putumayo World Music has contributed more than \$1 million to nonprofit organizations worldwide.

"Picnic Playground" also promotes a healthy lifestyle in its liner notes, which provide recipes from child nutritionist Barbara Storper. "We asked her to give us fruit and vegetable recipes that families like to make together," Kayhan says.

Putumayo Kids is sponsoring a recipe contest at [Putumayo.com](http://Putumayo.com), where entrants submit their favorite recipe to make as a family. Winning submissions will be based on originality and healthiness.

The top three winners of the contest will receive a collection of Putumayo Kids albums and possibly have their recipes posted on the label's Web site, Kayhan says. The label also sponsored a U.S. tour of zoos and children's museums this month to promote "Picnic Playground." —*Mitchell Peters*

# BACKBEAT



Madison Square Garden Entertainment presented Steely Dan's **Walter Becker** and **Donald Fagen** with a plaque to commemorate their 19th sold-out performance Aug. 12 at New York's Beacon Theatre. From left: MSGE director of concerts and family entertainment **Corey Humpage** and VP of marketing concerts and network integration **Liana Farnham**, Becker, Fagen and MSGE president **Jay Marciano**, COO **Melissa Ormond** and senior VP of regional bookings/special projects **Bob Shea**. PHOTO: COURTESY OF REBECCA TAYLOR FOR MADISON SQUARE GARDEN



While gearing up for the Sept. 29 release of her third album, "Revolution," **Miranda Lambert** hosted People magazine's special country music issue party at Nashville's Hutton Hotel. Among the celebrities joining to celebrate was RCA Nashville's **Martina McBride** and **Chris Young**. From left: Young, Lambert, Sony Music senior director of A&R **Lisa Ramsey-Perkins**, McBride and Sony Music executive VP of A&R **Renee Bell**.



Fuse host **Steven Smight** (left) caught up with the Killers' **Brandon Flowers** (center) and **Ronnie Vannucci** at Lollapalooza to tape an interview for the music network's special "Fuse Fest: Lollapalooza 2009," which features live performances and exclusive interviews with this year's performers. PHOTO: COURTESY OF MAUREN VANA/FUSE 2009



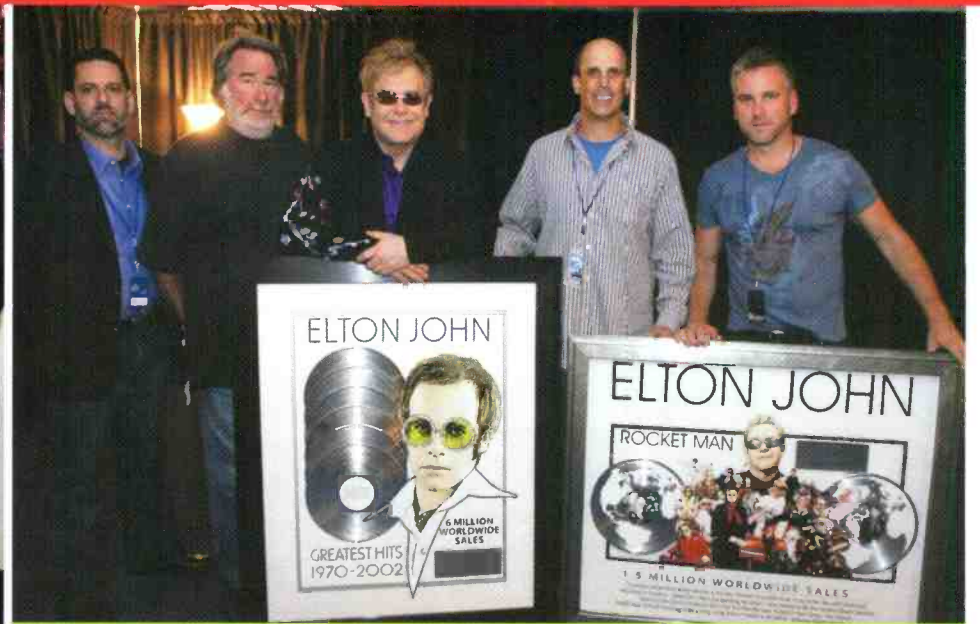
MGMT founding members **Andrew VanWyngarden** and **Ben Goldwasser** stopped by Columbia Records' New York offices to celebrate the worldwide sales of more than 1.5 million copies of their debut album, "Oracular Spectacular," and 3 million-plus singles sold. In the first row, from left: Columbia Records senior director of digital marketing **Jen Mallory** and senior director of marketing **Nina Webb**, Fenway Recordings director **Nick Palmacci** and (kneeling) Columbia/Epic Label Group chairman **Rob Stringer**. In the second row, from left: Columbia Records senior VP of digital marketing and business development **Glenn Frese**; MGMT co-manager **Dave Gottlieb** of Death or Glory; MGMT co-manager **Mark Kates** of Fenway Recordings; Columbia Records marketing manager **Darby Moeller**; MGMT's **Will Berman**, **James Richardson**, **Goldwasser** and **VanWyngarden**; Columbia Records chairman **Steve Barnett** and A&R rep **Maureen Kenny**; MGMT lawyer **Peter Lewit** of Davis Shapiro & Lewit; and MGMT business manager **Carmen Romano** of Flood Bumstead McCready & McCarthy. In the third row, from left: Columbia Records VP of alternative and rock promotion **Joe Guzik**, coordinator of digital media **Patti Silverman**, publicity coordinator **Winnie Lam**, manager of digital media **Erika Alfredson**, VP of publicity **Benny Tarantini**, VP of marketing **Doneen Lombardi**, senior director of digital marketing **Lars Murray**, manager of digital publicity **Nikki Bennett** and marketing coordinator **Kelly Straw**.

**Brian McKnight** presented **Matt Cusson** with the Maxell Song of the Year prize as part of the 12th annual John Lennon Songwriting Contest. Cusson, who's touring with McKnight as a keyboardist, was surprised when McKnight made the announcement onstage at Morton Meyerson Symphony Center in Dallas and gave Cusson the top prize, a \$20,000 check courtesy of Maxell. From left: John Lennon Songwriting Contest executive director **Brian Rothschild**, Cusson, Maxell president **Masaru Kamemoto** and McKnight.





Heaven & Hell meet with Nederlander executives backstage before the band rocked Los Angeles' Greek Theatre Aug. 11. Standing, from left: Heaven & Hell's **Tony Iommi** and **Scott Warren**; Nederlander Concerts COO **Alex Hodges**, CEO **Adam Friedman** and senior director of talent **Paola Palazzo**; and Heaven & Hell's **Geezer Butler**. Kneeling in front are Heaven & Hell's **Vinny Appice** (left) and **Ronnie James Dio**. PHOTO: COURTESY OF RANDALL MICHELSON.



Universal Music Enterprises celebrates the 6 million copies sold worldwide of **Elton John—Greatest Hits 1970-2002** and the 1.5 million copies sold worldwide of **"Rocket Man: Number Ones"** at his recent sold-out Philadelphia show at Citizens Bank Park. From left: UME VP of marketing **Jeff Moskow**, Howard Rose Agency's **Howard Rose**, John, UME/Verve Music Group president/CEO **Bruce Resnikoff** and Twenty-First Artists' **Jon Howard**.

## INSIDE TRACK

### MUDD CLUB

The gang's back together on Puddle of Mudd's next album, which guitarist Paul Phillips says is a good thing.

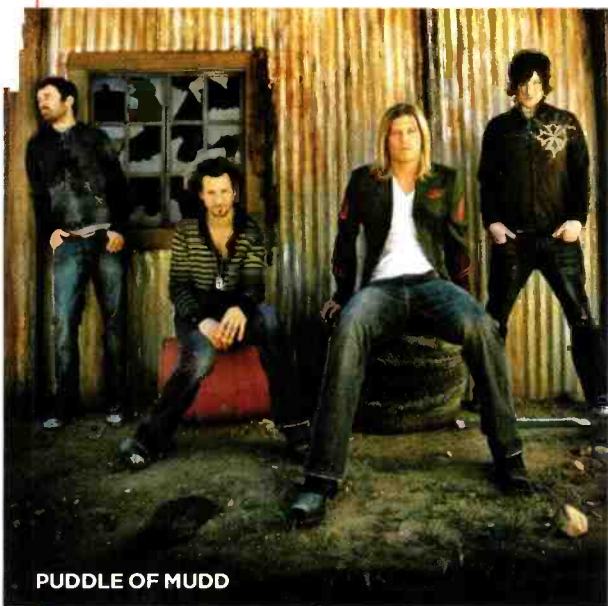
"This is the most collaborative record we've done," says Phillips, who left the band in 2005 and rejoined in February. "[Frontman] Wes [Scantlin] is always going to be the main songwriter, but this one has the most co-writes with me and with Doug [Ardito] and the most input from everybody. It was a great experience."

Puddle of Mudd recorded the as-yet-untitled album, which is due in October or November, with previous producers Brian Howes and John Kurzweg, as well as Brian Virtue (30 Seconds to Mars, Chevelle). Phillips says the sound is "more Puddle of Mudd" than 2007's "Famous," likening it to 2001's triple-platinum "Come Clean."

"It's definitely more on the rock tip," Phillips says. "There's a bunch of rockers kind of more in that punk, angsty vein—[like] 'Pitchin' a Fit'; songs that are just good, fun songs."

"But it's also got the more heartfelt, slower type of songs in the 'Blurry' vein. There's a song called 'Keep It Together' which I feel is maybe the closest thing to 'Blurry' that we've done. It's a beautiful song."

Puddle of Mudd plans to launch a headline tour to promote the album, possibly in October.



**MUDD CLUB**



BMI hosted a champagne toast for BMI songwriters **Gloria España**, **Toby Sandoval**, **Edgar Cortazar**, **José Alfredo Rios** and **Adrian Pieragostino**, who have penned many current and recent top 10 hits on Billboard's Latin charts. Held Aug. 12 at BMI's Los Angeles offices, the reception included BMI staff, top Latin publishers, composers and media. BMI assistant VP of Latin music **Delia Orjuela** presented an award to each songwriter. From left: Pieragostino (co-composer of "Sufre" for Dareyes De La Sierra), Rios, aka "El Komander" (who penned "El Katch" for El Compa Chuy), Orjuela, Billboard Latin correspondent **Ayala Ben-Yehuda**, Cortazar (co-composer of "Sufre"), España (composer of "El Culpable Soy Yo" for Cristian Castro) and Sandoval (composer of "Quién Es Usted" for Sergio Vega). PHOTO: COURTESY OF MARLENE MERAZ

### BMI CONDUCTING FOR THE FILM COMPOSER WORKSHOP

BMI celebrated the art of conducting musical scores Aug. 17 with its 12th annual Conducting for the Film Composer Workshop, taught by BMI Classic Contribution Award winner, conductor and composer Lucas Richman. Kicking off July 21 and concluding Aug. 1, the six-session course developed the conducting skills of eight handpicked BMI composers during classes at the Musicians Union in Los Angeles. PHOTOS: COURTESY OF CHYNA CHUAN-FARRELL/CHYNA ENTERTAINMENT and DESIGN LLC



**TOP LEFT:** The workshop class of 2009 pauses for a photo. Standing, from left: editor **Chris Ledesma**; contractor **David Low**; **David Buckley** ("Forbidden Kingdom"); **Vivek Maddala** ("Ace of Hearts"); BMI intern **Rebecca Contreras**, VP of film/TV relations; **Doreen Ringer Ross** and film/TV coordinator **Philip Shrut**; **Tim Jones** ("Chuck"); and BMI executive director of film/TV relations **Ray Yee**, who coordinated the class with support from the BMI film/TV relations staff. Sitting, from left: **Marco D'Ambrosio** ("We Live in Public"), **Anton Sanko** ("Big Love," "Delirious"), **IZLER** ("My Best Friend's Girl," "Redline"), **Lucas Richman** ("As Good As It Gets," "Face/Off," "Seven," "Anastasia," "The Village"), **Rob Simonson** ("[500] Days of Summer") and **Philip White** ("Disaster Movie," "Sharkbait").



**BOTTOM LEFT:** From left: **Lucas Richman** and workshop leaders **Marco D'Ambrosio**, **Philip White**, **Vivek Maddala**, **David Buckley**, **Anton Sanko**, **IZLER**, **Rob Simonson** and **Tim Jones**.

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◆ **600,000 SPINS**

Love Song/ **Sara Bareilles** /Epic  
Behind These Hazel Eyes/ **Kelly Clarkson** /RCA/RMG

◆ **500,000 SPINS**

All Summer Long/ **Kid Rock** /Top Dog/Atlantic  
Makes Me Wonder/ **Maroon 5** /A&M/Octone/Interscope  
Get Busy/ **Sean Paul** /Atlantic

◆ **400,000 SPINS**

These Days/ **Rascal Flatts** /Lyric Street

◆ **300,000 SPINS**

Boom Boom Pow/ **Black Eyed Peas** /will.i.am/Interscope  
Right Round/ **Flo Rida** /Poe Boy/Atlantic  
Whatever It Takes/ **Lifehouse** /Geffen/Interscope  
Your Man/ **Josh Turner** /MCA Nashville  
Better Life/ **Keith Urban** /Capitol Nashville  
There Goes My Life/ **Kenny Chesney** /BNA

◆ **200,000 SPINS**

Knock You Down/ **Keri Hilson Feat. Kanye West & Ne-Yo** /Mosley/Zone 4/Interscope  
The Climb/ **Miley Cyrus** /Walt Disney/Hollywood  
I Know You Want Me (Calle Ocho)/ **Pitbull** /Ultra  
Turnin Me On/ **Keri Hilson Feat. Lil Wayne** /Mosley/Zone 4/Interscope  
Got Money/ **Lil Wayne Feat. T-Pain** /Cash Money/Universal Motown  
I Luv Your Girl/ **The-Dream** /Radio Killa/Def Jam/IDJMG  
I Still Miss You/ **Keith Anderson** /Columbia  
Little Bit of Life/ **Craig Morgan** /Broken Bow  
Upside Down/ **Jack Johnson** /Brushfire/Universal Republic  
Duality/ **Slipknot** /Roadrunner/RRP

◆ **100,000 SPINS**

I Gotta Feeling/ **Black Eyed Peas** /will.i.am/Interscope  
Fire Burning/ **Sean Kingston** /Beluga Heights/Epic  
Best I Ever Had/ **Drake** /Young Money/Cash Money/Universal Motown  
Sugar/ **Flo Rida Feat. Wynter** /Poe Boy/Atlantic  
I Do Not Hook Up/ **Kelly Clarkson** /19/RCA/RMG  
You Belong with Me/ **Taylor Swift** /Big Machine  
Please Don't Leave Me/ **Pink** /LaFace/JLG  
Te Presumo/ **Banda El Recodo** /Fonovisa  
People Are Crazy/ **Billy Currington** /Mercury  
Use Somebody/ **Kings Of Leon** /RCA/RMG  
Love Game/ **Lady GaGa** /Streamline/KonLive/Cherrytree/Interscope  
There Will Be a Day/ **Jeremy Camp** /BEC/Tooth & Nail  
Waking Up in Vegas/ **Katy Perry** /Capitol

◆ **50,000 SPINS**

Wild at Heart/ **Gloriana** /Emblem/Reprise/Warner Bros./WRN  
New Divide/ **Linkin Park** /Machine Shop/Warner Bros.  
Battlefield/ **Jordin Sparks** /19/Jive/JLG  
No Surprise/ **Daughtry** /19/RCA/RMG  
Her Diamonds/ **Rob Thomas** /Emblem/Atlantic  
Summer Nights/ **Rascal Flatts** /Lyric Street  
You're a Jerk/ **New Boyz** /Asylum/Warner Bros.  
Barefoot and Crazy/ **Jack Ingram** /Big Machine  
Closer to Love/ **Mat Kearney** /Aware/Columbia  
Ya Es Muy Tarde/ **La Arrolladora Banda El Limon** /Disa  
Last Chance/ **Ginuwine** /Notifi/Asylum/Warner Bros.  
Wetter (Calling You Daddy)/ **Twista** /Get Money Gang/Capitol  
In the Hands of God/ **Newsboys** /Inpop  
Always Strapped/ **Birdman Feat. Lil Wayne** /Cash Money/Universal Motown

ANNOUNCING THE

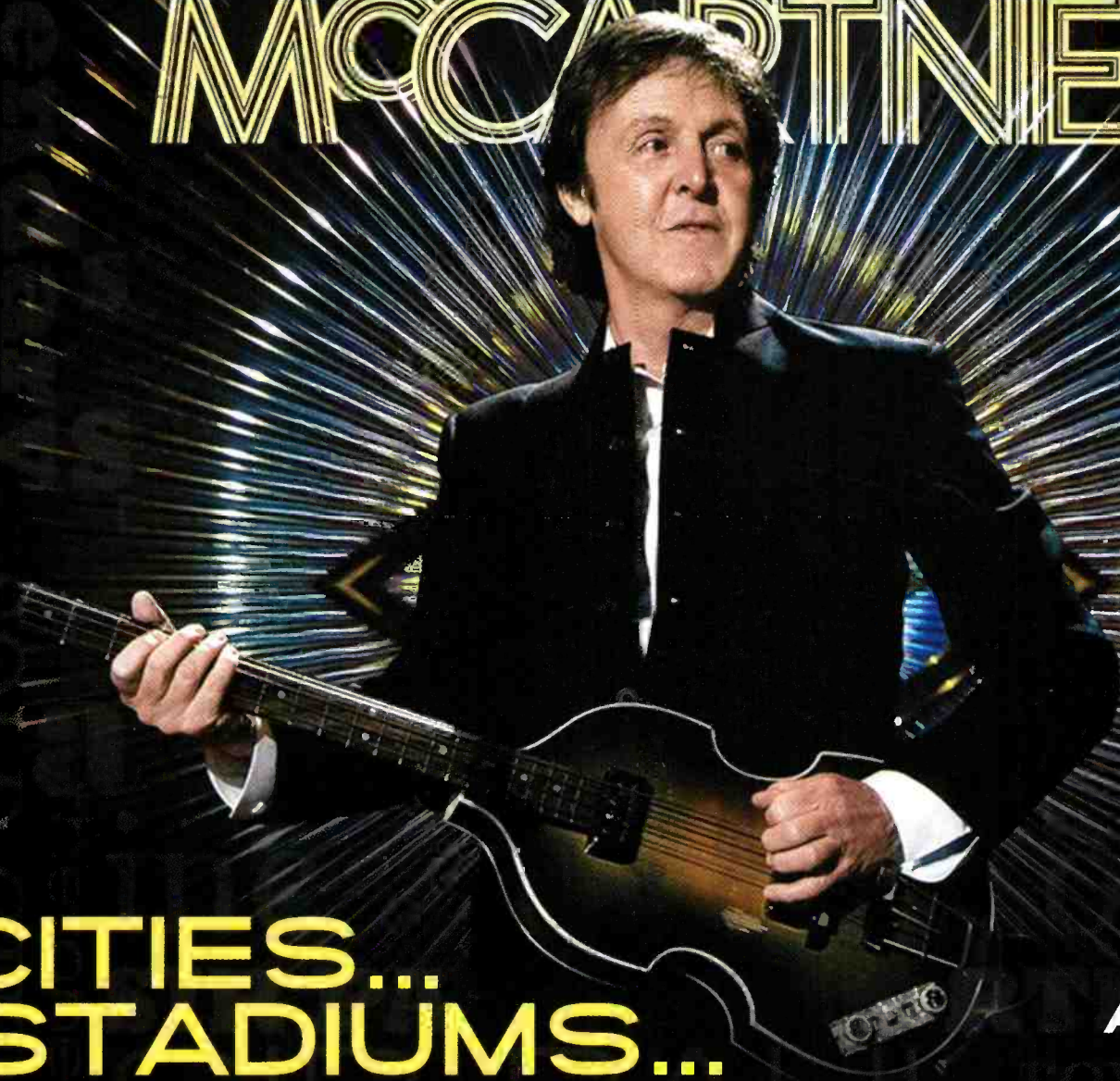
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