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No. 1

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ON THE COVER: Warren Haynes photograph by Danny Clinch

360 DEGREES OF BILLBOARD

HOME FRONT

Online

NEW BILLBOARD.COM

The latest exclusive content on Billboard.com includes video interviews with the Fray, Jack's Mannequin and Reba McEntire; a new song debut from A Fine Frenzy; and clips from Raphael Saadiq's DVD release.

WOMEN IN MUSIC

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

Events

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.

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.

Give It Away

What The Co-Founder Of Elevation Learned From The Jam Scene

BY ROGER McNAMEE

In 1980, I was in a band that was poised to go for it when one of the core members chickened out. With my dream on hold, I took a day job in venture capital that worked out better than I could have imagined: During the past 27 years, I have been an early-stage investor in some of the greatest technology companies, including Google, Facebook and Palm. I'm also a co-founder of Elevation Partners, where my partners include Bono.

But I've kept performing in bands, and I've served as an adviser to the Grateful Dead and Pearl Jam. Along with Bono, I spent nearly five years trying to figure out how to fix the music business before I accepted that it doesn't want to be fixed. So I decided to lead by example.

My band, Moonalice, isn't a traditional act, so we don't use a traditional approach. We try to spend less money and get better results.

Moonalice exists because T Bone Burnett offered to produce an album for us if we disbanded our previous group, the Flying Other Brothers, and started over. So in 2007, me and my bandmates—GE Smith; Pete Sears; John Molo; Barry Sless; my wife, Ann McNamee; and sometimes Jack Casady—became entrepreneurs. We decided to create a business plan that would allow us to build a successful touring band in four or five years, without the assistance of the traditional music business.

When we started out, we thought that releasing a Burnett-produced album a month after he won the Grammy Award for album of the year—and using Burnett's CODE technology to enhance the fidelity of our recording—would get us attention. We were wrong.

Then we gained some insight: All that matters is building a core audience of 100,000 fans. The traditional way to do this is to spend a fortune making an album, then another fortune promoting it. But that strategy only works some of the time, almost exclusively for young bands. And we realized we could not afford to outsource management, publicity, Web marketing and the other



functions served by labels.

We devised a strategy that focuses on finding new fans by trying to replicate the live music experience we enjoyed so much as kids. Moonalice plays the kind of shows we would want to attend and uses the Internet to make that experience available to fans who can't be there. Since we distribute every show we play, we do two or three Twittercasts and Facecasts per week. Here's what we've learned:

- **Don't delegate the important business decisions.** Business is really about common sense. The success of the Rolling Stones and U2 was greatly enhanced by the business acumen of Mick Jagger and Bono and the Edge.
- **Have a business plan.** Our goal is to build a touring business that supports the band and its crew, so everything else comes second. We post music and video from our shows online for free. Some people complain that it's hard to navigate so much content, but no one complains about all the music being there—and they like the price.
- **The more you can invest in your brand, the faster you'll grow.** If you have the opportunity to work with a label and publisher, recognize that their money is capital to invest in your success. Use it wisely.
- **Building a band requires money, time or both.** If you have money, spending it can speed up a band's growth. If not, Facebook is an inexpensive way to advertise, since you can target your ads by geography, demographics and interests. Our advertising budget is approximately \$100 per show, and we only pay

for the fans who actually click on the ad. As a result we get at least 1,000 impressions of our logo and name for every click-through we pay for. A million people on Facebook have been exposed to our ads 100 times each. Even if they haven't heard our music, they may know our name.

- **Try new technologies to see what works.** Moonalice experiments with new media every week. Some of this works (such as Twitter concerts). Some of this doesn't. We learned the hard way that you can't send as many messages to fans on Facebook as on Twitter.
- **Old media can help, but it's expensive.** The press release we sent out to announce our first Twittercast concert cost three times as much to distribute as the rest of the Twittercast combined.
- **Record everything.** We learned this from the Dead and Pearl Jam. We record every show, plus shoot rehearsals and behind-the-scenes videos. We make all of this stuff available for free, because it costs little to produce and distribute and lowers the barriers for fans. They know that we're giving them value, and they appreciate that.
- **Do stuff that's different.** We conceived Moonalice as a tribe whose "legend" incorporates every town we visit. We share that every night with the audience. We also give out free posters at every show. We have formed a consortium with 17 poster artists, who create a unique design for each show in return for shared copyright. This allowed us to publish a book of posters from our first year—"The Moonalice Legend"—that our fans love.
- **Be honest with fans.** Our investors won't subsidize the band forever, so we explain that. The response has been fantastic, particularly with respect to merchandise. The fans know we need revenue to survive.
- **Do it yourself.** Too many artists are unwilling to think about, much less learn, the business side of running a band. They outsource everything to middlemen, which only works if an act is popular and profitable. Otherwise the outsourcing costs may exceed your revenue. To survive on "new band" economics, you have to prepare to struggle.

Roger McNamee founded Elevation Partners, has acted as an adviser to the Grateful Dead and Pearl Jam, and leads the band Moonalice.

FOR THE RECORD

■ Lady GaGa grew up in Manhattan, and the singer is co-headlining an upcoming tour with Kanye West. An Aug. 15 story misstated these points.

■ An Aug. 15 story on Nicki Minaj should have stated that Mizay Entertainment is a management company.

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DOWN, NOT OUT
Online karaoke sites struggle to reach fans



JUST GOT BACK
Tired of labels, Cheap Trick opts to go DIY



DOJ ON LINE 2
Assessing Live Nation-Ticketmaster impact



KARMIC HAMMER
Metal bands find thriving scene in India



SCHOOL OF ROCK
U.K. music academy goes to Oklahoma

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>>> JACKSON, JOURNEY AMONG TOP DOWNLOADS

Chuck Berry's "Johnnie B. Goode," Michael Jackson's "Black or White" and Journey's "Don't Stop Believin'" are among the top downloaded tracks for their respective decade, according to Nielsen SoundScan (as of July 26). The top downloaded track of the past year was Flo Rida's "Right Round," which has been downloaded 3.7 million times. For the full list of top sellers by decade, go to Billboard.biz.

>>> COWELL TO SIGN NEW 'IDOL' DEAL

Simon Cowell will be a judge on "American Idol" for at least three more seasons. CKX chairman/CEO Robert Sillerman indicated that Cowell, who is headed into the last year of his contract, is finalizing a new two-year deal with Fox. CKX is the parent company of "Idol" co-producer 19 Entertainment. Financial details weren't revealed, but Cowell will reportedly earn \$45 million under the new pact, up from \$36 million per year under his current contract.

>>> MARIAH ALBUM DELAYED

The release date of Mariah Carey's "Memoirs of an Imperfect Angel" has been pushed back again, this time to Sept. 29. The date was changed from Aug. 25 to Sept. 15 late last month. Additionally, Carey has canceled a number of appearances, including a season-ending performance Aug. 28 as part of NBC's "Today" summer concert series. Miley Cyrus will replace Carey, according to a show representative.

UPPER FRONT

Original Guitar Hero Dies At 94

Legendary guitar and recording innovator Les Paul, 94, died Aug. 13 from complications of severe pneumonia at White Plains (N.Y.) Hospital.

A key pioneer in electric guitar sounds, responsible for developing and lending his name to what many consider rock-'n'-roll's definitive guitar, Paul's career spanned from the jazz age through the new millennium. Every Monday, he played two sets at New York's Iridium Jazz Club.

"Les was a renaissance man," says Patti Smith guitarist and rock historian Lenny Kaye. "He was many things: a great inventor, a great conceptualizer. But for me he was a great musician, who played with feeling and originality."

Paul's early innovations in the development of the solid-body guitar would become the template for Gibson's best-selling electric, the iconic Les Paul model, introduced in 1952. Among Paul's other technological innovations were developments in multitrack recording, guitar effects and the mechanics of sound in general.

Born Lester William Polsfuss June 9, 1915, in Waukesha, Wis., Paul began performing publicly as a honky-tonk guitarist by the age of 13 and dropped out of high school at 17 to play in Sunny Joe Wolverton's Radio Band in St. Louis.

His first recordings came in 1936 when he recorded as the solo country act Rhubarb Red and also appeared on records by blues singer Georgia White. Paul eventually switched to jazz, forming a trio in his early



OBITUARY BY RAY WADDELL

1915-2009 LES PAUL

20s. In 1938, he moved to New York, where he began performing regularly on national radio with Fred Waring's Pennsylvanians, the popular dance orchestra.

"I would say Eddie Lang and Django Reinhardt were the ones who really influenced me," Paul told *Billboard* in a 2005 interview. "They were both out of this world, and I worshipped them. Worshipped isn't even the word, it was more than that... it was just something beyond any belief."

The guitarist moved to Hollywood in 1943, where he met Bing Crosby, with whom he recorded the 1945 hit "It's Been a Long, Long Time." Paul went on to enjoy his greatest success as a recording artist with his



Guitar man: LES PAUL and then-wife MARY FORD in a Capitol Records publicity photo from the '50s.

wife, Colleen Summers, who performed under the stage name Mary Ford. Together, they scored a string of hits on Capitol Records, including "Mockin' Bird Hill," "How High the Moon," "Vaya Con Dios" and "Hummingbird." (The couple divorced in 1964.)

In addition to his artistic prowess, Paul was an inveter-

ate tinkerer who harbored an interest in electronics and guitar amplification since his youth. In the late '30s, he began experimenting with twin pickups and steel-reinforced guitar bodies.

In the early '50s, he partnered with Gibson to develop a solid-body guitar, eventually leading to the release of the 1952 Les Paul Goldtop. After issuing different iterations of the signature guitar, Gibson released the Les Paul Standard in 1958, which the guitar maker says has since remained unchanged.

Paul's innovations in multitrack recording were also a pivotal part of his legacy and one that revolutionized the recording process.

"He allowed us to hear music

in a way that would never have been possible without him," producer Rob Cavallo says. "If we didn't have multitracking, how else would you get to hear someone sing their own backing harmonies or play a lead guitar over a rhythm guitar they themselves have played?"

Paul will always be most indelibly associated with the guitar that bears his name. Aerosmith guitarist Joe Perry says he owns about 50 of them.

"It's an amazingly comfortable guitar to play," Perry says. "That's why for some of the hardest rockin' punks to country twangers and everybody in between it's the guitar of choice."

Bon Jovi guitarist Richie Sambora recalls the time he first met Paul in 1988 when the band was starting work on its album "New Jersey."

"Les came to over on my birthday and we sat on the dock behind my house for hours and talked," he says. "At the end, he gave me a guitar and said, 'Son, here's the sword, now go out and cut the shit.'"

Paul is survived by his daughter, Colleen Wess; sons Lester (Rus) G. Paul, Gene W. Paul and Robert (Bobby) R. Paul; five grandchildren; and five great-grandchildren.

A private funeral service will be held in New York, with a service in Waukesha to be announced. In lieu of flowers, Paul's family asks that donations be made to the Les Paul Foundation, 236 W. 30th St., Seventh Floor, New York, N.Y. 10001.

Additional reporting by Ed Chrisman, Cortney Harding and Ken Tucker.

>>> SOUND-EXCHANGE, CPB REACH DEAL

SoundExchange and the Corp. for Public Broadcasting reached an agreement to govern royalty rates for webcasting through 2015. The CPB will pay SoundExchange \$2.4 million for the 2011-15 term, based upon anticipated systemwide usage. If usage exceeds expectations, additional payments will be made, which SoundExchange will distribute (along with the original lump sum) to the artists and rights owners.

>>> WARNER EXPANDS EOS USE

Warner Music Group is expanding the use of Cisco's Eos social entertainment platform. Eos now will be available to WMG to deploy an unlimited number of Web sites for its artists and labels. As previously reported, Cisco unveiled the Web development software in January at the CES trade show. The platform provides the features needed to build and manage Web sites, with a specific focus on social networking.

>>> 'BRUTAL LEGEND' SOUNDTRACK UNVEILED

The soundtrack to the highly anticipated heavy metal adventure fantasy videogame "Brutal Legend" will include more than 100 songs from 75 acts, including Judas Priest, Kiss, Ozzy Osbourne and Black Sabbath. The game is scheduled for release Oct. 13 in North America and Oct. 16 in Europe. The game's publisher, Electronic Arts, is sponsoring the Metalocalypse tour with Mastodon and Dethklok under the "Brutal Legend" banner. The tour starts Oct. 2.

Compiled by Chris M. Walsh. Reporting by Nellie Andreeva, Antony Bruno, Gary Graff, Cortney Harding and Kenneth Hein.

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COUNTRY BY KEN TUCKER and LOUIS HAU

COUNTRY CROSSROADS

Fate Of A Planned Alabama Entertainment Complex Could Hinge On Bingo Ruling

Just south of Dothan, Ala., not far from the peanut fields the region is famous for, construction has begun on Country Crossing, an ambitious entertainment complex that some hope will become the area's equivalent of Branson, Mo.

Country Crossing boasts the involvement of big country music stars and the support of local elected officials in Houston County, who are excited about its potential economic benefits. And heading up the project is Ronnie Gilley, a real estate developer with close ties to the country music establishment.

But plans to open an electronic bingo facility at Country Crossing have become ensnared in a broader debate in the state about whether bingo machines aren't any different from slot machines. Alabama officially outlaws gambling, but some county governments have passed constitutional amendments enabling the operation of "machine bingo" games.

Gilley says he's confident that electronic bingo in Houston County will withstand any legal challenges. But he doesn't mince words when he contemplates what an adverse ruling from the state's high court would mean for Country Crossing. "Obviously, it would kill the project," he says.

Country Crossing is being built on a nearly 400-acre site just off U.S. Highway 231 and would feature restaurants and entertainment venues, all with a country music theme. Among the artists

affiliated with the project are big names like George Jones, John Anderson, Lorrie Morgan and Tracy Lawrence.

The project also has the backing of the Houston County Commission, which believes Country Crossing could become a key economic growth driver in the region. "From the commission's perspective, it is full speed ahead," commission chairman Mark Culver says.

Construction has already begun on the first phase of the project, which includes artist-branded restaurants with names like George Jones' Possum Holler Dinner Theater & Restaurant and Darryl Worley's Worley Bird Cafe, as well as an RV park, an amphitheater, an electronic bingo center and fairgrounds to host music festivals and other outdoor events. Gilley declines to reveal financial details of Country Crossing's agreements with participating artists, saying only that the project has licensing pacts with most of them and that some have investment deals.

Future attractions will include resort hotels, a water park, a family entertainment center with bowling, go-carts and videogames, and other commercial properties.

The Economic & Community Development Institute at Auburn University estimates that Country Crossing will create 2,965 jobs in its first year and nearly 4,000 jobs by its fifth year.

"Considering the Gulf Coast, the retirees, the I-10 traffic and traffic from



If you build it, they will come? Attending the Country Crossing groundbreaking in October 2008 are (front row, from left) JAMES STROUD, LORRIE MORGAN, GEORGE JONES, RONNIE GILLEY, JOHN ANDERSON and TRACY LAWRENCE, and (back row, from left) CHRIS LUCAS and PRESTON BRUST of LoCash Cowboys.

Atlanta down to the beach, it's in a pretty good location," says Judson Edwards, director of Troy University's Center for International Business and Economic Development.

But Judson adds that bingo would be a financial cornerstone of the project. "I'm not so sure that it could make it without it," he says. "The stability that the gaming would provide from a revenue standpoint would definitely be helpful. That's the steadying force."

The original plans for Country Crossing, which was first planned to be built in nearby Coffee County, didn't include electronic bingo, Gilley says. Instead, the planned sale of new residential retirement units neighboring the site was to provide a financial anchor for the entertainment properties.

But "when the real estate market collapsed and the financial market collapsed, our project collapsed," Gilley says, acknowledging that the market downturn also forced him to delay construction of a planned townhouse and condominium project in Panama City, Fla., that he was marketing with the help of country star Alan Jackson.

Electronic bingo will provide Country Crossing with the vital "economic catalyst" that the Coffee County residential project was expected to provide, Gilley says.

But growing discomfort in some quarters over the growth of electronic bingo in the state is coming to a head. Alabama Gov. Bob Riley is backing efforts by the district attorney and sheriff of St. Clair County near Birmingham to appeal a recent Circuit Court ruling that permitted an American Legion hall to operate electronic bingo machines. As part of its appeal to the Alabama Supreme Court, St. Clair County is seeking clarification on whether the lower court erred in determining that a bingo machine isn't a slot machine, according to District Attorney Richard Minor.

"You can try to slice it a thousand different ways," Riley spokesman Todd Stacy says. "But it comes down to the state law outlawing gambling devices. The governor's been very clear that we need some definition here."

Gilley counters that electronic bingo has been allowed in Alabama since 1989 and that the St. Clair County case shouldn't have any bearing on the rest of the state.

"The governor came out of nowhere opposed to bingo," he says. "It all boils down to politics."

Despite the uncertainty surrounding the future of electronic bingo in the state, Gilley says the future of Country Crossing is secure. "I feel 100% confident with our position," he says.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD UNVEILS WEEKLY COUNTRY MUSIC NEWSLETTER

Billboard has launched a weekly newsletter called the Billboard Country Update that provides news and information about the country music world. Published every Monday evening, this updated version of the Radio & Records Country Hot-fax features exclusive Billboard charts, unique research products and insight from Billboard's expert editorial team. The newsletter will be edited by industry veteran Ken Tucker.

"The R&R



TUCKER

Country Hotfax set the bar as the first and most widely read weekly trade fax, and then later, e-mail news and information source," Tucker says. "The new Billboard Country Update not only takes over where R&R Country Hotfax left off but improves upon it."

The Billboard Country Update chart package is anchored by the Hot Country Songs chart, a 60-position list based on airplay data from Nielsen BDS, as well as

Billboard's Country Indicator tally, a companion chart to Hot Country Songs

driven by secondary radio markets and national format playlists.

Each issue will also include country radio and retail chart analysis from Wade Jessen, Billboard's senior chart manager in Nashville; a list of all current titles appearing on Hot Country Songs, including information on the songwriters, producers, music publishers and performing rights affiliations for those publishers; John Hart's Bullseye research products including Callout America and Radio Feedback; and country touring breakouts from Billboard Boxscore chart manager Bob Allen.

The Billboard Country Update is available for free at billboard.biz/newsletters. To advertise, contact Lee Ann Photoglo at laphotoglo@gmail.com.

BILLBOARD EN ESPAÑOL RELAUNCHES ON TELEMUNDO.COM

A redesigned Billboard En Español has launched on Telemundo.com, accessible at BillboardEnEspañol.com and on Telemundo.com's music tab.

"We are thrilled to be officially launching this exclusive new online destination that melds together the community and engagement of Telemundo.com with the robust content of Billboard En Español," says Peter Blacker, Telemundo executive VP of digital media and emerging businesses. "Telemundo.com's page views have increased by 167% since the site went live seven months ago and the addition of this exciting new content will continue to take the site to new levels of engagement, delivering more online

programming to our users."

The updated and more interactive version of Billboard En Español combines Latin and non-Latin content from Billboard, as well as acoustic Café Billboard performances, reviews, reader polls and forums.

The site, which currently features Billboard's weekly Hot Latin Songs and Top Latin Albums charts, will soon include additional Billboard Latin music charts.

"The combination of Billboard En Español's unique content with the extraordinary traffic of Telemundo.com allows us to reach more music fans than ever before and truly be the destination for Latin music worldwide," says Leila Cobo, Billboard executive director of content and programming for Latin music and entertainment.



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Check The Mic

Online Karaoke Sites Stumble In Search Of Viable Biz Models

The term "karaoke" is derived from the Japanese words for "empty" and "orchestra." The translation is ironic for online karaoke services, because empty is exactly what some of them have become.

Not long ago, big media brands were eagerly jumping on the online karaoke bandwagon. News Corp. acquired kSolo in May 2006, and Yahoo bought Bix in November of the same year. Electronic Arts picked up SingShot in February 2007. But today, only kSolo survives as part of MySpace.

The experience of all three provides lessons in the limits of using music to build an online audience. Bix was a contest-oriented site where users uploaded performance videos and judged clips that other users created. After Yahoo acquired it, it scored some early successes—Time magazine named it one of the top 100 Web sites of 2007, and Capitol Records Nashville launched a country music talent contest through the service offering the winner \$50,000 and the chance to record three demos. But Yahoo shut it down June 30, citing a desire to focus its resources on other areas.

The move followed Electronic Arts' decision in March to shutter the Sims On Stage, a similar service that originated as SingShot. The Sims On Stage let users post karaoke and performance videos to the site and their MySpace pages. Signs of trouble emerged a year ago when EA began pulling user-posted karaoke videos from the site and disabled certain features. Representatives

from Yahoo and EA declined to comment. So, what happened? Karaoke remains a popular pastime in bars and clubs. Of course, many karaoke venues make available songs they aren't licensed to offer, skirting rules that online services must obey. At launch, Bix offered little more than 2,000 songs, while SingShot had about 2,500 when EA acquired it. What's more, licensing costs drove both to feature older songs rather than pricier new music.

But the fate of these services can't be blamed on the cost of licensing music. Nor should they be seen as an indictment of the viability of online karaoke. Rather, Yahoo and EA miscalculated by using karaoke as a rallying point to form a new social network. And just like most other such networks that have attempted to challenge MySpace and Facebook—as well as video-sharing sites that tried to compete with YouTube—they failed.

Despite the popularity of user-generated video and music content, karaoke is just too small a niche to make the center of a new social network. According to the online traffic monitoring firm Compete, Bix averaged only 40,000 unique monthly visitors before it shut down, and the Sims On Stage barely surpassed 4,000.

By contrast, MySpace's karaoke site, which built its foundation on the kSolo acquisition, averages 400,000 unique monthly visitors, according to comScore. MySpace

executives say that more than 1.4 million karaoke recordings have been uploaded to the service in a little more than a year.

For all its recent challenges, MySpace has the benefit of having a far larger base of members and the MySpace Music service it leverages to drive users to the karaoke site, even though there isn't any formal integration of MySpace Music with the karaoke service. MySpace faces the same licensing challenges as any other online karaoke service. But it works more closely with artists releasing new music to create exclusive karaoke contests, such as recent initiatives with Beyoncé, Elvis Presley Enterprises and a current contest to pick a winner to sing the national anthem at a Los Angeles Dodgers baseball game in September.

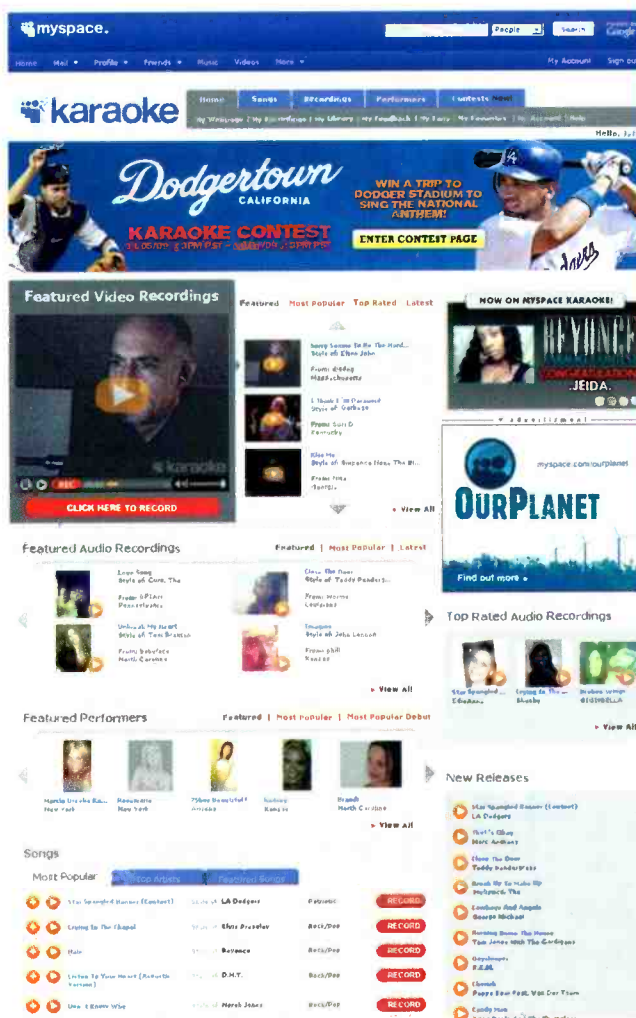
Meanwhile, smaller karaoke sites are exploring differ-

ent business models. The Karaoke Channel, which launched as a video on-demand service with cable TV operators, operates an online hub that uses a free, ad-supported, 250-song service to coax users into signing up for a paid service with 4,587 songs that charges by the day (\$15), the month (\$10, with a two-month minimum) and the year (\$100). The Karaoke Channel also sells downloadable karaoke versions of songs for 99 cents without scrolling lyrics and for \$1.49 with scrolling lyrics. The site had a modest 53,000 unique visitors in June, but that was up from a negligible 1,300 a year earlier, according to Compete.

Online karaoke is far from dead. But the recent shake-out of some key players may be what the business needs for the winners to be heard more clearly.

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Online karaoke is far from dead. But the recent shake-out of some key players may be what the business needs for the winners to be heard more clearly.



Hitting a high note: Unlike many of its rivals, MySpace's karaoke site has built a sizable audience.



SOUND AND VISION

Cheap, portable flip cameras are now all the rage, especially for struggling artists who want to film their gigs and behind-the-scenes action for their MySpace and YouTube sites. But what you get in portability is often diminished by less-than-optimal sound quality. Enter the Zoom Q3. It contains two directional microphones that users can focus manually or with the device's automatic pre-set configurations. It runs on two AA batteries and comes with a 2GB memory card that can be expanded with larger capacity options.

The Zoom Q3 is scheduled to ship in September and will cost \$250. —AB

BITS & BRIEFS

RINGTONES SALES PLUNGED IN '08

According to the research firm SNL Kagan, U.S. ringtone sales fell 24% in 2008 to \$541 million, from \$714 million in the prior year. The dip was so severe that it caused the first decline in overall U.S. mobile music revenue to date. Ringtones made up only 63% of overall mobile music revenue in 2008, down from 80% in 2005. SNL Kagan noted that mobile executives expect ringback tones to be the next leading revenue generator for mobile music, but ringbacks aren't yet making up for the decline in ringtone revenue. Ringback sales totaled \$198.7 million in 2008, up 13.5% from \$175.6 million in 2007.

'BAND HERO' SNARES SWIFT

Taylor Swift is joining the soundtrack to Activision's upcoming "Band Hero" videogame. Her songs "Love Story" and "You Belong

With Me" will appear in the next installment of the "Guitar Hero" franchise, as will the artist herself in avatar form. Fans can play alongside Swift or as Swift herself on both tracks. Additionally, a "Band Hero" contest will award 20 fans the chance to see her in concert; details will be unveiled in the coming weeks.

KATZ TO SELL ADS FOR PANDORA

The personalized radio service Pandora has partnered with Clear Channel Communications subsidiary Katz Online Network for ad sales. Under the agreement, Katz will take on a "significant portion" of Pandora's digital audio advertising inventory. Audio ads are key to Pandora's business model. In addition to various terrestrial radio outlets, Katz also handles advertising for such Internet radio services as AccuRadio.com, RadioIO and Digitally Imported.

HOT MASTER RINGTONES™ AUG 22 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	4	#1 WK BEST I EVER HAD	DRAKE
2	2	11	BIG GREEN TRACTOR	JASON ALDEAN
3	5	5	OBSESSED	MARIAH CAREY
4	4	8	BREAK UP	MARIO FEATURING GUCCI MANE & SEAN GARRETT
5	6	8	I GOTTA FEELING	THE BLACK EYED PEAS
6	3	12	YOU'RE A JERK	NEW BOYZ
7	9	14	WETTER (CALLING YOU DADDY)	TWISTA FEATURING ERIKA SHEVON
8	7	16	BIRTHDAY SEX	JEREMIAH
9	8	20	BOOM BOOM POW	THE BLACK EYED PEAS
10	10	5	ICE CREAM PAINT JOB	OORROUGH
11	14	6	PRETTY WINGS	MAXWELL
12	12	10	YOU BELONG WITH ME	TAYLOR SWIFT
13	15	17	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
14	25	2	DOWN	JAY SEAN FEATURING LIL WAYNE
15	16	11	PEOPLE ARE CRAZY	BILLY CURRINGTON
16	11	19	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
17	13	7	EVERY GIRL	YOUNG MIDNEY
18	34	2	IMMA STAR (EVERYWHERE WE ARE)	JEREMIAH
19	32	2	TOES	ZAC BROWN BAND
20	19	7	NEW DIVIDE	LINKIN PARK

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



Come On, Come On

Cheap Trick Tries DIY Approach With Its 'Latest'

Nothing has ever come easy for **Cheap Trick**, which helps explain the band's unusual release strategy for its new album, "The Latest."

Not only did the power-pop icons opt against signing with a label, they also declined to debut "The Latest" at traditional retail. Instead, the band chose to make the album available June 23 only at its Web site, fan club and Amazon. On July 21, it finally released the album to all retail through MRI, the indie distribution arm of Megaforce, which goes through RED.

The results so far? U.S. sales stood at 10,000 copies since its release at the end of June, according to Nielsen SoundScan. Not bad for a DIY release, especially given the absence of label marketing support and release snafus that dogged "The Latest" early on. Moreover, some key retailers, including Best Buy and initially Amazon, complied with a request from the band's management not to report sales to SoundScan.

It isn't hard to understand why Cheap Trick chose to release "The Latest" on its own Cheap Trick Unlimited imprint. After nearly a decade-and-a-half on Epic Records, the band signed with Warner Bros. and released its 1994 album "Woke Up With a Monster" just as the label underwent a change in management. Then the band went independent, signing with Red Ant and releasing its second self-titled album in 1997, just as that label got caught up in the Chapter 11 filing of its parent, Alliance Entertainment. More recently, Cheap Trick released its 2006 album "Rockford" to rapturous reviews, only to get caught up in label problems yet again when Big3 Records downsized its staff.

Not surprisingly, this time around Cheap Trick took a rather dim view of hitching its star to yet another label. "I asked any of the signing people if they can honestly tell me that they would still be at that label in six months," says Cheap Trick manager **Dave Frey** of Red Light Management.

Once the band decided to release its new album on its own and give Amazon a one-month exclusive, it decided to market "The Latest" directly to fans, partnering with Amazon, Live Nation's online retail fulfillment subsidiary Musictoday, promoters and ticket agencies to send e-mail alerts to anyone who

had ever purchased Cheap Trick music, merchandise or concert tickets.

And by selling the album through its own Web site, it also found an ideal means to up-sell additional merchandise. For instance, the site offered a CD and T-shirt bundle for \$35 and a CD, T-shirt and tote bag bundle for \$45.

Bruce Halverson, a former indie-music buyer for the Virgin Megastore chain, says that by the time he purchased "The Latest" at the band's Web site, he had also purchased two Cheap Trick T-shirts, a tote bag, a rarities CD, the band's 1999 live album "Music for Hangovers" and another live bootleg from 1976. The total bill? Nearly \$124, including shipping.

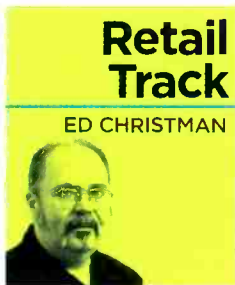
But there were a few hitches along the way. The band booked manufacturing for the CD too late for its scheduled June 21 release. As a result, those who pre-ordered the album through the fan club or band's Web site got it late. Meanwhile, with only a one-month window of exclusivity to exploit, Amazon decided to push ahead and meet the street date by selling CD-R versions of the album, upsetting some fans who didn't realize they were buying a CD-R.

"Less than one-tenth of 1% had a problem, but boy were they vocal," Frey says. To placate them, Cheap Trick offered CD-R buyers the proper CD when it was available, he says.

A band with a long history always faces a stiff challenge when trying to sell a new release, even when the marketing surrounding it helps move catalog titles. Frey stresses, however, that Cheap Trick intends to pursue a long-term marketing strategy to promote "The Latest."

To help keep the album relevant, Frey says he's counting on synch deals to make people aware of the music. Besides working with the band's music publisher **Randall Wixen**, "we have incentivized other publishers in a non-exclusive way to get us [synch] licenses," he says.

The band is leaving no stone unturned, releasing the album not only on CD and vinyl but also on 8-track. As a joke, Frey even tried old-school payola. "I sent the 8-track to radio with a \$20 bill taped on it and said we are going for adds," he says.



Retail Track

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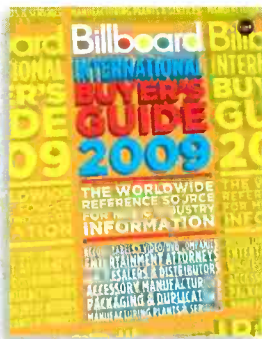


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Women Rule

A Wave Of Female Artists Score Hits On The Male-Dominated Airplay Charts

Flamboyant banda diva **Jenni Rivera** entered Billboard's Latin airplay charts with a bang last week with her new single, "Ovarios" (Ovaries).

No, it's not a song about PMS. It's a song about female "balls." Or, as Rivera calls them, "ovaries."

The track is the latest in a series of high-profile entries by female artists on the Latin airplay charts during the past several weeks. This week there are three

women—**Nelly Furtado**, **Shakira** and **Paulina Rubio** (at Nos. 7, 2 and 5, respectively)—in the top 10 of Billboard's Hot Latin Songs chart, a rare occurrence.

Some industry observers think the heavy female representation on the charts could be merely cyclical, as every couple of years a burst of es-

trogen appears on the typically testosterone-dominated Latin charts.

"When it comes to music, I don't label the gender of the song," says **Marilyn Santiago**, programming/operations manager for Spanish

Broadcasting System. "I label the message and the music. The fact that Paulina [Rubio] came out with a great record is not a trend. It's just a coincidence that they're making kick-ass music."

But in this case, the coincidence also aligned—perhaps not wholly by accident—with the summer season, which usually invites more uptempo records. Shakira's "Loba," Rubio's "Causa y Efecto" and Furtado's "Manos Al Aire" are all dance tracks. And earlier

in the year, **Fanny Lu** reached No. 1 with "Tu No Eres Para Mí," an uptempo pop song.

"It was a natural evolution of the projects," says **Pedro Guzmán**, A&R director for Universal Music Latino, which released Rubio, Furtado and Fanny Lu. However, he notes, Rubio has a tradition of coming out with an uptempo first single that coincides with summertime.

Dance tracks have traditionally been successful in countries like Spain that actively seek and play "summer songs." But in the United States, their success also points to format changes at some Latin radio stations, which have gone from urban during the reggaetón craze to a more uptempo pop playlist, as is the case of WMGE Miami.

Looking at previous years, the biggest female hits were ballads, including **Pilar Montenegro's** "Quítame Ese Hombre," which spent 13 weeks at No. 1 in 2002. That tendency changed in 2005, when Shakira's reggaetón-tinged hit "La Tortura" spent a record 25 weeks atop the chart.

In 2008, not a single female topped the Hot Latin Songs chart. In 2007, **Jennifer Lopez** hit No. 1 early in the year for one week with



Three of a kind (from left): **SHAKIRA**, **NELLY FURTADO** and **PAULINA RUBIO**

"Qué Hiciste," an uptempo ballad that doesn't quite rank as a dance track. Then **Gloria Estefan** ruled the chart for two weeks with the contemporary pop/salsa song "No Llores," followed by Fanny Lu's tropical/pop "Y Si Te Digo."

In 2006, there were three No. 1 female songs: Shakira's "Hips Don't Lie," which was promoted in pop and reggaetón versions; Rubio's "Ni Una Sola Palabra," which is

uptempo but not quite as fast as "Causa y Efecto"; and "Lo Que Son Las Cosas," a ballad by **Anais** that was also promoted in multiple formats.

Today, Furtado's "Manos Al Aire" is on three of Billboard's Latin genre subcharts—pop, tropical and rhythmic—in its original version. As a danceable track, it can cross formats without a remix.

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

EN BREVE

STATIONS JOIN BDS PANEL

A trio of radio stations has been added to Nielsen BDS' Latin format panel. Pop WMEG San Juan, Puerto Rico; tropical WRYM Hartford, Conn.; and regional Mexican KEXA Monterey-Salinas, Calif., are now monitored by BDS for its Latin format and corresponding subformats. The additions were made July 30 and effective in Billboard's Aug. 15 issue, which tracks the week of July 27-Aug. 2. Including the added stations, Billboard's panel for Latin music comprises 121 stations: 32 for Latin pop, 61 for regional Mexican, 19 for tropical and nine for rhythmic.

—Leila Cobo

'EL SHOW' EXPANDS REACH

The syndicated morning radio program "El Show De Don Cheto" has been added to two California stations: KSTN Sacramento-Stockton-Modesto and KEXA Salinas-Monterey-Santa Cruz. The Liberman Broadcasting show—hosted by Juan Razo—is already carried in Los Angeles; Dallas; Santa Rosa, Calif.; and San Bernardino-Riverside, Calif. According to Arbitron's latest ratings, "El Show De Don Cheto" outranks Univision Radio's "Piolin De La Mañana" in Los Angeles among Hispanics ages 18-34, although "Piolin" still tops "El Show" in the overall 6-plus demo.

—Ayala Ben-Yehuda

REGIONAL MEXICAN SUMMIT ADDS PANELISTS

Top radio programmers and producers have been confirmed for Billboard's Regional Mexican Music Summit, set for Oct. 8-9 at the Hyatt Regency Century City in Los Angeles. Liberman Broadcasting's Eddie Leon and Pepe Garza; programming consultant Jose Santos; WYMY Raleigh, N.C., PD Julie Garza; and KSJT San Angelo, Calif., PD Joseph Vargas will participate on the "Play My Song" panel. At round-table sessions, Vargas and producer Byron Brizuela, Fonovisa/Disa A&R director Nelson Mendoza and producer Franco Giodani will provide feedback to artists and songwriters on their demos. To register, go to regionalmexican-musicsummit.com.

—ABY

Digital Whack-A-Mole

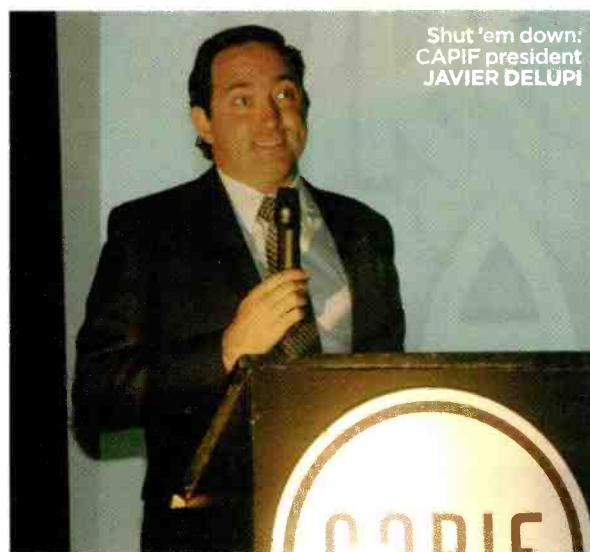
IFPI Expands Efforts To Combat Illegal Music-Sharing Sites

IFPI Latin America's digital anti-piracy campaign has yielded the takedown of 1 million links to pirated content on forums, blogs and social networking sites in the last year, according to the labels group. But with new sites springing up all the time, the fruits of that labor can be hard to identify.

During the last six weeks, the Argentine labels association CAPIF assisted in the shutdown of Qsound.com.ar, Zona-mp3.com.ar, Emep3.com.ar and DeathValley.com.ar. Combined, the sites had tens of thousands of users, though the number of song postings was much smaller. (For example, Qsound linked to about 3,000 unauthorized music files). Like Qsound, DeathValley was shuttered after it emerged to replace other file-sharing forums shut down by CAPIF.

IFPI regional Internet coordinator Paulo Batimarchi says Argentina, Brazil and Mexico are the main sources of digital piracy in the region, followed by Colombia, Chile and Uruguay. While digital piracy involves a mix of international and local repertoire and users, in Argentina the focus has been on targeting administrators and Web hosting companies of sites operated through local servers and protecting copyrights belonging to the Argentine music industry.

IP addresses associated with file-sharing forums can be found using relatively simple commands, allowing CAPIF to contact administrators and Web hosting companies of file-sharing forums even if they're unidentified on the site. After CAPIF identifies a physical address, the parties are then sent cease-and-desist letters by



Shut 'em down: CAPIF president **JAVIER DELUPI**

mail, not electronically.

"We can't tell you 'yes' or 'no' if we've reduced the number" of pirated files, CAPIF president Javier Delupi says. "We are reinforcing our resources related to this type of action, to monitor, to control,

to notify, to try to reach agreements with hosting companies online to try to develop the digital market."

Taringa.net, an Argentina-

based community with news, chat, blogs and links to downloads through such services as Rapidshare, is particularly popular, with a reported 1.6 million registered users. It's also been an elusive enforcement target, Delupi says.

"Taringa engages in activity that itself isn't illegal," he says, adding that CAPIF has notified the site of infringing content. "They've taken action in some cases and we're working on that."

Meanwhile, the industry is looking to license such digital services as online radio stations to monetize music consumption. In 2008, 13% of digital music revenue in Argentina came from sources like video-on-demand services and ad-supported social networks, according to the IFPI, while just 6% came from online music purchases.

—Ayala Ben-Yehuda

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish! Billboardenespanol.com.



Two for the road: Live Nation CEO **MICHAEL RAPINO** (left) and Ticketmaster Entertainment CEO **IRVING AZOFF** testifying in February before the U.S. Senate Judiciary Committee's antitrust subcommittee.

On The Case

DOJ Quizzes Live Venues About Ticketmaster-Live Nation Merger

While politicians in Washington, D.C., have been loudly opposing the proposed Ticketmaster-Live Nation merger, the U.S. Department of Justice has been quietly conducting due diligence on the deal, trying to determine how the combination of these two live entertainment giants would affect the touring market.

Susette Hunter, director of sales and marketing at the Birmingham (Ala.) Jefferson Civic Center, says DOJ investigators called to ask about the merger more than a month ago.

"They asked who does our ticketing," Hunter recalls. "They asked if Live Nation and Ticketmaster merged, do I think any other promoters would still bring shows into our market, and I said, 'Yes.'"

They also wanted to know which promoters brought shows to Birmingham. "I told them we had quite a few promoters that brought shows here," Hunter says. "They asked if I thought it would stifle competition and I said, 'No.' I told them we even have a local ticketing company here called Ticket Biscuit, and that I thought there were quite a few ticketing companies throughout the United States."

The callers also asked Hunter a loaded question: Should the DOJ approve the merger?

"I said, 'That's not for me to decide. It's up to the Justice Department,' and I didn't feel one way or another," she says.

A couple of hundred miles north on Interstate 65, **Bob Skoney**, GM of Nashville's Municipal Auditorium, also received a call from the DOJ. The investigator asked basic questions, such as what kinds of events the auditorium hosted and how many it booked per year, Skoney says.

"She asked how do I think promoters and artists choose a city or place to play," he says. "She asked what our revenues were and how many days we did ticketed events and how many different event promoters do we work with."

Skoney recently reupped his ticketing contract with Ticketmaster and the DOJ wanted to know why. "I told her we just recently bid it out, she wanted to know how many people bid on it, and I told her about five companies bid," Skoney says. "She asked, 'Why did you decide to go with Ticketmaster?' And I told her be-

cause we feel the people in this market are trained to go to Ticketmaster to buy tickets."

When asked if he had any concerns about a Ticketmaster-Live Nation merger, Skoney replied that he did. "I said basically that it could affect future negotiations, as far as if Live Nation is the only [promoter] that has [a certain] act, it could create a little bit of a monopoly," he says. He also expressed his concern that if Ticketmaster becomes a promoter by way of Live Nation, they would have access to other promoters' ticket data, providing it with a possible competitive edge.

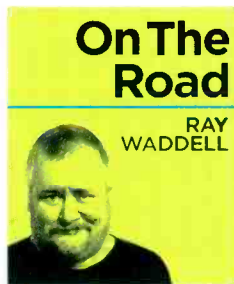
All in all, Skoney says he was rather surprised by the informed nature of the line of questioning. "I was kind of impressed. She was asking the right questions. It was good to know the government is working hard to get the information to make the right decision here."

Of course, the DOJ isn't conducting its investigation in a political vacuum. Sen. **Herb Kohl**, D-Wis., chairman of the Senate Judiciary Committee's antitrust subcommittee, sent a letter in late July to assistant attorney general for antitrust **Christine Varney**, cautioning the DOJ to approve the transaction only if it wouldn't harm competition and wouldn't lead to higher prices for consumers.

In a separate letter to Varney, 50 members of the U.S. House of Representatives urged the DOJ to examine the merger "with great skepticism" because the combined company "would enjoy a virtual stranglehold over the live entertainment industry."

Meanwhile, in an Aug. 6 earnings conference call with Wall Street analysts, Live Nation CEO **Michael Rapino** expressed confidence that his company and Ticketmaster will complete their merger in the fourth quarter as planned.

It's good that the DOJ is giving this proposed merger a diligent look. I've talked to dozens of building managers about what it could mean to them and their business. The prevailing view: If the merger means they get more shows, it's a good thing. If it means they get fewer shows, it's anything but.



On The Road

RAY WADDELL

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

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,047,995 (80,133,425 krona) \$162/\$55.15	U2, SNOW PATROL Ullevi Stadion, Göteborg, Sweden, July 31-Aug. 1	119,297 two sellouts	Live Nation Global Touring
2	\$10,481,500 (66,034,500 kroner) \$174.60/\$126.98	MADONNA, PAUL OAKENFOLD Valle Hovin, Oslo, July 28, 30	79,409 two sellouts	Live Nation Global Touring
3	\$7,292,826 (€5,062,680) \$216.08/\$115.24	U2, SNOW PATROL Vellins-Arena, Gelsenkirchen, Germany, Aug. 3	73,704 sellout	Live Nation Global Touring
4	\$5,924,839 (65,896,650 kroon) \$326.83/\$77.32	MADONNA, PAUL OAKENFOLD Tallinn Song Festival Grounds, Tallinn, Estonia, Aug. 4	72,067 sellout	Live Nation Global Touring
5	\$4,431,805 (139,593,000 rubles) \$952.44/\$63.50	MADONNA, PAUL OAKENFOLD Palace Square, St. Petersburg, Russia, Aug. 2	27,103 sellout	Live Nation Global Touring, Zao Planet Plus
6	\$4,234,534 (\$4,541,542 Canadian) \$92.77/\$64.80	AC/DC, THE ANSWER Stade Olympique, Montreal, Aug. 8	53,049 sellout	Gillett Entertainment Group, Live Nation
7	\$1,410,885 \$75/\$45	RASCAL FLATTS, DARIUS RUCKER Columbus Crew Stadium, Columbus, Ohio, Aug. 9	24,553 sellout	Live Nation, In-house
8	\$1,355,202 (€823,836) \$108.57/\$59.22	TIËSTO, CALVIN HARRIS, SNEAKY SOUND SYSTEM, HADOUKEN Victoria Park, London, July 31	21,026 24,000	Loud Sound, AEG Live
9	\$1,106,334 \$80/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Ford Amphitheatre, Tampa, Fla., Aug. 8	19,404 sellout	Live Nation, The Messina Group/AEG Live
10	\$956,412 (\$1,039,375 Canadian) \$91.56/\$63.95	DEPECHE MODE, PETER BJORN AND JOHN Bell Centre, Montreal, July 25	10,910 12,250	Gillett Entertainment Group, Live Nation
11	\$910,441 \$75.50/\$35.50	RASCAL FLATTS, DARIUS RUCKER Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 7	19,788 sellout	Live Nation
12	\$860,250 \$200.75/\$110.75/ \$89.75/\$20.75	BEYONCÉ, RICHGIRL Palace of Auburn Hills, Auburn Hills, Mich., July 18	13,540 sellout	Live Nation, Haymon Entertainment, Palace Sports & Entertainment
13	\$858,049 \$89	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Amphitheater at the Wharf, Orange Beach, Ala., Aug. 6	9,641 sellout	Red Mountain Entertainment, The Messina Group/AEG Live
14	\$852,916 \$125/\$39	DEF LEPPARD, POISON, CHEAP TRICK Sprint Center, Kansas City, Mo., July 21	11,489 12,346	Live Nation
15	\$838,871 (\$845,644 Canadian) \$90.93/\$55	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH Rexall Place, Edmonton, Alberta, July 16	10,253 14,321	Live Nation
16	\$820,823 \$69.50/\$40.50	AMERICAN IDOLS LIVE Verizon Arena, North Little Rock, Ark., July 25	14,288 sellout	AEG Live
17	\$812,875 \$75.75/\$31	RASCAL FLATTS, DARIUS RUCKER Time Warner Cable Music Pavilion, Raleigh, N.C., Aug. 2	18,195 19,571	Live Nation
18	\$812,444 \$71.50/\$31	RASCAL FLATTS, DARIUS RUCKER Riverbend Music Center, Cincinnati, Aug. 8	20,216 sellout	Live Nation
19	\$811,396 \$71.50/\$31	RASCAL FLATTS, DARIUS RUCKER Verizon Wireless Amphitheater, Charlotte, N.C., Aug. 1	17,277 18,590	Live Nation
20	\$790,881 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE First Midwest Bank Amphitheatre, Tinley Park, Ill., Aug. 7	24,680 sellout	Live Nation
21	\$783,955 (\$837,397 Canadian) \$164.53/\$55.94	LIL WAYNE, YOUNG JEEZY, DRAKE, SOULJA BOY TELL'EM Bell Centre, Montreal, Aug. 5	8,459 10,574	Gillett Entertainment Group, Live Nation
22	\$767,145 (\$857,059 Canadian) \$89.51/\$31.79	BRAD PAISLEY, DOC WALKER, DERIC RUTTAN Rogers Bayfest, Sarnia, Ontario, July 18	17,232 19,000	Live Nation, Rogers Bayfest
23	\$762,183 \$80.50/\$60.50/ \$26	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Veterans Memorial Arena, Jacksonville, Fla., Aug. 7	12,243 sellout	Mischell Productions, The Messina Group/AEG Live
24	\$754,655 \$75/\$20	KEITH URBAN, SUGARLAND BOK Center, Tulsa, Okla., Aug. 7	12,902 sellout	Beaver Productions
25	\$742,158 \$88.50/\$34	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Post-Gazette Pavilion at Star Lake, Burgettstown, Pa., July 18	21,079 23,145	Live Nation
26	\$735,308 \$49.25/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Nissan Pavilion at Stone Ridge, Bristow, Va., July 25	22,513 sellout	Live Nation
27	\$732,760 \$40/\$23.74	VANS WARPED TOUR Nassau Coliseum, Unlondale, N.Y., July 18	18,319 20,000	AEG Live
28	\$719,243 (\$788,005 Canadian) \$90.82/\$47.92	RUSSELL PETERS Bell Centre, Montreal, July 24	10,871 12,350	Gillett Entertainment Group, Just For Laughs
29	\$707,560 \$130/\$17.50	BOB DYLAN, JOHN MELLENCAMP, WILLIE NELSON Bethel Woods Center for the Arts, Bethel, N.Y., July 18	14,084 17,357	Live Nation, in-house
30	\$704,891 (\$755,997 Canadian) \$55.48/\$36.83	BLINK-182, FALL OUT BOY, PLANET SMASHERS Bell Centre, Montreal, Aug. 7	14,767 sellout	Gillett Entertainment Group, Greenland Productions, Live Nation
31	\$690,351 \$150/\$110/\$95/ \$75	JERRY SEINFELD, TOM PAPA The Colosseum at Caesars Palace, Las Vegas, July 31-Aug. 1	6,517 7,610 two shows	Caesars Palace, AEG Live
32	\$676,735 \$79.50/\$35	NICKELBACK, HINDER, PAPA ROACH, SAVING ABEL Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 22	18,632 25,228	Live Nation
33	\$672,358 \$137.50/\$97.50/ \$67.50/\$50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Harveys Outdoor Arena, Lake Tahoe, Nev., July 29	7,262 sellout	Another Planet Entertainment, The Messina Group/AEG Live
34	\$668,933 \$59/\$25	BRAD PAISLEY, DIERKS BENTLEY, JIMMY WAYNE Verizon Wireless Music Center, Noblesville, Ind., Aug. 8	21,516 sellout	Live Nation
35	\$666,920 \$195/\$125/\$85/ \$45	STEELY DAN, SAM YAHAL ORGAN TRIO Citi Wang Theatre, Boston, July 22, 24-25	7,923 10,683 three shows	MSG Entertainment, Jam Productions, in-house

►►►JB HI-FI PROFIT SURGE

The Australian home entertainment, music and electronics retailer JB Hi-Fi says its net profit surged 45% to \$94.4 million Australian (\$78.2 million) during the year that ended June 30. Gross revenue jumped 27% to \$2.3 billion Australian (\$1.9 billion), which included an 11.5% increase in same-store sales. Melbourne-based JB says music sales proved "very resilient" but didn't provide details about their impact on its bottom line.

►►►EMI, FAIRWOOD SIGN DEAL

EMI Music Publishing has signed a subpublishing deal in the United Arab Emirates with Fairwood Music (Arabia), the major's first such deal in the Middle East. Dubai-based Fairwood will pitch EMI Music Publishing repertoire for synch deals within the UAE. The company, formerly known as Fairwood/BKP Music (Arabia), will also work with EMI to establish a mechanical and performance licensing framework in the UAE. Fairwood, which already has subpublishing pacts with Universal Music Publishing Group and Cherry Lane Music Publishing, has targeted the film, TV and advertising sectors in Dubai for synch revenue (Billboard, April 25).

►►►U.K. P2P USE DIPS

An annual survey of young people commissioned by the trade group U.K. Music suggests that the number of young Brits involved in illicit peer-to-peer activity has inched downward, with 61% of those surveyed admitting to downloading music in this way, compared with 63% last year. Among P2P users, 83% said they used such services on a weekly basis, but 85% said they would be interested in paying for an unlimited MP3 download service. The online survey of music consumption behavior among 1,800 14- to 24-year-olds was carried out in the spring by the University of Hertfordshire.

Reporting by Lars Brandle, Andre Paine and Richard Smirke.

GLOBAL BY AHIR BHAIRAB BORTHAKUR and TOM FERGUSON

INDIA GETS HEAVY

Metal Bands Find Growing Audiences On The Subcontinent

In the days of the Raj, the mock-Tudor oddity that is Bangalore Palace was the Maharajah of Mysore's peaceful haven in the heart of India's third-biggest city. It's a safe bet he never envisaged it being overrun by 25,000 metalheads bellowing "The Number of the Beast."

Watching that scene at February's Rock in India Festival in the palace's verdant grounds was Iron Maiden manager Rod Smallwood, overseeing his charges' third trip to the subcontinent, where a vibrant metal scene is developing.

Maiden's Indian debut in March 2007, which was also in Bangalore, attracted 30,000 fans "from all over India," Smallwood recalls. "We even met some people who drove from Katmandu."

The band has since returned twice, promoted by Bangalore-based DNA Networks, which pioneered Indian hard rock shows with Deep Purple in 2001 and brought Aerosmith over in June 2007.

Aerosmith's Bangalore show for 22,000 fans was "very successful," says its London-based agent Rod MacSween of ITB, describing DNA managing director Venkat Vardhan as "the best promoter in India."

Live performances by overseas metal acts have helped inspire a growing number of local bands (see story, this page). The result, Smallwood says, is "a burgeoning metal scene, which I like to think we've played a part in developing."

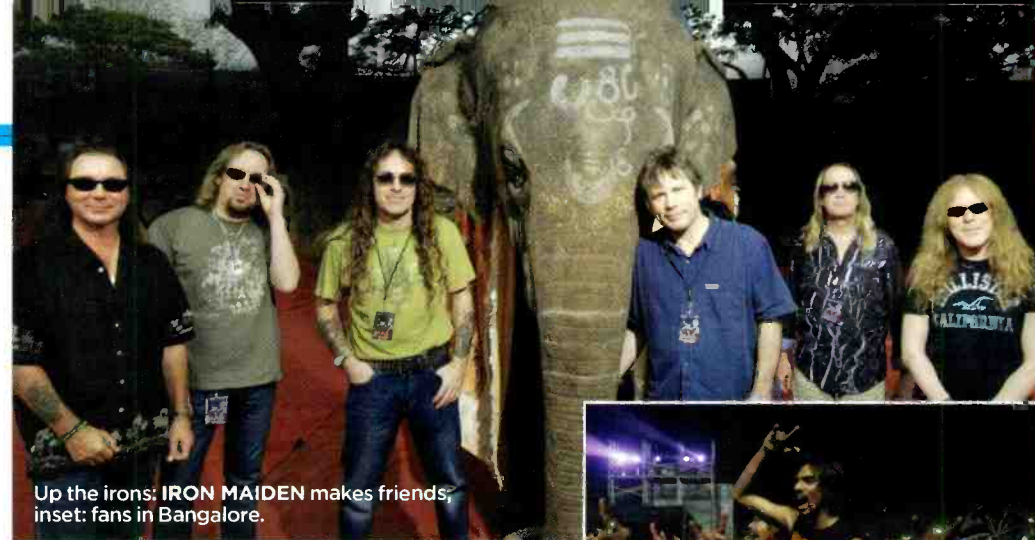
Iron Maiden waited "until we were sure of the infrastructure and production values" before taking its first Indian trip, Smallwood says. The success that Indian promoters have enjoyed with large shows has encouraged other overseas metal acts to come to India.

Launched in 1996, pioneering metal event the Great Indian Rock Festival featured only local acts until 2006 when it brought Norway's El Caco, U.K. act Your Codename Is: Milo and Sweden's Freak Kitchen to Delhi and Mumbai. Enslaved, Sagh and Satyricon have since played the festival, which expanded last year to five other cities. Its biggest show yet, at Bangalore Palace Grounds in

November 2008, drew around 20,000 fans, double the turnout of the largest 2007 Great Indian Rock show in Delhi.

Great Indian Rock promoter Amit Saigal says this year's festival in November will feature Norwegian metal band Benea Reach and Los Angeles act Intronaut. Saigal, who edits the monthly magazine Rock Street Journal, adds that he expects the growing awareness of metal among young Indians will encourage more international acts to tour.

DNA's inaugural Rock in India fest in March 2008 with Megadeth and Machine Head drew 16,000 fans. Iron Maiden



Up the irons: IRON MAIDEN makes friends; inset: fans in Bangalore.

topped this year's bill, sponsored by Romanov Red Rock vodka. Other 2009 sponsors included Pepsi and VH1. But Vardhan acknowledges that "there are not many sponsors for hard rock/metal in India."

Saigal says he pays the same fees as overseas promoters. But "tickets for international acts range from 800 to 1,500 rupees [\$16.70-\$31.35], which hardly covers any costs," he says. "We have to look for sponsors to cover that gap."

The November 2008 terrorist bombings in Mumbai and a

decline in sponsorships due to the uncertain economy have taken a toll on India's touring market. Seven overseas metal bands played in India in 2008, up from three in both 2006 and 2007. But so far this year, Iron Maiden and Opeth have been the only major acts to play in the country.

Smallwood says Iron Maiden decided not to let security concerns affect its plans to return to India. "You can't live by hiding," he says. "[And] our fans really appreciated the gesture."



INDIAN METAL BANDS TO WATCH

Inspired By Visiting International Acts, Indian Metal Acts Are Building Live Followings—And Have Their Eyes Set On Overseas Success

BHAYANAK MAUT

Hometown: Mumbai
Year formed: 2003
Current release: "Bhayanak Maut" (Grey & Saurian)
MySpace: MySpace.com/BhayanakMautMusic
With a name that means "Terrible Death," Bhayanak Maut's blend of death metal and hardcore has become a staple on India's metal festival scene. "It's great to see people go crazy while we play," guitarist Venkat Raman says.

The band's breakthrough came in 2007, when it played the Great Indian Rock Festival and was runner-up on "Launchpad," a talent contest show on Star TV's Channel [V], which drew average ratings of 2.5 million, according to the channel. The band also returned as a special guest on the 2009 series, when ratings had grown to 2.8 million.

The group launched its third, self-titled album with an Aug. 4 show at Mumbai's Hard Rock Cafe and hopes to tour internationally soon.



KRYPTOS

Hometown: Bangalore
Year formed: 1998
Current release: "The Ark of Gemini" (Old School Metal Records)
MySpace: MySpace.com/KryptosIndia



Kryptos became the first Indian rock band to score an overseas record deal when it signed with Antioch, Calif.-based Old School Metal Records in 2006.

Playing Black Sabbath-influenced metal, its second album "The Ark of Gemini" was released last year, and the band has steadily built a live and online following.

While drummer Ryan Colaco remembers a 1998 gig in front of "10 people, a few cows and 55 million mosquitoes," the band opened for Iron Maiden in February in front of 25,000. "We got a huge crowd to showcase our talent and it helped increase our popularity," Colaco says.

A U.S. trip is penciled in for November.

DEMONIC RESURRECTION

Hometown: Mumbai
Year formed: 2000
Current release: "Beyond the Darkness EP" (Demonstealer Records)
MySpace: MySpace.com/DemonicResurrection

After two full-length albums of relentless black metal (and a third, "Return to Darkness," due in December), Demonic Resurrection is aiming for international success. The track "Apocalyptic Dawn" appeared alongside songs from Sepultura and Mastodon on the soundtrack to the rockumentary "Global Metal," released in Canada in 2008.

"We want to go global," singer/guitarist Sahil "Demonstealer" Makhija says. "We were selected to play at Brutal Assault 2009 in the Czech Republic but could not make it due to a passport problem with our drummer." The band—which opened for Opeth in Chennai this year and is a regular on the Indian festival circuit—plans a U.S. trip in 2010.



IIIIRD SOVEREIGN

Hometown: Delhi
Year formed: 2003
Current release: "Destined to Suffer" (Demonstealer Records)
MySpace: MySpace.com/IIIrdSovereignNew



The death metal act IIIrd Sovereign has built a strong following in northeastern India, where its Slayer-influenced sound has made it a local festival staple. The band, which claims to draw festival crowds of 10,000-12,000, opened for Norwegian black metal act Enslaved in 2007 and is now working on the follow-up to its debut album, "Destined to Suffer."

After multiple lineup changes through the years, drummer Reuben Pachau now says "things are shaping up."

"We want to go as far as possible with the band," Pachau adds. "The Indian metal scene is growing slowly but we would love to go international—that's the main aim of the band." —ABB

GLOBAL BY ANDRE PAINE and MARK SUTHERLAND

Race For The Prize

U.K. Academy Of Contemporary Music Aims To Boost Touring With Oklahoma Branch

LONDON—Britain's Academy of Contemporary Music is opening its first U.S. branch in Oklahoma City, with ambitious plans to enhance touring opportunities in the region, as well as educate students for a career in the music business.

Based in Guildford, southern England, the ACM was established in 1995 and educates 1,200 students annually, producing successful artists like singer/songwriter Newton Faulkner and Sugababes singer Amelle Berrabah, as well as many music business executives. It already has branches in Italy, South Africa and Japan.

ACM classes at the University of Central Oklahoma, or ACM@UCO, begin Aug. 17, with first-year student enrollment to total 160. The ACM hopes to open additional U.S. franchises in the coming years.

UCO executive VP Steve Kreidler says the university first learned of ACM through Scott Booker, veteran manager of the Flaming Lips and a Central Oklahoma alumnus. Booker met ACM executives at MIDEM a few years ago and was impressed by what the school had to offer, sharing his thoughts in subsequent meetings with UCO president Roger Webb and Phil Moss, then vice chancellor of academic affairs for the Oklahoma State Regents for Higher Education.

After Webb and Moss visited the ACM in 2007, and ACM executives including international business manager Steve Lavington made a return visit to Oklahoma, they decided to support the launch of a music business program at UCO in partnership with the British school, Kreidler says. At Webb's suggestion, the university appointed Booker CEO of ACM@UCO.

"It's easier for people to take chances in a place like Oklahoma than it is in California, New York or Chicago," Booker says. "Our community leaders all know each other and are willing to take the time to listen to new ideas and concepts."

ACM@UCO occupies 12,000 square feet on the fourth floor of the historic Oklahoma Hardware building in Oklahoma City's Bricktown entertainment district. The facilities include a recording studio, a computer lab and classrooms specially equipped for guitar, bass, drum and vocal instruction. To help secure funds for the renovations, the UCO Foundation is halfway toward its goal of raising \$2.1 million in donations by the end of the year, Kreidler says.

The school will initially offer two-year associate degrees in performance and music production. The Flaming Lips' Wayne Coyne and Steven Drozd are among those who will teach master classes at ACM@UCO during its first year, Kreidler says.

The ACM must compete for students with the established likes of the Berklee College of Music, which has also been expanding internationally (Billboard, Nov. 29, 2008). But Booker believes ACM@UCO's emphasis on contemporary music genres like rock and country will give it an edge.

In addition to educating a new generation of artistic talent and industry executives, the school hopes to attract music



The spark that led: Flaming Lips manager SCOTT BOOKER (left); a classroom at ACM@UCO.

businesses to the region and eventually plans to move to larger facilities that will also house a 600- to 1,000-capacity performance venue.

"That's very much the size of venue Oklahoma lacks at the moment," ACM's Lavington says. "They've got the bar scene and [arenas like] the Ford Center, but that midsized venue a band touring its first album would be looking to play just doesn't exist."

British tour production/management company Cato Music, which has partnered with the ACM in Guildford on its academic program in tour production and management, says it plans to open a U.S. office on the UCO campus in May 2010 and encourage touring acts to visit the region.

"It's a great chance to develop U.K. and European acts in the middle of America, which hasn't really been done before," Cato company director Glen Rowe says. "I wouldn't put my business plan in jeopardy if I didn't believe in Scott Booker's vision for making [Oklahoma] the next Seattle or Nashville."

LEFT: COURTESY OF UCO; RIGHT: DANIEL SMITH

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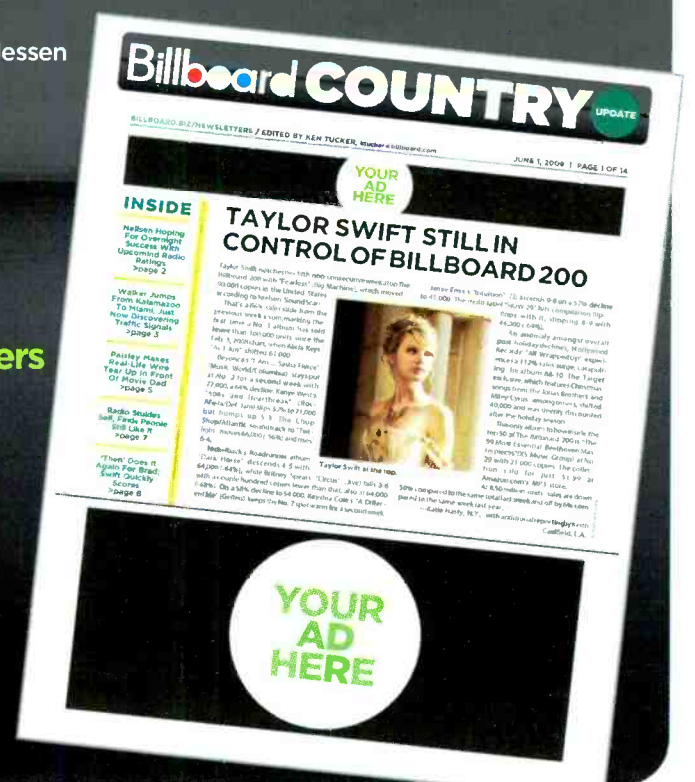
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Singer/songwriter/guitarist Warren Haynes is rock'n'roll's consummate jam band professional—and these days, that isn't a contradiction in terms. A maverick on both the business and creative sides of his career, he handles duties as an integral player in the Allman Brothers Band and the Grateful Dead, as well as with his own hard-touring outfit, Gov't Mule, and occasionally finds time to engage in his own well-received solo career.

Haynes believes in the jam band ethos of letting fans tape shows, touring hard and making money on merchandise. Haynes is an elder statesman of this business model. He is often, as he puts it, “stepping off one tour bus and onto another,” and is out with all three bands this year. In October, Gov't Mule will release its eighth studio record, “By a Thread,” on his own label.

Recorded at Willie Nelson's Pedernales Studio in Texas, “By a Thread” comes on Evil Teen Records, the indie label owned by Haynes and his wife/manager, Stefani Scamardo, and distributed by RED. And that's not Haynes' only foray into the business side of music: There have been nearly 2 million paid downloads of songs from Gov't Mule's Mule Tracks Web site.

Amid all your touring and recording, you find time to run your record label, Evil Teen. Do you consider yourself a label executive?

The word “executive” has never been one that I would use to describe myself. The progress of Evil Teen has really been a gradual, organic sort of thing. My wife has been in the music business since I've known her—she started the label years ago—and we became partners shortly after. The way the music business is going, we could just feel ourselves getting closer and closer to wanting to put out our own records. There was a lot of interest in other labels putting this record out, and we owed it to ourselves to see what everybody had to say. But in the long run, we just felt like it was time for bands like us to represent change and the new model.

There are opportunities now you certainly didn't see when you first started.

Yeah, it seems to be kind of the way of the future. We got a pretty good glimpse of that when we started doing Mule Tracks and allowed people to download the shows. That's pretty amazing; I never expected it to catch on that quickly. Bands like us that play a different show every night can get away with offering their live performances up, because they're so different night after night, people want to hear what's going on.

What it does is create another revenue stream from your touring that doesn't end when the show's over.

We've always allowed people to tape the shows anyway—we set up a special section so people can record the shows. People trade them for free; as long as there's no money changing hands, we have no problem with it. But Mule Tracks is us offering what we consider a step above that, almost like a live record-quality recording night after night. It's really caught on, and it's a little scary for us, because every note we play is available to the public.

When you're in the moment, do you think about the fact that the performance will live on?

As it gets easier and easier with technology to make a mediocre singer sound pretty good, people are starting to realize that you'll never be able to push a button and make somebody sound like Otis Redding. So people that can really deliver live are kind of the way of the future, because people are always going to want to feel an intimate connection with the music they're listening to.

Talk about your touring life this year.

We did a few Mule shows prior to the Beacon [Theatre run] with the Allman Brothers [in March in New York], and that started out a busy year. We went straight from the Beacon to Dead rehearsals, and then it's bouncing back and forth all year between the three bands.

Why work that hard?

I just feel like the opportunities I have now are amazing; they're opportunities that I'd never turn down. So if that means I'm busier than I thought I would be, or away from home more than I wish, that's just part of it. I'm really fortunate to be part of all these things and be surrounded by all these amazing musicians. When I go from one project to another, there's always some fresh energy being created to whatever I'm doing next because of the people I'm doing it with. I just feel like I have the best job in the world, so it would be ridiculous for me to complain about the few negatives that go along with it.

Is it hard to change your mind-set from the Dead to the Allmans to Mule?

That's a really frequently asked question, and I guess it's easier than people must be thinking, because for me it just comes natural—and not only that, it's a welcome change when it happens. It keeps me from getting stagnated and I really enjoy it. A lot of musicians, if they have a complaint about their job or their lives, it would be that they have to play the same music or type of music all the time, and I don't have that problem.

You brought in ZZ Top's Billy Gibbons for the song “Broke Down on the Brazos” on “By a Thread.” What was that like?

That was the last song we wrote and recorded for the CD, and when we listened back to it we thought, “Wow, it's kind of got an old-school, early ZZ Top vibe about it.” I've become friends with Billy through the years, so I thought, “Let's give him a call, let's see if he wants to be part of it”—kind of a shot in the dark. We sent him the track and he loved it. The next obstacle was we only had a few days before the deadline and he says, “Let's make it happen.” That was the only track where I flew to L.A. and sat in a room with Billy, and we overdubbed our guitars at the same time, because I wanted us to be staring each other in the face when we did it. He was so amazing and added so much to the track that it's hard to think of it without him now.

“Stepping Lightly” has a great Texas swagger to it.

We did [2006's] “High and Mighty” [at Willie Nelson's studio] too; we really like it. He's got great equipment, but we love the atmosphere, too, a very unpretentious sort of vibe. Where we were staying was out in the middle of nowhere, so all we were doing was recording and eating and sleeping.

With Gov't Mule, how does the dynamic play out differently

in the studio from live?

We actually are one of those bands that doesn't record conventionally. We set up in the studio live and play just like we normally do. Then we usually go back and overdub the vocals, and if there's something else we want to add, we do. We're kind of allergic to the normal methods of recording, where you record one instrument at a time. We feel like the kind of music we love benefits from a more old-school approach.

With all your experience touring, what do you think promoters should know?

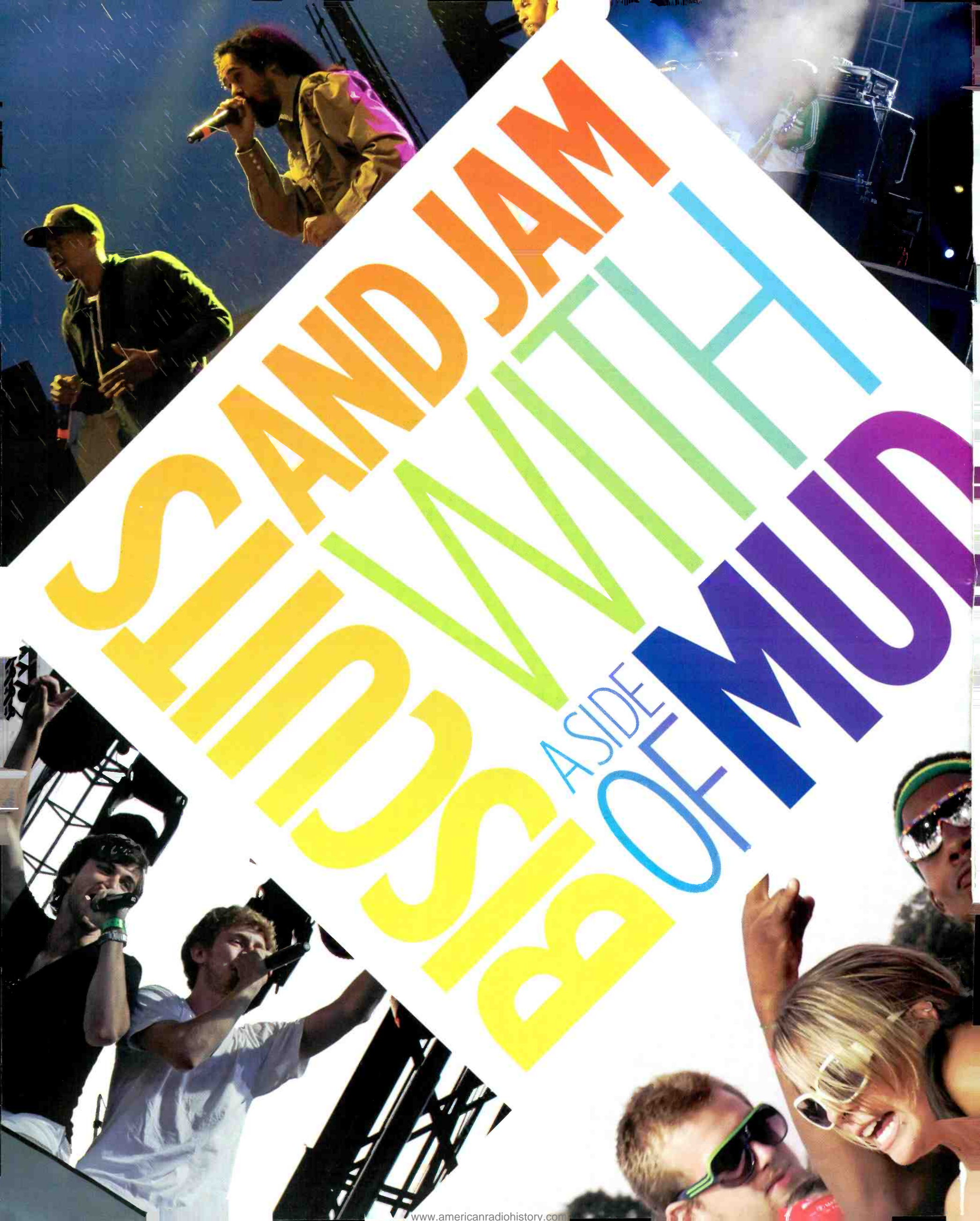
That's a really good question. I think keeping the ticket prices down is a really important issue right now, because we're seeing a lot of music fans not being able to support live music like they want to because of how expensive it is becoming to go to a show.

The promoters might come back and say, “Ticket price is just a function of how much we pay you.”

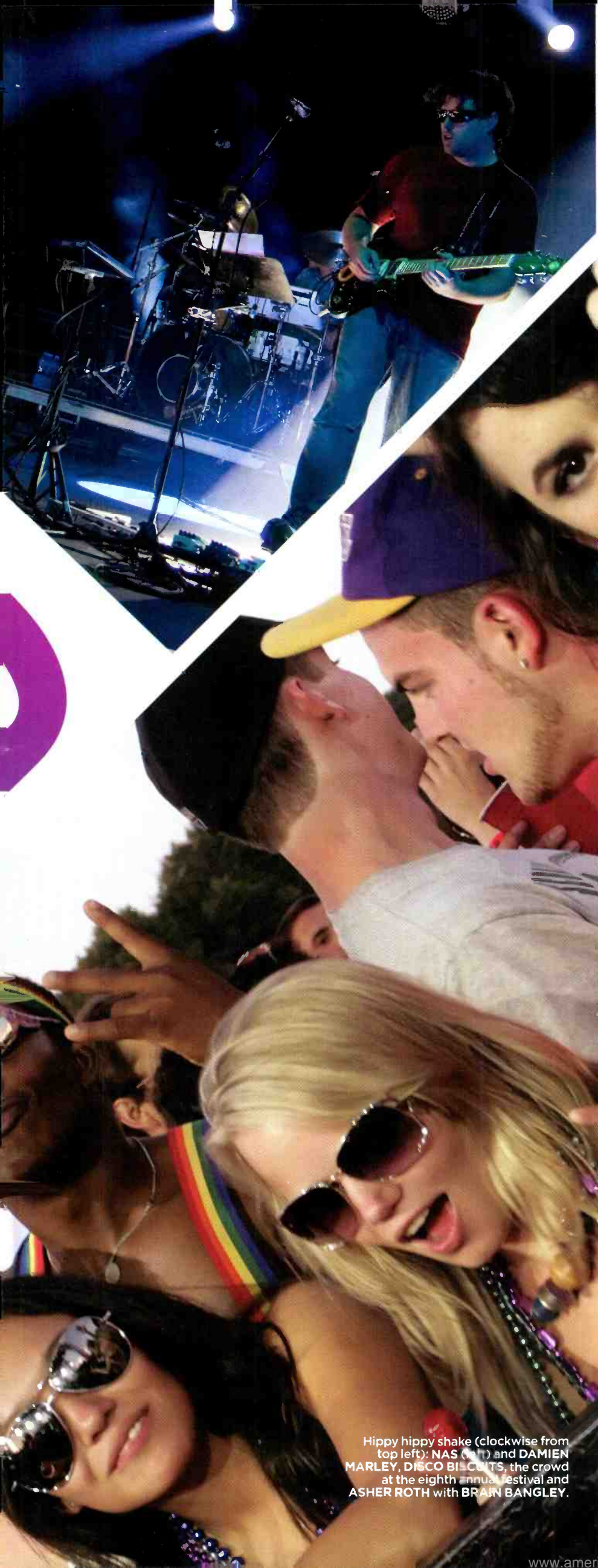
Well, it's all relative. On this tour in particular we've made sure to keep the ticket prices down, even if it means taking smaller guarantees. With the economy being like it is people need music more than ever, and we're all in this together.

THE BILLBOARD Q&A WARREN HAYNES

Between Gov't Mule, The Grateful Dead And The Allman Brothers Band, Haynes Stays On Track With His Evil Teen Label
By Ray Waddell ■ Photograph by Danny Clinch



SCAND JAM
HIP HOP
A SIDE
OF
VIBE
MO



The Disco Biscuits Liked To Play Festivals, So They Made Their Own. Now They Run It—Come Hell *And* High Water

By Evie Nagy ■ Photographs By Rich Krissel

The night of Monday, July 13, Jonathan Fordin couldn't sleep. It was three days until Camp Bisco—the annual three-day music festival hosted by jam band scene stalwarts the Disco Biscuits—and Fordin's Meatcamp Productions was almost \$750,000 behind where it needed to be for its biggest event of the year. "I was lying in bed thinking, 'This might be it,'" he says. "This whole thing might be over a week from now."

MCP took a big risk on this year's Camp Bisco, the eighth for the band and the fifth for the company, increasing total expenses 30% from last year to \$1.4 million and upping the talent budget 40% to \$650,000. Fordin and his business partner Brett Keber started with a \$225,000 budget when they took over the event in 2005, steadily increasing it every year to attract more people and bigger talent. "What we've tried to do is build this brand that's almost bigger than the band itself, to lay the grounds for the band to grow with it," Fordin says.

So far it had been working, with revenue, profits and attendance growing by 20% or more every year, and scoring major artists like Snoop Dogg in 2008 and Nas and Damian Marley this year. But as the week went on, and ticket sales remained slow in a down economy, Fordin and Keber thought attendance might barely reach last year's levels.

Then on Thursday, festival day one, the rain came.

JAM-PACKED

As Camp Bisco's founders, hosts and six-set headliners, the Disco Biscuits—drummer Allen Aucoin, bassist Marc Brownstein, guitarist/MIDI keyboardist Jon Gutwillig and keyboardist Aron Wagner—are the festival's biggest draw. But the addition of electronic and hip-hop acts helped expand the event beyond the band's hardcore fans and exposed these other artists to the committed, camp-out community that defines the jam band scene.

As the festival's owners, the Biscuits are paid a guarantee by MCP. Then, after the promoters meet their costs, profits are shared between MCP and the Biscuits in a partnership arrangement. Even before the final numbers were in for this year's event, Brownstein estimated that the single Camp Bisco weekend would account for at least 8% of his band's annual gross.

Camp Bisco began in 1999 "out of necessity," Brownstein says. "When the Biscuits started as a young Philadelphia band in the '90s, we were in the festival circuit, and like any young band we started playing at noon. We knew within a year or two that we weren't the noontime band anymore, that our fan base had outgrown that, but the promoters still didn't necessarily believe it."

Brownstein says the last straw came at the 1997 All Good Festival in Brandywine, Md., when the Biscuits played at noon to a field of 1,500 people, which promptly emptied when the next band arrived. "That was the first time we saw that there was a differential between the way we were being treated by the industry and the reality of what our band was," he says. "When you can't seem to crack through but you know that you have something special in terms of a community, the only thing you can really do is do things on your own. We were fans of the Grateful Dead and Phish, and they had control of everything—nothing mattered to them except them and their fans; no one was calling the shots except for [Phish frontman] Trey [Anastasio]. And we knew that model was going to be good for us because we played in that same style, we didn't have pop songs, we weren't the best singers back then, but that's not what people were coming for. They were coming for the interaction and the improvisation."

In 1998, the band held a small festival in western Pennsylvania called Melstock, and from that the idea for a multiday camp-out was born. The band hired its own production and security teams for the first Camp Bisco in 1999, which drew about 800 people for "unknown and extremely affordable bands," Brownstein says. All Good promoter Tim Walther pitched in for Camp Biscos II and III in 2000 and 2002, which drew 1,600 and 2,600 fans, respectively.

By then, Phish had run several festivals, starting in 1996 with the Clifford Ball in Plattsburgh, N.Y. And although the Biscuits' albums had only sold 21,000 copies by that point, according to Nielsen SoundScan, the group's destination events became the foundation of its business. Even so, Camp Bisco was "a huge undertaking, a full-time job in itself," Brownstein says, and the band put the festival on hold for the following two years.

BISCO INFERNO

That full-time job is now well-known to Fordin and Keber. By the time the promoters were pushing vans out of ankle-deep mud in the middle of the night on July 17, they looked at each other and questioned whether this was really what they wanted to be doing with their lives.

Thursday afternoon's thunderstorm already forced a set cancellation, and 12 straight hours of torrential rain on Friday turned the clay of Indian Lookout Country Club in Mariaville, N.Y., into a 200-acre tar pit.

And yet still, somehow, the numbers were looking up. "The storm kept a lot of people from coming on Thursday this year—but then Friday they just didn't stop coming, from 7 a.m. to 5 a.m., through the worst rain I've ever seen as a festival promoter," Keber says.

Moreover, the fans weren't huddling in their tents. "It was amazing—they stood at that stage and waited for Nas and Damian, who had wanted to cancel, for an hour-and-a-half in the pouring rain. Then they didn't leave for the Biscuits' set or anything," Fordin says. "It really shows how dedicated our fan base is," Keber adds. "They come for the music first and foremost."

Fordin and Keber knew this about their audience before relaunching the festival in 2005, because they were Biscuits fans themselves. Best friends at Appalachian State University in the late '90s, the two started booking bands at a rented house in Meat Camp, N.C., and eventually

Hippy hippy shake (clockwise from top left): NAS (left) and DAMIEN MARLEY, DISCO BISCUITS, the crowd at the eighth annual festival and ASHER ROTH with BRAIN BANGLE.

got to know the Disco Biscuits as pioneers of a scene and style that blended jam band rock with electronica.

"When Meatecamp took over the fourth Camp Bisco, Jon and Brett were like 25, and they said, 'Look, we can make this event better. We know what kind of music the fans like because we are the fans,'" Brownstein says. "So we said, 'Fuck it, let's let these guys do it. They seem really passionate about it.' So it really became a family event—these kids who started out as fans became friends and turned into promoters."

Camp Bisco IV: The Trance-Formation was held at Skyetop Festival Ground in Van Etten, N.Y., and included such jam band favorites as Umphrey's McGee and John Brown's Body, plus DJs and other acts that incorporated dance and electronic influences. MCP took heavy losses—which they say they expected in the first year of rebranding the festival—but attendance grew to 4,400.

What makes Camp Bisco unique among festivals is how the daytime jam fest merges with the late-night rave communities that had overlap in their fan bases—and in the Biscuits' music itself.

"[Fordin and Keber] did such a fantastic job of realizing our vision," Brownstein says, adding that the band handpicks at least the first few tiers of acts. "That's really what it's all about—we know what we want to do. It's just a matter of being able to find competent people to help you do it because we also have to write songs, record them and tour. But there are hundreds and hundreds of phone conversations."

There sure are, Fordin says. "Most festivals deal with a band and they're gone. We deal with this band every year for three days. We have to build an RV headquarters for them. We have to listen to all they want, and there's four different band members and they never agree and they all call me separately—and it starts in November and goes through July."

A big change to the dynamic occurred this year when the Biscuits signed with Red Light Management, which represents dozens of acts including Dave Matthews Band, Alanis Morissette, Phish and the Decemberists. "Their new management has helped connect the dots that the band could not connect when they didn't have a manager," Fordin says. "The four of them need to worry about playing music and coming together; someone else needs to worry about making the decisions."

Still, the added personnel didn't necessarily always help Fordin's and Keber's stress levels. "For the past five days, all day long, I would get text messages from management, saying, 'What are the counts? How many tickets have we sold?'" Fordin says. "I would respond back, 'I get my counts at 10 a.m. If I look at them before that, I will not sleep. You want us to produce your \$1.4 million event, let us produce it—whether 1,000 or 10,000 people show up, we still have to put on a smile and a quality event.' Whether we're losing \$200,000 or making \$200,000, we still have to produce the event. Artists look at it differently, but they're understanding it more and more."

ANGELS AMONG US

The venue is an all-important production detail that has been rocky in the history of Camp Bisco. Camping for three days to hear live music takes a level of commitment far above hitting the local rock club, and MCP has moved the festival around as trial and error and event expansion came into play.

In 2007 MCP found what it believes is the festival's long-term home, 30 miles northwest of Albany, N.Y.: the Indian Lookout Country Club, built and maintained by the bikers who run the Harley Rendezvous Classic, one of the largest annual gatherings of motorcycle enthusiasts in the country. This move from nearby Hunter Mountain Ski Resort was an unpopular decision, Fordin and Keber say, as stories of the infamous clash between hippies and Hell's Angels at the Altamont (Calif.) Speedway festival in 1969 floated among Biscuits fans. But the fear was unfounded, and the bikers have proved to be invaluable partners.

"I like the security with all the bikers, it's a different feel—very safe but democratic, very chill," says Will Stroud, a Philadelphia Biscuits fan. "This one lady over there cleaned the bathroom every time someone used it."

He says this while standing steps away from the Harley Rendezvous headquarters, where two wayward campers just have been ushered sternly into an office with a cardboard sign labeled "Rehab" in magic marker. Two five-foot wooden statues

of phalluses adorn the porch.

"Everyone thinks it's a strange thing to see a bunch of bikers taking care of a bunch of hippies," says Frank Potter, Indian Lookout's president. "But we all want the same things they want. Bikers want to have fun and keep their families safe, and sometimes there's arguments over turf, but it's no different than in the music industry." It's especially important for the bikers to crack down on bad behavior, he says, because they fought the state and county for more than 10 years for the permits to build the site and host their annual rally.

Having a consistent venue eases one headache, but Fordin and Keber still feel the pressure to meet their numbers and keep everyone happy. As Fordin says, it gives him "more gray hairs than anyone my age should have."

By Saturday afternoon, however, the sun is holding and the single tow truck from town is slowly making the campground rounds, hauling up cars trapped in the mud. More important, though, the Disco Biscuits are playing their 3 p.m. set, and the field in front of the stage is full enough that Keber estimates there are 10,000 people. This would meet the growth goals from 2008's attendance of 8,000 and prove the effectiveness of the pricing strategy.

"We've always believed in keeping our prices as low as possible and try to be one of the cheapest festivals in the country every year," Fordin says. This is particularly important because the Disco Biscuits and the electronic/hip-hop lineup draw an overall younger crowd, many student-aged with less disposable in-

vided high-visibility in-kind promotional sponsorship.

But the ancillary prices are also held in check, with vendors being much more of the fairground family business than corporate variety. "The prices here are great," says Will Stroud, waiting in the long line for the site's one ATM. "At Bonnaroo I spent \$21 on a beer and a pack of cigs."

In addition to pricing, a big factor in MCP's risk/reward equation for Camp Bisco is the booking. "It took a while, but I think we hit the nail on the head last year when we booked Snoop Dogg—all these people were like, 'This is an awesome festival, and I don't even like the Disco Biscuits,'" Fordin says. "If we go too big with the band, Biscuits fans aren't going to come because it won't fit. One of their agents wanted us to book the Black Crowes, and we said, 'We might gain 200 locals who want to see the Black Crowes, but we're going to lose 200 Biscuits fans, and we won't get the 10,000 Crowes fans that we should.'"

Where much of the investment goes is into international electronic acts, some of whom make their first significant U.S. appearances at Camp Bisco. This was true for Younger Brother, a U.K. duo that first performed stateside at Camp Bisco IV.

"In the U.K. there is no jam band scene, but over here it kind of spills into the trance scene, which is where our fans are in Europe," Younger Brother's Simon Posford says. "The people themselves are very similar. They all like to take psychedelics, they like psychedelic music, and they're generally very musical."

Electronic acts also get huge exposure at Bisco when featured

Puddle of mud: Camp Bisco



come, than some of the other jam band festivals, such as Gathering of the Vibes, held this summer in Bridgeport, Conn., with headliners moe., Bob Weir & Ratdog and Crosby, Stills & Nash.

Camp Bisco's initial presale began in January—with only the Disco Biscuits and dates announced—and was set at \$115 for three-day tickets and camping, up from \$110 in 2008. Those 300 tickets sold out in 48 hours, after which the price rose to \$125 through March, unchanged from last year.

When the lineup was announced, tickets rose to \$145, also unchanged from 2008, and the gate price was \$165, up from \$160. Several weeks before the festival, a one-day option was added for \$75 (\$85 at the gate), and this is where much of the count was ultimately made up on Saturday.

In total, 8,000 three-day passes were sold for this year's event, up 20% from 2008, while sales of Saturday one-day tickets increased 50% to 1,500. The remaining 1,500 people at the festival, for a total attendance of 11,000, were guests and media.

"Where we saw pricing backfire was in our VIP," Fordin says, referring to an additional \$250 charge for premium camping facilities that include a lounge and special viewing areas, VIP-only showers, flushing toilets, shopping services, catered meals, discounted drinks and other amenities. In 2008, 700 people upgraded, but this year MCP sold only about 300 VIP tickets. "People still came, obviously; they just chose this year to spend \$160 instead of \$400."

Ticket sales account for 80% of Camp Bisco revenue, with the remaining 20% coming from the VIP upgrades, travel packages, alcohol sales, food and craft vending, RV parking fees, event merchandise and sponsorships from brands including Asics, Flip Video, Sirius XM and imeem, some of whom pro-

vided high-visibility in-kind promotional sponsorship. This year, LCD Soundsystem's James Murphy played a set at the main stage on Saturday night, and then curated a late-night Disco Tent for his label DFA Records.

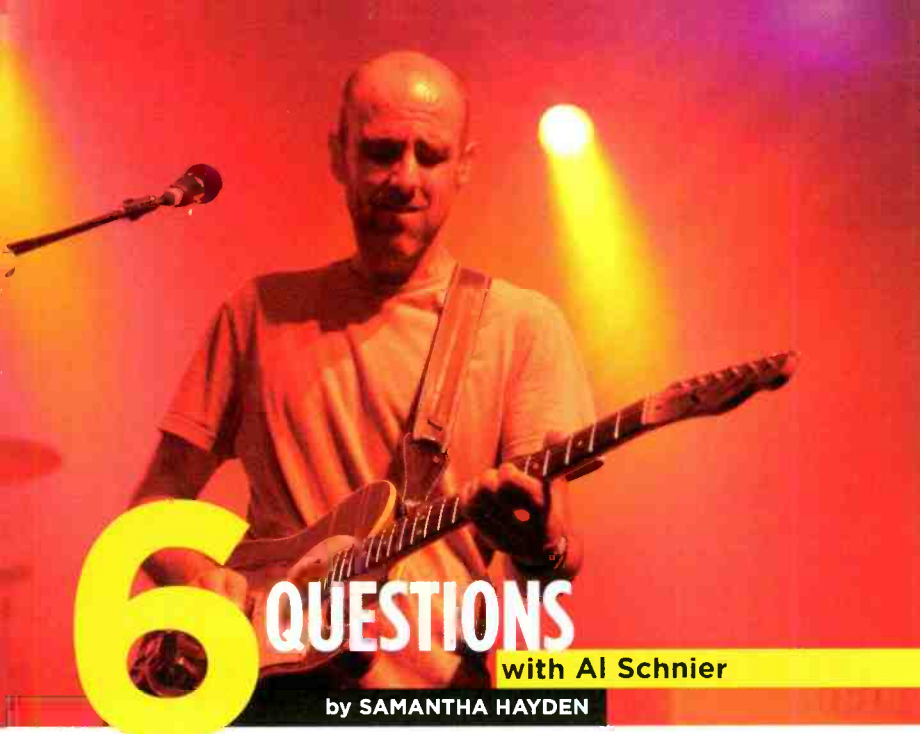
HIGH-WATER MARK

When the weekend was over and the tractors were pulling the last cars out of the still-sopping clay, MCP estimated revenue at \$1.6 million, a 30% growth over 2008 and \$200,000 more than expenses.

For Fordin and Keber, thoughts can now turn to their smaller events, which include club shows and other outdoor events closer to their Asheville, N.C., headquarters, with the optimism that next year, their goal to grow Camp Bisco by another 30% could be a reality.

"We've learned that we can almost make a better living by not touring and concentrating on the big events, although our fans hate that, so we go out and pound the pavement when we need to," Brownstein says. "We built our business around touring out of necessity. We have an extremely loyal and growing customer base, and when the record industry fell out from under itself, unbeknownst to us, it didn't affect us in the slightest."

"This is our life together; us and our fans are intrinsically connected, and if we can find a way to maintain that, then it doesn't really matter what happens anywhere outside of our little bubble," he says. "If 10,000 kids come here, or 7,000 kids come to an event we play at Red Rocks [in Colorado], that's all that matters to us. And if we can grow this festival to 20,000, it's game over."



JAMMED IN

The Next Bands On The Scene's Shifting, Swirling Horizon

As in other subcultures, jam bands grow in traditional ways that aren't always obvious to outsiders. Many start by playing shows on campus and making the rounds of university pubs before graduating to opening slots at summer festivals. As they find an audience, they often play nontraditional venues like cruise ships and Jamaican resorts. When they do succeed, their drawing power rarely correlates to sales: EOTO, for example, has sold fewer than 1,000 copies of each of its albums, according to Nielsen SoundScan, yet is still booked at 500-capacity clubs and well-known festivals.

With all due respect to a scene that's both profitable and beloved by fans, most jam bands don't exactly exude cool. But the scene is refreshingly open to anyone, regardless of looks or age. And although indie rock acts offer more cred on the festival circuit, sources say that jam bands bring in more fans—and hence more dollars.

Here are five up-and-coming jams bands that could draw audiences to the festivals of tomorrow.

moe.—the lowercase “m” and period are part of the band’s name—has never sold more than 100,000 copies of any of its 10 albums. But the group has built an enviable audience by following the jam-band philosophy: Concentrate on touring, allow tape-trading and turn concerts into events. The band was signed to Sony Music in the late '90s but now releases albums of new material, as well as a series of concert recordings, on its own Fatboy Records. With the help of promoters, friends and an approach to business rooted in the jam band ethos, the band also runs moe.down, an annual three-day event that will turn 10 this Labor Day. The Turin, N.Y., festival has grown in attendance from 3,000 in its first year to an expected 10,000 this year. Guitarist Al Schnier spoke to Billboard about moe.down and how giving away music can serve as advertising for albums.

How did you get the idea for moe.down?

The idea was just to host our own family reunion. We thought if we staged a destination event, we could turn it into one annual gathering of our fans. We thought that maybe, as the event grew, we could bring together all the musicians that we were friends with or inspired by or younger bands that we've taken note of. It gave us an opportunity to do the festival our way and do something that was uniquely moe.

How do other small festivals fit into your business?

In a lot of ways, moe.down became an annual event that we can look toward, and it's a great time to either announce something, release something or debut new material. We know most of our fans are going to be a captive audience at that time, so we can count on that as an anchor for our touring year in so many ways. We know we're going to play Summer Camp on Memorial Day weekend every year, and we know we're going to play moe.down on Labor Day weekend every year, and probably a Halloween and New Year's show. It's nice to have that regularity in your schedule.

Take a band like Radiohead: As awesome as they are, and as much as they've dominated the world, they don't have any consistency to their schedule or anything they can count on. There's something about that that's actually kind of nice.

What are your priorities in terms of booking acts of different genres?

We don't necessarily prioritize it by genre. We start with bands that we love and then go from there. We happen to be categorized as a jam band, but frankly, we don't listen to very many jam bands—we listen to more indie rock and classic rock. We think about the stuff that would be awesome for us to see, just as fans, and how much money we're willing to spend on it, then whether or not it would actually be worth it and whether or not anybody's going to care about it besides us.

Do you encourage tape-trading of concerts?

Absolutely, ever since we started. We even had a policy, early on, where people could bring blank tapes to our shows and trade it in for a live show that we had recorded.

Was that a business or an artistic decision?

It started out as a philosophical choice. It never seemed like we were compromising the integrity of our business. Especially early on, we could only really afford to make a studio recording once every two years or so. When people came and taped our shows and shared them, they were able to listen to more of our music. I guess in hindsight it was a business choice, but that wasn't really the point. The point was, once we had played the live music, it was out there.

You were signed to Sony in the late '90s. Was the label OK with tape-trading?

It was something that we had to negotiate in our contract, that we would still be able to let our fans do that. Our A&R guy understood what we were doing, even though the label didn't necessarily. The majors still don't understand the value in that kind of stuff. They try to sell and resell everything to the fans and end up ultimately alienating them rather than empowering them or making friends with them. ♦♦♦



EOTO

An electronica-flavored jam band made up of former String Cheese Incident drummer Michael Travis and Jason Hann, EOTO plays festivals like Starscape and Rothbury but also fills such clubs as the 500-capacity Berbaty's Pan in Portland, Ore. The Colorado-based duo has self-released two albums, 2006's “Elephants Talk Only Occasionally” and 2008's “Razed.” The band promotes its shows to a dedicated fan base by getting street teamers to employ old-school tactics like hitting local record stores and cafes to hang posters advertising shows.



THE GLITCH MOB

Under the motto, “We slay crowds,” the Glitch Mob arranges its live show around a “tag team” style of DJ interplay that's similar to the improvisation of free-form jazz. The three-person band—edLT, Boretta and Ooah—is also known for its remixes of acts like Clipse, STS9 and TV on the Radio. All of the Glitch Mob's members, as well as former member Kraddy, have released solo material on their own Glitch Mob Unlimited label, an imprint of Los Angeles' Alpha Pup Records.



FOUR FINGER FIVE

Muskegon, Mich., trio Four Finger Five fuses elements of funk, soul and jazz with more traditional jam band rock. The act—guitarist/vocalist Joe Sturgill, bassist Mike Phillips and drummer Steve Harris—is signed to Terrestrial Records and currently working with producer Bill Chrysler on its third studio album. The band will play a series of dates at small Midwestern clubs in the fall.



ROSTER McCABE

Roster McCabe has spent the past four years winning over crowds in the Minnesota area, even landing a Nov. 27 gig at the Mall of America—usually a venue for teen pop stars. Mixing reggae, funk and guitar-rock, it originally formed as an all-acoustic college bar band, but members Alex Steele, Drew Preiner and Michael Daum have since brought on two people and now play as a five-piece. Led by Steele's searing vocals and Daum's twisting guitar solos, the group released its first demo in September 2006; its debut full-length, “The Rhythm/The Elements,” followed one year later, and the band released a live album in February. After making stops at Summerfest, Bella Sol and Harvestfest last year, Roster McCabe played a sold-out homecoming show at Minneapolis' historic Varsity Theater.



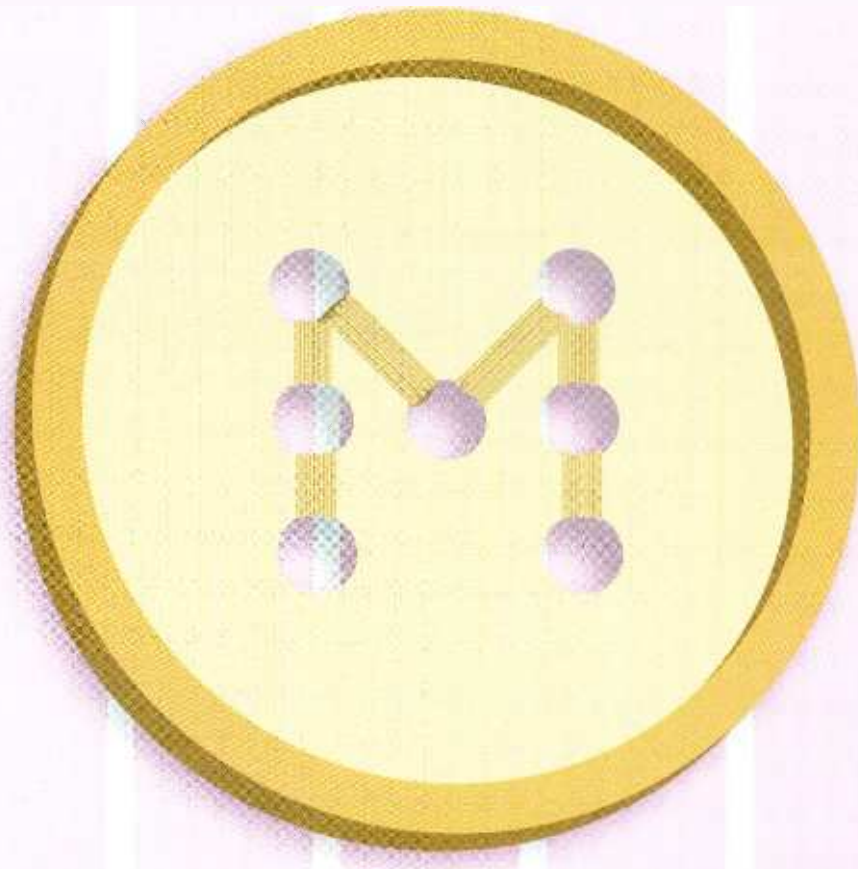
LIPP SERVICE

Formed in early 2008, Lipp Service is the electronic hip-hop side project of producer/keyboardist Eliot Lipp and Phnuma Trio bassist Alex Botwin and drummer Lane Shaw. The group's electro-jams feature layers of Lipp's melodious synthesizers, pounding drumbeats and loud distorted bass. Signed to Old Tacoma Records, the band played this year's Rothbury Music Festival and in December will play Jamaica's Caribbean Holiday with a lineup that includes Umphrey's McGee and the Disco Biscuits.

Reporting by Melanie Fried, Samantha Hayden and Jason Lipshutz.

SCHNIER: FILMMAGIC.COM; FOUR FINGER FIVE: PETER DAINING/TRIBUNE PHOTO; ROSTER McCABE: CLARK PATRICK; LIPP SERVICE: KYLE HALLEY





BOY WONDER

**MIKA IS A SUPERSTAR
EVERYWHERE EXCEPT
THE UNITED STATES.
NOW HE'S COMING TO AMERICA**

BY RICHARD SMIRKE | PHOTOGRAPH BY JULIAN BROAD

AT FIRST IMPRESSION, the man no one knows as Michael Penniman seems uncharacteristically quiet. As he takes a well-earned break from rehearsing for a tour to promote one of the year's most eagerly anticipated global releases, he seems tired and anxious, a far cry from his usual upbeat ebullience. ¶ He knows it, and he apologizes politely for his demeanor before taking a drawn-out pause to refocus and return as the witty, charming, unashamedly upbeat force of nature the world knows and—mostly—loves as Mika. ¶ “It’s always a big stress figuring out how to do things live,” he says, becoming more animated with every word. “It’s really kind of terrifying. I wish I could just mime. I’d be so much happier.” ¶ Pause. ¶ “I’m joking, of course.”

'MOTION' DETECTOR

"Witty," "charming" and "unashamedly upbeat" are also words that could be used to describe Mika's music—a winning mix of radio-friendly piano ballads, sexual ambiguity and melodic pop. His debut album, "Life in Cartoon Motion" (Island/Universal), sold 5.5 million copies worldwide, according to his handlers at London-based Machine Management.

His U.K. base—Mika was born in Lebanon but has a dual U.S. and British citizenship—contributed 1.6 million of those copies, and Mika regularly leaves his London apartment to find gifts from fans or even fans themselves, camping overnight outside his door.

"It's fine," he deadpans. "I soon get rid of them."

His first major-label single, "Grace Kelly," claimed the top spot in the United Kingdom, Denmark, Ireland, Italy, Norway and Wallonie, and went top 10 in 10 other markets. Meanwhile, the album hit No. 1 in France, Flanders, Greece, the Netherlands, Norway, Switzerland, Wallonie and the United Kingdom, and it went top 10 in eight other markets including Germany and Australia.

In France, he's bigger than Johnny Hallyday and fancy cheese put together—so big that his gig there in July 2008 was staged in front of 55,000 fans at the Parc des Princes Stadium in Paris and featured \$1.3 million worth of acrobats, clowns and associated stage production.

"I wanted to do a show that was visually effective no matter how far away you were sitting and, unfortunately, that comes with a price tag," he says. "It's so rare to get to a stadium level on a first record, we were just like, 'Let's celebrate it. Let's have fun and do something incredible.'"

For Mika's next trick—his second album, "The Boy Who Knew Too Much," which arrives internationally Sept. 21 on Casablanca/Island Records and a day later in the United States on Universal Republic—he wants to become a star in America.

The IFPI's top 10 list of 2007's global best-selling albums ranks "Life in Cartoon Motion" at No. 9. Significantly, on a list that includes Avril Lavigne, Josh Groban, the Eagles and Amy Winehouse, Mika is not only the sole debut artist but also the only one to make the list without occupying one of the top two spots of the Billboard 200.

"Life" debuted and peaked at No. 29 stateside and has sold 350,000 copies, according to Nielsen SoundScan—a respectable but unspectacular figure, as Universal Republic president/CEO Monte Lipman concedes.

"Although it was not ultimately a breakthrough, it was a very good foundation," says Lipman, who points out that his label saw more than 1 million Mika-related retail transactions (combining ringtones, downloads and album sales) in the States. ("Grace Kelly" sold 533,000 U.S. digital downloads, according to SoundScan, and Mika sold 134,000 ringtones, according to Nielsen RingScan.)

"We certainly did not enjoy the global phenomenon like some of the other territories around the world," he says. "But if you compare apples to apples and new and developing artists in America it was substantial and significant."

Mika agrees. "It's a funny one in the States," says the singer, who was nominated for a best dance recording Grammy Award in 2008. "I'm kind of a cult artist there and, although radio rejects me, I still sell singles. I'm in this very fortunate place where my shows sell, my songs sell, and I'm able to grow in a way that I want to."

Growth—both personal and artistic—is at the heart of "The Boy Who Knew Too Much," envisioned by its writer as "a kind of rock opera about my adolescence." Work on the album begun almost immediately after the promotional campaign for his debut album concluded with a July 27, 2008, gig in front of 40,000 fans at Martyrs' Square in Beirut, Lebanon.

Initially scheduled to take at least four weeks off, Mika lasted four days before abandoning the "incredible" Roman ruins of Syria, where he was vacationing with friends, and returning to England.

There, ensconced in his one-room studio basement in London, he immediately began writing his second album. He soon upgraded to the English capital's Olympic Studios, where he began to amass a catalog of "dark and emotional" songs loosely inspired by traditional nursery rhymes.

Some of these uncharacteristically downbeat songs would



London calling: MIKA playing in July at iTunes Live 2009 at London's Roundhouse.

surface on the "Songs for Sorrow" EP—a limited-edition release sold exclusively through Mika's Web site and retailers Paul Smith and Lanvin—before he reunited with "Life" producer Greg Wells, who he describes as a "musical Swiss army knife," for his inexhaustible technical knowledge. The pair headed for Rocket Carousel Studios in Los Angeles to make an "unapologetic pop record."

"I wanted to come out full guns blazing," Mika says of the ambitious and eclectic 12-track set. It mixes grandiose orchestration, vaudeville, gentle piano ballads, cheesy '80s-influenced disco and the singer's unmistakable falsetto, as well as guest appearances from Imogen Heap ("By the Time") and Final Fantasy's Owen Pallett ("Rain").

This time the songs might make fans stop and think, even as they sing along. "There's a lot of quite painful lyrics and a lot of slightly twisted gothic fairytale moments on the record," he says. "I guess that's become a little bit of my trademark. I like to play with the fact that something may sound totally joyful, but at the same time the lyrics are a lot darker."

Max Hole, the London-based executive VP of Universal Music Group International and president of Universal Music Asia Pacific, says "The Boy Who Knew Too Much" marks a big stride in Mika's development, declaring the record to be "a brilliant piece of work."

"You can tell it's the same artist but the songwriting has revved up a gear," Hole says. "As a record company person you're always listening to something thinking, 'Where's the single?' Well, this album is full of singles. There's no question we'll be releasing singles for the rest of this year and through next year too."

Obvious contenders include the Scissor Sisters-flavored "Rain" and the upbeat party anthem "Blame It on the Girls," already earmarked for a November U.K. single release. Less immediate-sounding tracks like the "Abbey Road"-esque "Dr. John" or the gorgeously understated piano ballad "I See You" reflect Mika's newfound maturity, displaying a vision not evident on his first album.

First out is "We Are Golden," an infectious rock-soul number featuring a knockout contribution from the Andraé Crouch gospel choir (which sang on Madonna's "Like a Prayer"). In the United Kingdom, the song is already generating huge buzz ahead of its Sept. 6 digital and Sept. 7 physical retail bow, achieving the rare distinction of being played twice back to back on national top 40 network BBC Radio 1's Jo Whiley show. Radio 1 will also host a "Mika day" Sept. 28 when the artist will take over daytime programming. National commercial TV network Channel 4 will air a 30-minute Mika special Aug. 28-29, and other high-profile TV slots are being lined up.

The global reaction to the track has been similarly positive, says Chris Dwyer, director of international marketing for Universal U.K.; she cites particularly strong airplay support in Japan, Australia, France, Belgium and Italy.

Mika has already traveled extensively through Europe, Japan and the United States to do promotion that should help ensure a high profile for the simultaneous release. TV slots already lined up include "Australian Idol" (Channel 10), the Italian version of "The X Factor" (RAI 2), France's weekly culture show "Le Grand Journal" (Canal Plus) and the Netherlands' popular weekly entertainment show "Mooi Weer De Leeuw" (VPRO).

In America, "We Are Golden" will be available exclusively from Apple's iTunes store for one week starting Aug. 18. Liking the situation to that of a lawyer building a case, Lipman expects the exclusive to grow Mika's stateside profile while providing "tangible evidence" of the artist's popularity. This

data will then be passed on to radio stations as proof of the artist's U.S. fan base—and his viability for airplay.

Having had little support for the first album campaign, Lipman says breaking Mika on radio in America is his "No. 1 priority" this time around. He expects to work "We Are Golden" to top 40 formats, taking the track to radio one week after it goes live on iTunes. Lipman also cites triple A and hot AC as formats ideally suited to Mika's brand of "sophisticated pop."

It's that sophistication in a "fairly nonsophisticated" pop market that allowed Mika to fall through the cracks between formats with his last album, according to Lipman. The main challenge was getting stations to "step out and lead" but this time he's confident the strength of the songs, combined with Mika's overseas popularity, will force U.S. networks to sit up and pay attention.

In the meantime, the U.S. team is building buzz online and through synch deals; Fox's Aug. 10 broadcast of the Teen Choice Awards used "We Are Golden" as its theme song throughout the show.

Universal is also seeking to maximize the star's online presence through the Aug. 7 international rollout of the Mika's Magic Numbers loyalty plan, which rewards fans for purchases and interactions with special offers. The program launched in the United Kingdom—where Mika has the most-visited Web site of all Island artists, according to the label—in late July. It has drawn a "fantastic" response, according to Dwyer, although the label declined to provide usage numbers.

STATE OF PLAY

Mika will undertake a Creative Artists Agency-booked North American tour for three weeks in October, and he's currently setting up TV appearances. Aside from a select number of international showcases, Mika is keeping the rest of 2009 free to ensure his availability for "every major promo opportunity," says Machine Management's Iain Watt, who manages Mika globally alongside Rich Isaacson and Jerry Blair of New York-based Fuerte Management. A European arena tour, booked by London-based Coda, will follow in February 2010, with an additional U.S. trek penciled in for spring.

Describing his commitment to the project as "110%," Lipman says his goal is to replicate Mika's European success in the States and "sell millions." "I want to get in on the party," Lipman says. "I want to do what France is doing. I want to do what the U.K. is doing. We want to be part of that success. The album is there and it's our job and our responsibility to make a difference and help put Mika on the platform that he deserves."

Mika shares that fierce ambition, rattling off his American sales stats with a mixture of pride and defiance. While he declines to name names, the fact that other international artists have a higher U.S. profile, despite selling fewer albums, clearly rankles him. He describes selling out U.S. shows as "a big 'fuck you' to everybody who won't play my records."

"I'm not taking anything for granted," he says as he ponders the prospect of U.S. success. "I have no preconceptions of what people think of me. I have no assumptions as to whether a radio station will play my records or not. I guess with this new record, the only thing I can say is that it's totally me and, if it was me the first time round that divided people's opinion, then I expect the same thing all over again."

Another pause.

"But I think that's something to be proud of, not deny." •••

Additional reporting by Mark Sutherland in London.



Billboard's Power Players special feature 30 Under 30 recognizes rising young executives who are driving our industry forward with their artistic and business vision. And for the feature's fifth consecutive year, you helped create this list.

Our readers submitted nearly 400 nominations at billboard.biz. Then a team of Billboard editors reviewed every eligible nomination and numerically ranked the nominee's achievements and each level of responsibility. The alphabetical 30 Under 30 list here represents the collective wisdom of Billboard's editors.

Notably, nearly one-third of this year's honorees are innovators heading their own companies. And all have shown the entrepreneurial drive that is essential in today's climate.

Our readers' nominations also introduced Billboard's editors to scores of talented young executives who, while not on this year's list, certainly have a bright future in the music business ahead of them.

—Thom Duffy

Under Thirty

2009



Scott 'Scooter' Braun

Founder/CEO, Scooter Braun Projects

Scott "Scooter" Braun, 28, started his first business in 2001 while still a freshman at Emory University, promoting some of the most notorious parties on Atlanta's club scene. Jermaine Dupri recruited him, at age 20, to be So So Def executive director of marketing. There he brokered deals with Live Nation to produce the first urban and pop stages at the Music Midtown Festival in Atlanta and made Dupri the face of 3 Vodka while also working on projects for such artists as Usher and Anthony Hamilton. Braun then left So So Def to do independent consulting and brokered a \$10 million campaign deal with Ludacris and the Pontiac Solstice. Braun also discovered his first two artists, Asher Roth and Justin Bieber, on MySpace and YouTube, respectively. Today, Scooter Braun Projects includes School Boy Records, RBMG (his label with Usher), and Sheba Publishing. Braun also manages producer Orent Yoel in addition to Roth and Bieber.



Cortez Bryant

CEO, Bryant Management

Cortez Bryant, 29, is not only the DJ to one of hip-hop's most sought-after rappers, Lil Wayne, he also manages him along with rap music's latest golden child, Drake. "I've helped cultivate both Wayne's and Drake's brands by seeking different opportunities to expand and maintain their careers on a superstar level," he says, including strategically laying out the release of Wayne's "Tha Carter III" album, setting him up as a successful touring artist by launching the I Am Music tour and pairing him with brands like Nike and Gatorade. "Drake's success has come by releasing an unconventional, free downloadable mixtape, 'So Far Gone,' and pairing him with the likes of Lil Wayne and Mary J. Blige," he adds. Recently, Bryant merged his company with the management firm Hip-Hop Since 1978, which manages Kanye West. Now he's looking forward to the release of Drake's Universal Records debut, "Thank Me Later," and Wayne's first rock album, "Rebirth."



Brian Cappelli

Manager of music resources, EMI Music Publishing

Brian Cappelli, 29, got his start as an assistant at EMI Music Publishing, gaining expertise in tracking mechanical payments and in the foreign synch department. Moving up to take on NBC as a major synch client, he secured placements in more than 30 shows including "The Office," "30 Rock" and "Saturday Night Live" while establishing a rapport with music supervisors, says Brian Monaco, EMI senior VP of music resources. Cappelli also landed a six-figure deal with ESPN that offers the channel EMI's developing songwriter/artists' back catalog of copyrights pre-cleared for use. The ESPN/EMI relationship also led to Rob Thomas' hit "Give Me the Meltdown" appearing in ESPN promos for the 2009 NBA/WNBA finals. In other deals, Cappelli placed "Money (That's What I Want)" as the theme for a new ABC/Mark Burnett reality show and a landed a one-stop custom music deal in which Buckcherry rerecorded Deep Purple's "Highway Star" to serve as a theme for TNT's multiplatform marketing and promotional campaigns for NASCAR. With a recent promotion to EMI's music resources department, Cappelli's responsibilities have shifted to pitching songs for advertisements.



Jamar Chess

Co-president, Sunflower Entertainment

Jamar Chess, 28, grew up helping out at Arc Music Group, owner of the publishing catalog of Chess Records (the label founded by his grandfather, Leonard Chess). Eight years ago, Chess and his partner Juan Carlos Bargañol moved into Latin music with Sunflower Entertainment, administering the publishing and masters of Colombia's Discos Fuentes, home to Joe Arroyo, Fruko y Sus Tesos and other stars of cumbia and salsa. Chess says that catalog's revenue tripled after signing with Sunflower. "We saw a need in the Latin industry for proper publishing administration and representation," Chess says, as well as synch opportunities for "amazing Latin music that's untapped." Sunflower now has more than 25,000 titles, including urban and tropical genres, and just started releasing its own compilations through the indie distributor Select-O-Hits.



Roslynn Cobarrubias

Director of urban marketing, MySpace

Roslynn Cobarrubias, 29, has always had an ear for music.

While in college, she founded and launched a radio show called "Third Floor Radio," which she also produced and hosted. That led her to self-promote concerts and events. "I had developed great relationships with artists, managers, DJs and labels," she says. Stints with the National Assn. of Record Industry Professionals, among others, led to her current role as MySpace director of urban marketing. Cobarrubias says she continues to "create marketing plans to help promote new music from urban artists—emerging talent that deserves a spotlight and advertisers that are looking to raise brand awareness in the urban demographic," among other duties.



Mathieu Drouin

Co-founder, Crystal Math Management, Equator Music, Remedy Music, Runaway Music

A rising young Canadian executive, Mathieu Drouin, 29, has his hands in management, two labels, publishing and an events company (an acquisition of School Rocks Canada is in progress), but the best measure of his success is his work with Metric. The band self-released its latest effort, "Fantasies," worldwide without the aid of a label, and has crossed over to the mainstream. Radiohead, Nine Inch Nails and Barenaked Ladies have had similar success with self-releases, but only after they were established on a label.

Drouin credits his partner, Françoise de Grandpre, who is also under 30, with much of the success, noting, "I would not be here without her."



Seth Faber

Director of marketing and artist development, Primary Wave Music Publishing

Internships at RCA Victor and Arista Records, an assistant's job at Octone Records and 18 months as an artist development manager at Island Def Jam all led to Seth Faber, 27, to his current spot at Primary Wave Music Publishing. Since joining the company 18 months ago, Faber struck "a landmark licensing deal with [the digital transaction firm] GTECH, which enabled Aerosmith to be the first band to have its own multiplatform lottery campaign," according to Primary Wave chief marketing officer Adam Lowenberg. GTECH then chose Primary Wave as its exclusive agent for future music licensing agreements. Faber has since been busy creating a new licensing division for Primary Wave, securing Big Fish Media as the digital distributor for the company's catalog, guiding a deal between Chicago and 877 Music for a new multimedia recording of the band's music by Cuban musicians and a documentary, tribute album and live DVD for Graham Parker, whom Faber describes as "a legend who has not gotten his due."



Ian Harrison

Marketing director, Hopeless Records

Perhaps the best indicator of Ian Harrison's marketing savvy appeared earlier this summer when All Time Low's "Nothing Personal" scored an all-time high for the band and Hopeless Records. With sales of 63,000 copies, according to Nielsen SoundScan, the album debuted at No. 4 on the Billboard 200 alongside Maxwell's "BLACKsummer'snight" and "Hannah Montana 3." While All Time Low's sales numbers weren't comparable to those other titles, top 10 status was a milestone for the upstart pop-punk band and the Van Nuys, Calif.-based label. In his fourth year with Hopeless, Harrison, 28, is also a driving force in the spinoff charity imprint Sub City, which has raised more than \$1.8 million.



Ian Hogarth

CEO, Songkick

In June, Ian Hogarth, 27, and two partners launched Songkick.com. The site not only allows fans to track upcoming concerts, it uses social networking to build a database of information about users' concert experiences going back to 1960 and to share preferences for future shows. Hogarth, who was employed as a DJ while attending Cambridge University, worked with the consulting firm Bain & Co., specializing in technology strategy before co-founding Songkick. The site is backed by Index Ventures—which has also invested in Skype, MySQL and Last.fm—as well as sponsors from the technology and music industry. Published reports suggest that he has raised \$5 million to launch Songkick. Hogarth "raised money for a music startup in the beginning of 2009," Topspin CEO Ian Rogers says. "How many humans on this planet did that?"



Dave Godowsky

Director of A&R, Rounder Records

Dave Godowsky, 29, started his career at Rounder Records with a bang, signing the quirky duo Ween, which proceeded to score its highest chart debut in its 20-year career. He also signed the critically lauded rock band Delta Spirit, Mike Gordon of Phish, Son Volt and Sondre Lerche. As if that wasn't enough, Godowsky, who cut his teeth as a publicist/manager of the indie success story Clap Your Hands Say Yeah, is an accomplished musician in his own right. He's opened for Bon Iver and Delta Spirit and will head to Wisconsin this fall to record in Bon Iver's studio. He also mans the drum kit in Mr. Brownstone, the well-known Guns N' Roses tribute act.



Russell Harper

Legal and business affairs executive, PPL

Russell Harper, 28, never achieved his childhood dream to be a musician. Yet this British lawyer has had a significant impact that goes beyond hit records since he joined the U.K. performing right collecting society PPL in 2007 in a newly created role. Heading up PPL's enforcement team, he has helped boost income from the public performance of recorded music in bars, shops and medical offices. That revenue rose 11% year on year to £54.2 million (\$89.4 million) during 2008. That year, PPL distributed more than £110 million (\$181.5 million) in royalties to 3,400 U.K. record companies and 38,000 U.K. performers.



Larry Jackson

President of A&R, Arista Records; executive VP of A&R, RCA Music Group

Larry Jackson, 28, came into the music industry as a 12-year-old obsessive in San Francisco who had won so many contests at KEMF-FM he later began working at the station. That's where he came to the attention of Clive Davis, and J Records hired him in 2000. Jackson co-produced and won a Grammy Award for Jennifer Hudson's self-titled debut, and he helmed Leona Lewis' "Spirit." He also discovered songwriter Keshia Briscoe and shepherded her "Womanizer" as the lead single for Britney Spears' "Circus" album. He's currently working on Whitney Houston's upcoming "I Look to You" album and with new artist BC Rich. "I put on a lot of different hats," Jackson says. "It's a bit dizzying in that respect, but it keeps it interesting."



Daniel Ek

Co-founder/CEO, Spotify

Daniel Ek, 26, founded the ad-supported music streaming service Spotify in Stockholm in April 2006 with Martin Lorentzon, co-founder of the Internet marketing company TradeDoubler. Formerly chief technical officer at the game site Stardoll, Ek has won plaudits for the simplicity and smoothness of the Spotify interface and the range of tracks from indies and all the majors. It claims 3 million users in the United Kingdom, Finland, Sweden, Norway, Spain and France. "It was crucial that we kept Spotify simple," Ek says. "Our users can listen to whatever music they want to instantly, in good quality and with the minimum of fuss." Based in Stockholm and London with 80 employees, Spotify is set to launch in the United States later this year. Aiming to offer "all the world's music to users across the globe," Ek says, "our move into the U.S. will go a considerable way to reaching that goal."

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Russ Jones
VP of crossover promotions and lifestyle marketing, RCA/Jive Label Group

For New York native Russ Jones, 28, his DJ'ing career while in high school opened doors. During "vinyl pickup days"—back when labels would allow DJs to pick up promotional singles—Jones started building relationships with executives. "I would be visiting labels up to two times a day," he says. In his senior year, Jones was offered a position at Elektra Records, where he remained for two years. But for the past nine years, Jones has made a home at RCA/Jive, where he "exposes music by label artists" like Whitney Houston, Alicia Keys and Jamie Foxx, in conjunction with radio and DJs. "There is no better feeling than when your artist goes to No. 1 on the charts," he says of Foxx, whose song "Blame It" recently topped Billboard's Hot R&B/Hip-Hop Songs chart for a record 12 weeks.



David Klein
Music agent, Creative Artists Agency

As the booking agent for such acts as Gavin DeGraw, Matisyahu, Carolina Liar, Five for Fighting and Lifehouse, David Klein, 28, is also responsible for booking Creative Artists Agency's non-country music tours in the Northeast. While attending the University of Wisconsin, Klein and friends independently booked concerts. After graduating, he did a two-year stint for Clear Channel-owned Electric Factory Concerts in Philadelphia, where he learned that his true passion was booking artists. Klein joined CAA in the summer of 2005 and was promoted to music agent two years later. Most recently, he helped develop the music format for NBC's "Late Night With Jimmy Fallon" and played a key role in securing the Roots as the show's house band.



Evan Lipschutz
Senior director of A&R, Mercury Records

Hailing from Tampa, Fla., "a test market for food chains," Evan Lipschutz, 29, feels like he comes from "a good breeding ground. I think like a basic American." And he applies that viewpoint working with acts like Parachute, the Killers, Fall Out Boy, Duffy, Portishead and the up-and-coming Utah band Neon Trees. Mercury Records chief David Massey hired him at Sony Music International (later Daylight/Epic) as he was about to graduate from New York University's music business program and there he worked with Shakira, Good Charlotte, Phantom Planet and Franz Ferdinand. Lipschutz moved to Mercury with Massey in April 2007 and began a development campaign for Parachute that resulted in Nivea ads featuring the band's single "We Call It Love" from its album, "Losing Sleep."



Aaron Monty
Marketing manager, EMI Music Publishing

Aaron Monty, 27, helped EMI Music Publishing increase its synch client base by 10% last year. Monty also creates and distributes compilations highlighting new EMI music from the company's offices around the world. His "Songbird" compilations (previously named "The Full Monty") are discs "that everyone in the company looks forward to getting," says Scott Cru, the executive in charge of international production and distribution at Mark Burnett Productions. "While we know his goal is to place songs on our shows, which he often does, we enjoy the music he puts together both on a professional and personal level," Cru says.



Jeremy Norkin
Talent agent, William Morris Endeavor Entertainment

At 28, Jeremy Norkin has already booked some of the top acts in Latin music, including Los Tigres del Norte, Paulina Rubio, Jose Carreras, Mariachi Sol de Mexico and Los Temerarios. He also booked a 14-show tour by a relatively new artist, Colombia's Fonseca, that scored nine sellouts and two title sponsors. Norkin credits his conservative approach and outsider perspective with his success in the Latin music world: "My business approach is more slow and steady. I think long term."



Laura O'Connell
Creative director, Gupta Media

Laura O'Connell, 29, is creative director for Gupta Media, a firm whose Web design has supported more than 300 artists and album releases in the last two years. O'Connell this year designed Zoltaroo, the "mind reader" application created to help Bonnaroo attendees find their way through the music festival's massive schedule, and worked on Twitter applications for Fuse. "Laura's design/[user interface] work on Zoltaroo helped our new attendees visualize how big Bonnaroo was and helped our returning fans plan their time at Bonnaroo in a fun, engaging way," Superfly Presents partner Kerry Black says.



Heather Peggs
President, Hell Ya Records

Heather Peggs, 29, started out at KROQ Los Angeles, distributing mixtapes to on-air DJs. From there, she began booking club shows titled Hell Ya and launched her own label. Peggs started working in A&R at Capitol in 2004 and was recently recruited to join Atlantic Records, running Hell Ya as an imprint of Elektra/Atlantic. "Heather has all the skills a modern music executive needs to be successful; she's hardworking, focused, creative and entrepreneurial to the core," says her boss, Mike Caren, Atlantic Records executive VP and Elektra Records co-president. "We see big things for her and Hell Ya."



Val Pensa
Marketing director, A&M/Octone

While still attending Quinnipiac University in New Haven, Conn., Val Pensa juggled an internship with RCA Music Group and a job at WKCI-FM New Haven—and still found time to attend classes. The résumé-building and networking paid off with a post-graduate job as an assistant in J Records' A&R/marketing department and a promotion to junior product manager. Then A&M/Octone hired her to help develop a career-breaking campaign for Hollywood Undead and a global licensing/sponsorship/touring partnership for K'Naan with Coca-Cola in 150-plus countries. Pensa, 27, also has worked with Maroon 5 and Flyleaf and is developing such new acts as Paper Tongues and Kevin Hammond.



Eddy Perdomo
Creative director, Sony/ATV Music Publishing

Eddy Perdomo, 27, signs writers in Latin urban, tropical, rock and pop at Sony/ATV, recruiting hitmakers Wise, Los Mambo Kingz, Juan Jose Hernandez, Roy Tavaré and Baltazar Hinojosa, among others. He has renegotiated deals with Elvis Crespo, Alexis y Fido, Olga Tañón and Manuel Ruiz but is particularly proud of working with Puerto Rico's Los Convertibles, which the publisher has recorded and pitched to labels. "I want to sign someone small and make them huge. As an A&R, that's my dream," he says.



Angela Rogers
Attorney/partner, James E. McMillan

Angela Rogers, 28, says the biggest accomplishment of her law career was helping her sister, R&B singer Amerie, exit an earlier recording contract to enter a new agreement with Def Jam. "I helped liberate my sister from a situation that wasn't working for her and find one designed to help her individual success," she says. A partner in the law office of James E. McMillan, who focuses on entertainment law, Rogers' other clients include the Clipse, Ron Browz, J.U.S.T.I.C.E. League, Too Short and Slim Thug. She is also a founder of the nonprofit organization Black Women in Entertainment. "Our mission," she says, "is to provide a support network for women in entertainment law and to provide scholarships to women of color who aspire to have a career in the legal field."



Sean Rosenberg
VP of mobile business,
RCA/Jive Records

At RCA/Jive Records, Sean Rosenberg, 29, is credited with building the company's mobile department from the ground up since joining the company in 2006. Last October, he helped create some of the first artist-branded iPhone applications for Pink and David Cook. He also helped integrate album, single and ringtone sales capabilities into such mobile platforms as text messaging and stand-alone wireless Web sites. And this spring, Rosenberg created an AT&T-sponsored program to debut music videos from Kelly Clarkson and David Cook on "American Idol." RCA/Jive released some of the best-selling ringtones of 2008, including "No One" from Alicia Keys. According to its internal estimates, RCA/Jive commands 19% of the overall master ringtone market.



Mary Tastet
Director of digital
business, RED
Distribution

After a couple of internships at Warner Music Group led to a job as an e-commerce coordinator within WEA, Mary Tastet cemented her career path by joining RED's digital/mobile department in early 2007. At the time, the department was in its infancy and needed a strong leader, says Tony Bruno, RED senior VP of marketing and digital business. Tastet emerged as that person, overseeing the department's business and strategic development and managing day-to-day sales, marketing and label relations. During her tenure, RED reported a 25% year-over-year increase in its digital business. Moreover, Bruno says Tastet, 26, has strategically involved RED with creative and advanced digital products, which has benefited its labels, their artists and RED's bottom line.



Milun Tesovic
Chief technology
officer, Metroleap

Milun Tesovic, 24, started the MetroLyrics.com music lyrics service when he was 16. The site gets more than 32 million unique monthly visitors and is the sixth-most-popular music site, according to ComScore. While originally lacking the necessary agreements with publishers to make it a legitimate service, MetroLyrics has since struck a licensing deal with Gracenote's lyrics program. It also now acts as the default lyrics program for AOL Music. While coordinating all this activity, Tesovic is a full-time student at Canada's Simon Fraser University, studying for his MBA, which he hopes to complete next year. He recently won a Canadian student entrepreneur of the year award from ACE, a Canadian charity that supports young business students.



Katie Welle
Manager of creative,
Sony/ATV Music
Publishing

Katie Welle, 28, used an internship at Epic Records as a springboard to an A&R position at the label, where she worked on projects by acts like Modest Mouse, Natasha Bedingfield and the Fray; she also brought rapper Yung Berg to the label. Welle then joined Sony/ATV Music's creative staff on the West Coast. She now scouts new songwriters and artists, arranges co-writes and plugs songs for major-label artist projects. Her recent writer signings include songwriter/producer Jeff Bhasker—who has songs with such artists as Kanye West, Rihanna, Alicia Keys and Jay-Z—and newcomers Da Internz, who have become a go-to production team. In addition, Welle's song-plugging work has placed records with artists like Atlantic's Little Boots and Interscope artists Mishon and Robin Thicke.



Frank Woodworth
GM, Eleven Seven
Music Group

"I worked in every facet of the industry, from PR to online marketing to A&R," says Frank Woodworth, 29, who has logged time at Universal Records; New York's SummerStage; what is now the Toyota Pavilion in Scranton, Pa.; and as an independent publicist and consultant before joining Eleven Seven Music Group. During his two years working with company chief Allen Kovac and key client Nikki Sixx, Woodworth has been involved with projects by Mötley Crüe, Sixx: A.M., Drowning Pool, Buckcherry, Trapt and Charm City Devils, helping turn Eleven Seven into one of the most successful independent rock labels of the past year. He has also been instrumental in launching Eleven Seven's new modern rock division, Five Seven Music, with Jet.



Dre Wright
Strategic marketing,
product integration
and events, Island Def
Jam Music Group

While interning at Island Def Jam's New York headquarters in 2004, Dre Wright proved he had the marketing chops of a seasoned veteran. Now, Wright, 24, works with IDJ artists like Kanye West, Rihanna and Mariah Carey to "generate revenue by nontraditional means and maximize exposure of our artists with corporate partners," including an exclusive deal with Under Armour, for which IDJ is the official music arm, in part due to Wright's skills. Next, he hopes to broker a deal with the luxury brand Carmen Steffens and the Cartoon Network. "The sexiest part of this job is to see how corporate strategies come together," he says, "and the rush of closing deals that you know will impact culture."



Jeremiah 'Ice' Younossi

President, A-List Talent Agency

Jeremiah "Ice" Younossi, 28, runs the global touring arm for G-Unit Records and coordinates international tours and concerts for such artists as 50 Cent, Busta Rhymes and Missy Elliott in regions like Africa, Dubai, Asia and Latin America. In the past six months, Younossi has been a key player in arranging successful shows in Chile, Colombia and Venezuela. Through his A-List Talent Agency he has booked Black Violin on some 300 dates in the United States and abroad during the past two years, including the 2009 Earth Day concert on the National Mall in Washington, D.C. Younossi has key experience under his belt and an independent spirit. "I've spent my 20s with 50 Cent [working with] his manager Chris Lighty, creating unique touring opportunities in North America and abroad," he says. "Most successful agents my age work as part of larger teams and concentrate on perfecting the art of booking and routing within a certain region, venue size and genre. In contrast, I'm more of a freestyle agent, with manager capabilities that have allowed me to experiment with various types of venues, all territories and countless promoters."

Reporting by Ayala Ben-Yehuda, Antony Bruno, Ed Christman, Mariel Concepcion, Tom Ferguson, Gary Graff, Cortney Harding, Andre Paine, Mitchell Peters, Craig Rosen and Ray Waddell.

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of Fall Out Boy



ALAN BRENNER
SVP of BlackBerry Platforms
Research In Motion



ROB HYATT
Executive Director
of Premium Content
AT&T



&

ED RUTH
Director of Strategic
Business Development
& Partner Management
Verizon

SPEAKERS INCLUDE:



Bob Abbott
General Partner
Norwest Venture
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Kevin Arnold
CEO
IODA



Dave Dederer
VP Business
Development
Melodeo



Andrew Fisher
CEO
Shazam



Jared Hoffman
President
RPS Entertainment



Ashley Jex
Director
of New Media
Bill Silva Ent.



Mike Lunsford
EVP of
Strategic Ventures
RealNetworks/Rhapsody



Robb McDaniels
CEO
iNgrooves



Adam Mirabella
Global Director,
Ovi Music Services
Nokia



Tim O'Brien
Head of Business
Development
Tapulous



Ali Partovi
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iLike



Dorrian Porter
CEO
Mozes



Sean Rosenberg
VP Mobile Business
RCA/Jive Label Group



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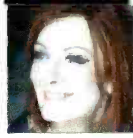




MACHINE HEAD
Jack Ingram and his label hit it big



EVENING JOE
Joe Henry diversifies his portfolio



SMILING WITH HER EYES
Orla Fallon leaves Celtic Woman behind



STAYING POWER
Mary Mary's 'The Sound' still going strong



BIG MAC
Mac McAnally returns with album No. 11

30

30

30

34

35

MUSIC

Last year, the once mighty TVT Records filed for Chapter 11 bankruptcy and eventually shut its doors, leaving a number of artists in limbo. But for Miami rapper Pitbull, who signed to TVT in 2004 and released four albums on the label, the turn of events provided an opportunity to break free and prove his bite was as big as his bark.

First Pitbull released the Lil Jon-assisted track "Krazy" last October through the Orchard, the digital music distributor that acquired TVT. The song reached No. 30 on the Billboard Hot 100 and became Pitbull's highest-charting single at the time.

He then signed a one-off deal with the independent label Ultra Records for the release of the infectious "I Know You Want Me (Calle Ocho)." The track, which was licensed to the Fox show "So You Think You Can Dance," peaked at No. 2 on the Hot 100 in June. It was Pitbull's first top 10 on the chart, and it has sold 1.7 million downloads, according to Nielsen SoundScan. ("Krazy" is his second-best digital track, with 808,000.)

As if that weren't enough, the rapper found a new home with Polo Ground Records, an indie label started by the A&R executive who had signed him to TVT: Bryan Leach. Pitbull will release a new album, "Rebelution," in conjunction with RCA Music Group and his own Mr. 305 label, Sept. 1.

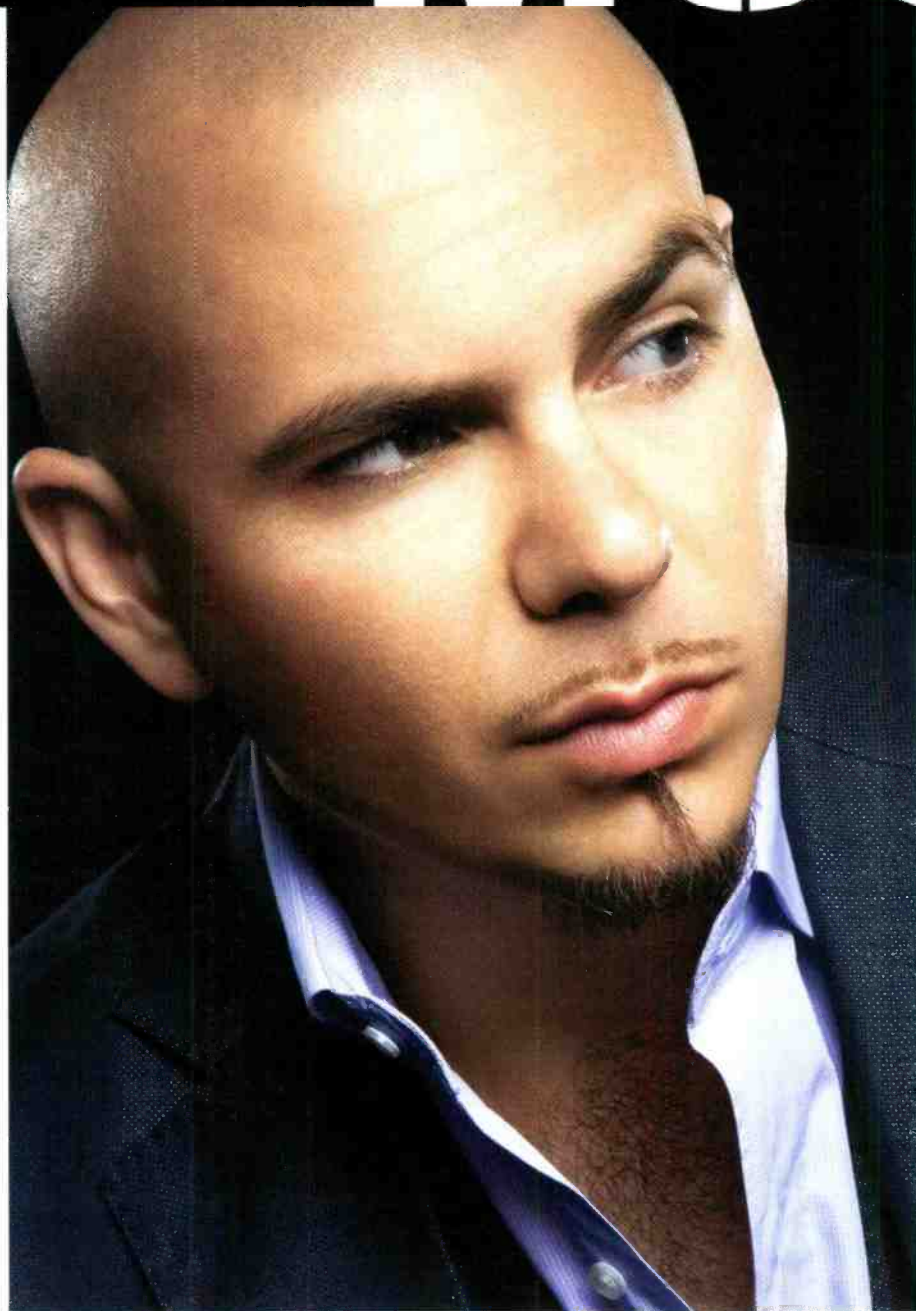
"'Rebelution' stands for a fighter. I feel like I've been fighting in music and creating new ways and new opportunities to make things work even when people thought it wouldn't," Pitbull, born Armando Perez, says of the set's title. "It also stands for situations within my family and all the political issues back in Cuba."

Pitbull worked with producer Jim Jonsin, who executive-produced the album, as well as Lil Jon, Collipark, Play-N-Skillz and Drop. Jon, Akon, Pharrell, T.I., Trick Daddy, Jackie O. and Jennifer Lopez are among the collaborators.

"Pit's the type of person that goes from city to city and picks up on what's hot and applies it to his music, so the direction on this album is ever changing and growing," says Jonsin, who has been friends with Pitbull for seven years. "There is realness about him that all people should have. If you have the time to get to know him, you love him. He should run for governor."

The album also features the follow-up single, "Hotel Room Service," which is No. 9 on the Hot 100 this week; "Call in the Wild," dubbed "an international soccer stadium record" by Leach; and "Blanco," which is featured in the recent "Fast & Furious" movie.

There is a narration on the album that gives



'I feel like I've been fighting in music and creating new ways and new opportunities to make things work even when people thought it wouldn't.'

—PITBULL

the impression listeners are taking a tour of Miami—more uptempo, dance songs are introduced as representing South Beach, and other tracks stand for different neighborhoods. "It's a way to further show how I've been raised in Miami and why I have so many different musical influences," Pitbull says.

Leach says the rapper is a high priority for the label. "At TVT there was no marketing, so no one took the opportunity to showcase who Pit was. People knew his records, but not him. That's what I'm putting most of my energy into," he says.

An online contest for a "Miami-style makeover" will launch on Pitbull's social networking site, PlanetPit.com; the grand prize is a full spa day in the city.

Offline, Pitbull appeared on "Jimmy Kimmel Live!" July 16, is reading scripts for possible movie roles and going on tour starting Sept. 18. There's also a deal with Sony Latin to assist with crossover plans, including appearances on soap operas and hosting opportunities, as well as his label Mr. 305, to which he recently signed Cuban-American singer Niyaa.

"Our goal is to really expand and put Pitbull and his brand on the map. He's got records, but his artistry hasn't been displayed like we plan to," RCA/Jive chairman/CEO Barry Weiss says. "Pitbull has a rap sensibility but pop upside potential. The rap weight has always been there, but no one ever really tapped into his true pop potential. With 'Calle Ocho' being No. 2 on the charts, this just sets a precursor for some really big things."

And Pitbull is ready for just that—bigger and better. "My time at TVT was not a battle, but more so me beating someone else at their own game—being strategic and playing chess," he says. "It was a blessing. It feels like I went through four years of school of hard knocks and learned from it. I sat back, studied and learned, and when it was my time to strike, I did." ...

LATIN BY MARIEL CONCEPCION

'REBEL' SONGS

Pitbull Returns With A New Label Home, Album And Hit Single

LATEST BUZZ

>>>CRÜE FEST TAKES A BREAK

After a successful two-year startup, Mötley Crüe's Crüe Fest may take a year off to allow the band to hit the studio. Crüe bassist Nikki Sixx says that, at the end of this year's festival on Sept. 5 in Darien Lake, N.Y., the band plans on "going away on a big high to start working on writing a new record." The Crüe Fest has been expanded this year to include a second stage, with Mötley Crüe closing each stop by performing its 1989 album "Dr. Feelgood" in its entirety. While the band is planning on returning to Crüe Fest in 2011 after recording the follow-up to 2008's "Saints of Los Angeles," the festival may possibly tour next year without it.

>>>ROD Y GAB WRAP RECORD

Rodrigo Y Gabriela have completed their second album, "11:11," due Sept. 8 on ATO. The folk-rock duo built a new studio in Ixtapa, Mexico, where it wrote and recorded much of the album. Each of the 11 tracks was inspired by hard rock legends, including Jimi Hendrix and Pink Floyd. The album follows the duo's 2006 self-titled debut. The act will support "11:11" this fall in the United States and Europe, starting Sept. 2 in London.

>>>LETO SHARES NEW TRACKS

Thirty Seconds to Mars is allowing fans to upload sounds and vocals for the band's new album through Twitter, calling it "the Digital Summit." Singer/songwriter Jared Leto says that, after a first fan-participation "Summit" in Los Angeles proved successful, the band made the experiment available online and opened it up to seven new countries. The new album, tentatively titled "This Is War" and due later this year, is a follow-up to 2005's platinum "A Beautiful Lie." Among the new songs are the anthemic "Kings and Queens" and the emotional "Hurricane," with Kanye West contributing vocals on one version. Leto hints the band is already looking ahead to playing some shows this year.

Reporting by Michael D. Ayers, John Benson and Gary Graff.

6 QUESTIONS

with JACK INGRAM
by KEN TUCKER

Not content with being a regional star in Texas, Jack Ingram signed with Nashville's Big Machine Records in 2005 and never looked back. His first album for the label, "Live: Wherever You Are," sold 84,000 copies, according to Nielsen SoundScan, and his second, "This Is It," sold 152,000. He's also scored a half-dozen top 20 airplay hits, including the No. 1 "Wherever You Are."

His new record, "Big Dreams & High Hopes," is due Aug. 25, and the first single, "Barefoot and Crazy," is No. 11 on Billboard's Hot Country Songs chart.

1 Your success, especially in terms of radio and national visibility, has increased dramatically since signing with Big Machine. What changed?

If you're going to have a successful record, you have to be with a record company that knows how to be successful. And the decision-makers at that company have to believe in you as an artist and know you intimately as an artist. I finally found a record company that was willing to invest not just money, but time and interest and energy and money in me. And the same can be said for my manager and my booking agent.

2 Do you feel more pressure now that you're having more success?

I'm a father, there's a business that has my name on it, there's a lot of things going on that create that pressure, but I love it. There's an element to making my music now that wasn't there before. I love the fact that we have a target that we can shoot for. Before it was, "Let's make a huge piece of art." Now it's nice to say, "This needs to be this way because it will be a single. This is a song that people will sing along to with their arms in the air." That's artistic, and it feels fantastic to be able to chase that.

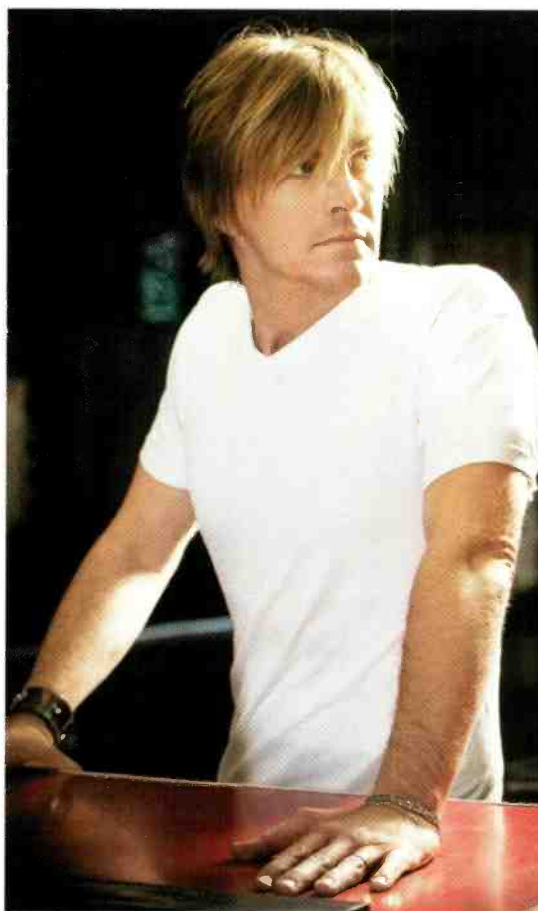
3 There were five producers on this record—Jay Joyce, Radney Foster, Jeremy Stover, Doug Lancio and you—which isn't something that usually happens on a country record. Why did you work with so many people?

As great as things are going, I always want to improve. I didn't want a record with four singles and seven almost singles. Songs are still important to me, no matter what happens with the long-play formats. I wasn't concerned with who was producing as much as I was concerned with getting the record right. These guys filled different roles on the record.

4 "Barefoot and Crazy" is your fastest-climbing airplay single to date. How does that feel 17 years into your career?

It's just a lot of fun to have a hit song. [laughs] That's a ride that I want to get in line for every time. There's nothing like hearing your song on the radio. It's exactly like the first time every time.

There are certain songs that play out immediately and when you go into them live you can



feel the energy in the room change. The higher it gets on the chart, the more intense it gets. This last week people started throwing their shoes onstage. Three weeks ago people started holding up their flip-flops.

5 Why did you rerecord "Barbie Doll," which first appeared on your 1999 album "Hey You"?

For an artist who for a long, long time knew what my hits were by what people wrote on napkins and dollar bills at the front of the stage, that was probably my biggest hit. It was never a single. I've been playing it in this new world I'm in and the song plays out whether I'm playing in a bar or in front of 15,000 Toby Keith fans. I fought for the opportunity to record it again.

6 You've released six live albums in addition to your eight studio sets. Why so many live albums?

I always tell people, "You can't download my show; you can't download the experience you get when you come see me play live. It can be videotaped and YouTube'd, but you just can't replicate that live air that we all breathe." ♦♦♦

ROCK BY ROBERT LEVINE

JOE HENRY DAYS

Singer/Songwriter Gets Exposure From Production Work

Before Joe Henry records or produces an album, he asks the musicians he's working with to watch a movie that conveys the mood he wants to give it. And as befits an artist whose recordings run the gamut from alt-country to jazz, his assigned films make for eclectic viewing.

For Henry's last album, "Civilians," the accompanying movie was the Howard Hawks thriller "To Have and Have Not." For "A Stranger Here," the project he recently produced for Ramblin' Jack Elliott, it was the film noir classic "Night of the Hunter." And for "Blood From Stars," Henry's new set—due Aug. 18 on the Anti- label—it was the French critical favorite "Children of Paradise."

"I make the most rudimentary demos I can, and then I say, 'Here are the songs, go watch this movie and it will tell you all you need to know,'" Henry says.

In the case of "Children," a 1945 epic about a mid-19th-century theater troupe with political overtones, that sounds like quite a bit. "We are seeing throughout both grand fa-

ces erected and the heart-break just behind them," Henry says of the film. "There is every manner of humanity on display—lust and greed, vanity and fear, love, hope and deception—and the characters all balance their secret hearts against their public personae, with trembling and with



WORLD BY DEBORAH EVANS PRICE

The Celtic Woman

Orla Fallon Charts Her Own Course

Combining her Irish roots with her appreciation for America's heartland, Orla Fallon steps away from a successful career in the group Celtic Woman with her new solo album, "Distant Shore," set for release Sept. 22 on Nashville-based Green Hill Music.

"As an artist you really have to be true to yourself and your roots, but music is something that you can't put in a box," she says. "I've spent four amazing years traveling all over America and couldn't help but be influenced by what I heard. I have remained true to my Celtic roots, but I'm taking my style and incorporating the sounds and people and the different experiences."

Fallon's first solo album, "The Water Is Wide," was released in 2006 and peaked at No. 9 on Billboard's World Music Albums chart. "It was a very hard decision to make," Fallon says of leaving Celtic Woman, "because I had an amazing experience with the group. We traveled the world. I played in places that I could only dream about. It would have been a lot easier to stay in Celtic Woman. I loved it, and I was really sad when I left."

An original member of Celtic Woman, Fallon was with the group for four years, recording three albums that held a record-setting 95 consecutive weeks at the No. 1 position on the World Music

bravado. Every line of dialogue is deep, free, terse, rich and poetic, infused with as much romance as mortal panic."

As on "Civilians" and his other recent albums, Henry weaves whole worlds from atmospheric jazz and spare, evocative lyrics. The words on "Blood From Stars" are more elliptical, though most are full of struggle—characters rage at storms and climb mountains—and the production is more nuanced.

Henry has been making albums since the mid-'80s, and he's built a small but loyal following; "Civilians" sold 15,000 copies, according to Nielsen SoundScan. If mainstream music fans know Henry, it's

probably from "Jump" and "Don't Tell Me," which he co-wrote with Madonna, his sister-in-law. But he's gradually become well-known as a producer, most notably for heritage artists like Allen Toussaint ("The Bright Mississippi"), Bettye LaVette ("I've Got My Own Hell to Raise") and Solomon Burke ("Don't Give Up on Me," which won the 2003 Grammy Award for best contemporary blues album). He's currently working with Harry Belafonte on music for a documentary based on his life, as well as a new album.

"Some people try to put these artists in a contemporary setting that's not appropriate

for them," says Henry, who favors a production style full of reverb and dynamic range that appeals to serious fans. Although he used to consider production as being a break from his day job, his work behind the console offers him exposure to an audience that might respond to his work.

"The secret to a successful career for artists like Joe is to look at their careers horizontally, not vertically," says David Whitehead, president of Maine Road Management, which also handles David Byrne and Rodney Crowell among other artists. "With vertical, you work radio and TV, you have a hit, and you get broad exposure. The horizontal model is, rather than focusing on how many units we can shift, he sells as many records as he needs to keep making records; he makes a good living as a producer, he's had his songs covered by other people, and his music gets used in TV and film."

Naturally, that's an eclectic list: Henry has written music for "Six Feet Under" and, with Loudon Wainwright III, for "Knocked Up." "Somebody asked me if I was the only person alive who had ever worked with Madonna and Ornette Coleman," Henry says with a laugh. "And I said, 'I'm absolutely the only person alive who's worked with Madonna, Ornette and Ramblin' Jack Elliott.' I've been incredibly fortunate." ...

Running up the tab: THE USED



ROCK BY LAURA LEEBOVE

Guitar Heroes

The Used Returns With A New Album—And A Fan-Participation Plan

By the time the Used's fourth studio album, "Artwork" (Reprise), is released Sept. 1, fans will have already rocked on their guitars to many of the album's tracks—without ever hearing what most of them actually sound like.

Since June 30, the Utah emo-rock band has been offering guitar tablature for one song every week leading up to the release. Handwritten by guitarist Quinn Allman, the tabs include chords, structure and riffs, but since the key signatures and tempos weren't included, the rest is up to fans' imaginations.

"The interesting thing is going to be the fans' interpretation of those guitar tabs, to see how close they got or how far they're off," manager Bret Bair says. Aside from the first single, "Blood on My Hands," and "Born to Quit," which was released Aug. 11, none of the tracks will be revealed in full. Bair says tabs will be posted online for at least seven songs.

After guessing how to play the tracks, fans are encouraged to post videos of their renditions to the band's Web site, which serves as a forum for older songs' tablature and fans' artwork. "On the Web site, the background is all user-generated and the videos are all user-generated," new-media marketing manager Kazy Brown says. "This gave a chance to tie in the tabs by uploading videos of fans playing the songs."

Based on first-week digital sales for "Blood on My Hands," "Artwork" could be on track to beat the sales of the band's last release, 2007's "Lies for the Liars." While "Lies" was the Used's lowest-selling effort (selling 322,000 copies, according to Nielsen SoundScan; the band's 2002's self-titled album sold 841,000), it produced the band's best-selling digital single, "The Bird and the Worm," which, in its best week, sold 10,000 copies. In its first week alone,

"Blood on My Hands" sold more than 12,000.

"Artwork" arrives at a turning point for the Used: The band has new management, the record is the first one for the group that wasn't produced by the punk-music heavy-hitter John Feldmann, and it's the first with drummer Dan Whitesides in the studio.

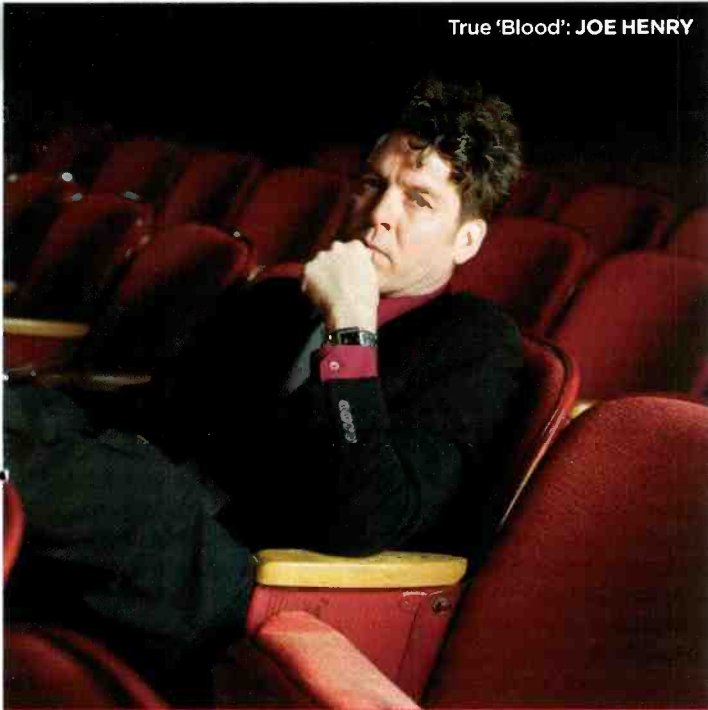
"It was just time that we step out of the box," Allman says. "We wanted to step away from all the screamo business that we've never really attached ourselves with at all." As for the band's former management, Allman says the split was a "learning experience" and the group now has more control over its career.

Because of singer Bert McCracken's vocal-chord issues in 2007, the Used couldn't properly tour to support "Lies for the Liars." To hold fans over, Reprise issued a digital EP, "Shallow Believer," for which band-designed download cards were sold at a string of college shows in 2008, says Warner Bros. VP of marketing Xavier Ramos.

Ramos, who has worked with the band since it signed to Reprise in 2001, says merchandise will play a large role in marketing for the new set. The \$35 presale package for "Artwork," which is limited to 3,000 copies, includes the album, a behind-the-scenes DVD, a T-shirt, a poster autographed by the band, a photo book and two B-side tracks that will be delivered digitally Aug. 25.

Bair says there will be a MySpace listening party and in-store appearances scheduled around the release date. In addition, "Blood on My Hands" has been sent to alternative and active rock radio, and a video for it premiered July 28 on MySpace. "The plan is to activate this rabid fan base that's been falling in love with this band for seven years and has grown up with them," Ramos says. ...

True 'Blood': JOE HENRY



Albums chart. The act toured worldwide and was featured on three PBS TV specials that have aired more than 13,000 times on 685 PBS stations.

Fallon will continue to work with PBS, appearing as a guest on Jim Brickman's concert special airing in August. She will also join Brickman in a QVC promotional appearance Aug. 19, and she's a special guest on Brickman's Christmas album. Fal-

lon will also perform this winter on his holiday tour.

Denny Young, president of production company the Elevation Group, says there are three tracks he plans to take to triple A and AC radio stations.

"Right now we're recording a Christmas track—and I can't reveal yet what song it is—but the first introduction to Orla at radio will be a Christmas track that will go out in October," Young says. "We feel very confident we'll have success with the Christmas track and that will pave the way for us, after the first of the year, to go back to AC and triple A radio with [the album track] 'Dancing in the Moonlight.'"

At retail, Fallon will benefit from Green Hill Music's dominance in the gift market. "We have over 2,000 interactive listening centers that her project will be on," Green Hill GM Greg Howard says. "These are

mom-and-pop independent gift shops. It's a 'play and sell' market, meaning that the store buyers will be playing it in their store for atmosphere and people will see it and buy it. As far as the general market, we have a distribution deal through EMI here in Nashville and they will be taking the project to the general market, the big stores, digital, Amazon, and they've got all that covered."

Howard is planning in-store visits during the holiday tour with Brickman. "We're looking at having her perform with her harp at gift-market trade shows when they are in a town that we have accounts in," he says. "This album will cross a lot of boundaries and might be a bridge from the Celtic Woman world to the adult contemporary pop fan base. It's going to reach a very broad market." ...



Pledge driver: ORLA FALLON

ALBUMS

R&B

SMOKEY ROBINSON

Time Flies When You're Having Fun

Producers: Smokey Robinson, Gary Gold, Brian French Robso

Release Date: Aug. 25

Smokey Robinson has gotten heated in recent comments regarding the media's coverage of Michael Jackson's death, but on the follow-up to his 2006 standards set, "Timeless Love," Robinson couldn't sound more relaxed. "Time Flies When You're Having Fun" is a mellow vintage-soul disc that finds the Motown maestro in remarkably fine voice as he flexes his signature falsetto over supple, unhurried live-band arrangements long on tasty licks and laid-back grooves. Nine out of the album's 10 tracks are new originals, including "Please Don't Take Your Love," which features a guitar solo from Carlos Santana, and "You're the One for Me," the sultry Joss Stone duet that the pair premiered on "American Idol" in March. And the 10th? A hushed piano-bar rendition of Norah Jones' "Don't Know Why." Who knew that tune could get any smoother?—*MW*

POP

COLBIE CAILLAT

Breakthrough

Producers: various



IMOGEN HEAP

Ellipse

Producer: Imogen Heap

RCA Records

Release Date: Aug. 25

As tangible as it is ethereal, Imogen

Heap's new album, "Ellipse" (the follow-up to her 2005 Grammy Award-nominated breakthrough "Speak for Yourself"), could be the bit of magic she seeks—it's full of Heap's gauzy falsetto and sprightly sounds that seem to be coming from elsewhere in the room. The prolific singer/songwriter has reacted to the licensing feast surrounding "Speak for Yourself" ("The OC," "So You Think You Can Dance," Verizon advertisements) with a stronger focus on song structure and melody on "Ellipse." The opening track/lead single, "First Train Home," is her best shot yet at radio, with a dewy Dido electro-sheen but with more literate lyrics. "Aha!" turns and pops like a haunted jack-in-the-box, while the song "Half-Life" is all meekness and longing. It all recalls great women of electro-pastiche past (Enya, Sarah McLachlan, Kate Bush) but never to the point of imitation. Nothing about Heap's music is simple, but every aspect of it rings clear and true.—*KM*

Universal Republic

Release Date: Aug. 25

Like Colbie Caillat's 2007 debut album, "Coco," her second album, "Breakthrough," is warm and inviting, as she continues marveling over the first pangs of love. On the finger-snapping song "You Got Me," the 24-year-old singer's heart skips a beat when she finds a boy taking her hand and flashing a crooked smile. "It's everything that I've been dreaming of," she sighs, as though puppy love is all she's ever known. The same is true of the album's lead single, "Fallin' for You"—and much of the other tracks follow suit. Unfortunately, that means "Breakthrough" never quite lives up to its title. But the songs that do diverge from the formula even slightly—like the Greg Wells-produced "Fearless"—offer delightful relief, and perhaps a taste of what could be if the singer were to dig deeper. But for now, this is Caillat's rose-colored worldview, and she's sticking to it.—*MH*

REGGAE

MATISYAHU

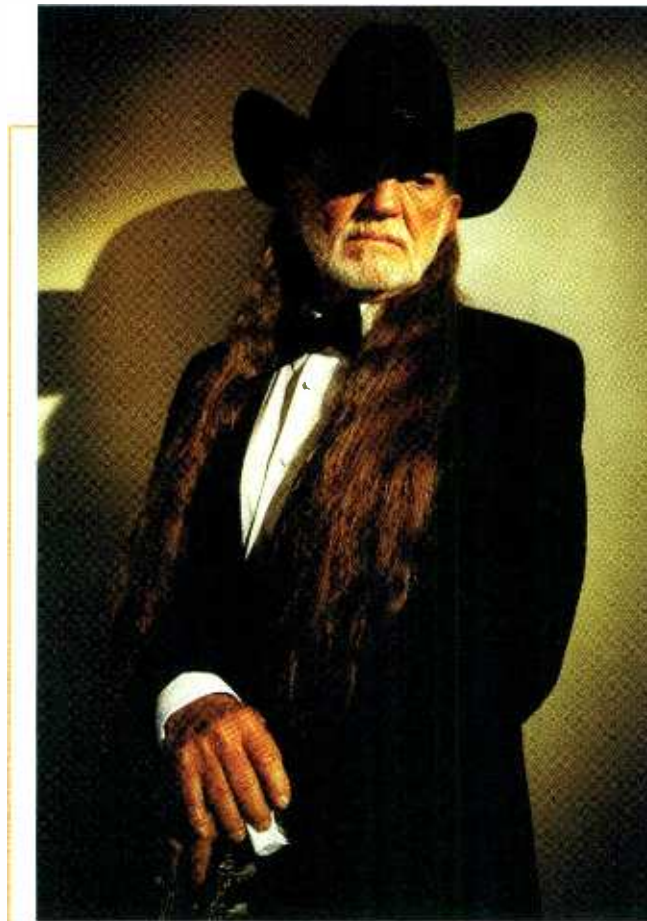
Light

Producer: David Kahne

JDub Records/Epic

Release Date: Aug. 25

While it may be difficult to see a Hasidic Jewish reggae artist as little more than a novelty act, Matisyahu proved that he was



WILLIE NELSON

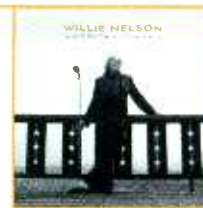
American Classic

Producer: Tommy LiPuma

Blue Note Records

Release Date: Aug. 25

More than 30 years after the release of Willie Nelson's highly acclaimed 1978 standards album "Stardust," the artist cracks open the Great American Songbook once again for his second Blue Note Records release. Produced by renowned adult contemporary producer Tommy LiPuma, "American Classic"—Nelson's finest album since 1998's "Teatro"—contains 12 timeless melodies that bridge the gap between Nelson's love for Django Reinhardt and Bob Wills & His Texas Playboys. Backed by modern jazz greats like Joe Sample (piano) and Christian McBride (bass), the country legend delivers elegant takes on such certified ballroom gems as Bart Howard's "Fly Me to the Moon" and Fats Waller's "Ain't Misbehavin'." Nelson also steps out with two of jazz's loveliest ladies, singing duets with Norah Jones on Frank Loesser's "Baby It's Cold Outside" and with Diana Krall on a silky version of "If I Had You." But the real treat is a jazzy revision of "Always on My Mind" (which Nelson won a best country vocal performance Grammy Award for in 1982)—it's never sounded more heartbreaking than it does here.—*RH*



anything but with "King Without a Crown" (which peaked at No. 28 on the Billboard Hot 100 in March 2006) from his second album, "Youth." Matisyahu's third studio album, "Light," finds him revisiting the teachings of his Jewish faith, but also pushing musical boundaries behind traditional reggae. The new set dips into everything from effects-riddled hip-hop ("Smash Lies") to guitar-driven rockers ("Darkness Into Light") and stripped-down acoustic tunes ("Silence"). The first single, "One Day," is Matisyahu's most accessible song to date, offering a soaring and anthemic chorus. He may still sport the same look, but stylistically his new music proves that he's not a one-trick pony.—*JM*

COUNTRY

JACK INGRAM

Big Dreams & High Hopes

Producers: various

Big Machine Records

Release Date: Aug. 25

Jack Ingram has graduated from the Texas circuit to the country mainstream in fine fashion, and his appropriately titled new release, "Big Dreams & High Hopes," will only help his star rise higher. Current chart-climbing single "Barefoot and Crazy" is already lighting

up request lines and dance-floors, while the song "King of Wasted Time" paints a picture of desperation not easily forgotten. Other highlights include "Free," which finds Ingram echoing the best work of Glen Campbell, and his expressive vocals shine through on the stripped-down title cut. Ingram may be good on his own, but Patty Griffin's sweet harmonies on the enchanting "Seeing Stars" and Dierks Bentley's growls on Ingram's live classic "Barbie Doll" are welcome additions. On the latter tune, Little Big Town, the Lost Trailers, James Otto and Randy Houser make a fitting barroom choir.—*KT*

ROCK

JAY REATARD

Watch Me Fall

Producer: Jay Reatard

Matador Records

Release Date: Aug. 18

For the past decade, Memphis-based punk prodigy Jay Reatard has tirelessly recorded and self-released lo-fi gems, but his proper debut on Matador Records could introduce him to a more mainstream audience. Recorded in his home studio with Reatard playing nearly every instrument, "Watch Me Fall" is a personal fuzz-rock collage that thinly conceals its

admiration of pop music. The standout track "Wounded" lets a sunny guitar melody gain momentum before Reatard's propulsive vocals conjure the glory days of garage rock. With its jagged riffs, rich choruses and paranoid lyrics, the album recklessly plays with the bal-

ance between punk and pop. Reatard's songwriting may be unpolished, but his vocal charm shines through on tracks like the spunky "Before I Was Caught" and the surprisingly earnest "I'm Watching You." Seven-inch obsessives probably could have seen the debut's



ARCTIC MONKEYS

Humbug

Producers: James Ford, Josh

Homme

Domino Records

Release Date: Aug. 25

Following a three-year period that netted two albums, one Mercury Prize and dozens of headlines pegging the British group as rock's next great hope, the Arctic Monkeys were due for an offbeat, introspective third album. While their new album "Humbug" is a moodier affair than its previous discs, the top-notch songwriting and simmering instrumentation allows them to experiment with more difficult styles without losing an ounce of charm. "Potion Approaching" straddles a sinister two-step guitar line before turning into a ghostly waltz, while "Cornerstone" offers a story of regret over melancholy strumming. Alex Turner has evolved as a frontman, displaying the same shiny vocal hooks as his past work but with even more raw nerve. "With folded arms, you occupy the bench like toothache," Turner spits out on the single "Crying Lightning," which features airtight production from Queens of the Stone Age's Josh Homme. Arctic Monkeys have captivated the post-Britpop scene since their 2006 debut, but "Humbug" finds the group justifying the hype by shifting its best qualities into different, equally dazzling shapes.—*JL*

THE BILLBOARD REVIEWS

SINGLES

tangy intensity coming, but for rock fans unaware of Reatard's history, "Watch Me Fall" is a welcome surprise.—*JL*

CLASSICAL

RICHARD EGARR Handel Organ Concertos, Op. 7

Producer: Brad Michel
Harmonia Mundi

Release Date: Aug. 11

Organ virtuoso Richard Egarr delivers a stirring rendition of George Frideric Handel's last published set of instrumental concertos. These pieces for organ, which were published posthumously in 1761, proved to be a magnificent finale to a remarkable career. Egarr tracked these concertos in close collaboration with the Academy of Ancient Music. The musician opens this Opus 7 double-album with "Concerto in B-flat Major Op. 7, No. 3." The andante opens with Egarr's exuberant flourish on the organ, answered with equal verve by the orchestra. Heard in this andante is the essence of the collection: Egarr's exciting command of the technical and emotional elements of these concertos, underpinned by the stellar performance of the Academy of Ancient Music. The second disc closes with a graceful and witty interpretation of "Concerto in F Major HWV 295," popularly known as "The Cuckoo and the Nightingale," a longstanding favorite of artists and audiences.—*PVV*

COMPILATIONS

VARIOUS ARTISTS Classic Soul Duets: Boy Meets Girl

Producers: various
Stax Records

Release Date: Aug. 18

Sassy soul duets are a tradition as old as the genre itself,

and Stax released some of the best. This compilation takes selections from the 1969 Stax album "Boy Meets Girl" and adds two Stax songs by Delaney & Bonnie and two versions of "Private Number," the William Bell/Judy Clay hit and a Dusty Springfield/Spencer Davis take that oozes British cool. There's no filler here, but the highlights are duets on familiar songs like "I Thank You" (Bell and Mavis Staples), "All I Have to Do Is Dream" (Bell and Thomas) and a version of "Piece of My Heart" (Eddie Floyd and Staples) that hits a groove Janis Joplin never could.—*RL*

BOXED SETS

RICHARD THOMPSON

Walking on a Wire: 1968-2009

Producers: various
Shout Factory

Release Date: Aug. 18

It's not easy to sum up the career of English singer/songwriter Richard Thompson, who started in the business writing of a mythical England the way the Band conjured an imaginary America, once mocked his own downcast tendencies by calling an album "Celtschmerz" and occasionally performs a cover of "Oops! . . . I Did It Again." Two companies have already tried to release boxed sets that contain his career, and this four-disc package represents another noble effort: It has all the basics, some interesting album tracks and a booklet that puts his remarkable career into context. Serious fans have all of this material already, but "Walking on a Wire" makes for an expansive introduction to an ambitious artist.—*RL*

LEGEND & CREDITS

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

CONTRIBUTORS: Caitlin Berens, Ron Hart, Monica Herrera, Robert Levine, Jason Lipshutz, Kerri Mason, Michael Menachem, Jill Menze, Ken Tucker, Philip Van Vleck, 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.

DANCE

DAVID GUETTA FEATURING AKON Sexy Bitch (3:15)

Producers: David Guetta, Sandy Vee, Jean Claude Sindres

Writers: various

Publishers: various

Gum/Astralwerks/Capitol

French DJ/producer David Guetta keeps shaking up the dance-pop world. His previous hit, "When Love Takes Over," had a winning featured vocalist in Kelly Rowland and reached No. 1 on Billboard's Hot Dance Club Songs chart, while his pulsing production on the Black Eyed Peas' "I Gotta Feeling" helped it top the Billboard Hot 100. This time his collaborator is Akon, one of the many urban music powerhouses who guest on Guetta's upcoming album, "One Love." The Senegalese-American singer coyly defends the song's questionable title as he compliments the object of his infatuation over an 8-bit-style beat: "I'm trying to find the words to describe this girl without being disrespectful." Don't be surprised if this track takes over dancefloors as the summer ends.—*MM*

LATIN

BOMBA ESTEREO Fuego (4:39)

Producer: Simon Mejia

Writers: L. Saumet, S. Mejia

Publisher: EMI Music

Publishing

Nacional Records

Cumbia sicolódica is hardly a genre that overtly appeals to the mainstream. And yet Bomba Estereo, the Colombian duo that merges its country's folkloric music with electronica, hip-hop and reggae, is turning plenty of heads with its song "Fuego," the exhilarating lead single from its debut album, "Blow Up," released in July. With as much swagger as an eight-member rap crew, petite singer/MC Liliana Saumet announces Bomba Estereo's mission statement over a throbbing beat produced by her creative partner, Simon Mejia, and playfully refers to both Colombia's burgeoning dance culture and traditional attire in the same breath. Though it's likely to stay labeled as alternative—and thus remain off the commercial Latin airwaves—radio would do well to take a chance on this song, especially in the post-reggaeton programming landscape.—*MH*

R&B

GHOSTFACE KILLAH FEATURING RAHEEM DeVAUGHN Baby (4:15)

Producers: Austin "Watts" Garrick, Rashad "Ringo" Smith

Writers: various

Publishers: various

Def Jam

As "All That I Got Is You," "Back Like That" and a number of hits have aptly demonstrated, there's nothing quite

panic! at the disco

New Perspective (3:48)

Producer: John Feldmann

Writers: B. Urie, J. Feldmann

Publishers: EMI Music (ASCAP),

Listen to This Shhh/Vegan Boy

Music

Label TK

Panic! at the Disco lost its founding guitarist and bassist (Ryan Ross and Jon Walker, respectively) in June, but remaining members Brendon Urie (vocals) and Spencer Smith (drums) are bouncing back quickly, as if to reassure fans they needn't fear the worst. Urie and Smith have resurrected the band's signature exclamation point and released "New Perspective," an exclusive single from the "Jennifer's Body" film soundtrack that appeals to the Panic! base with bold instrumentation and operatic vocals. While the song's midtempo pacing recalls the band's second album, its lyrics are situated firmly in the present. "Taking everything for granted but we still respect the time," Urie sings. "We move along with some new passion knowing everything is fine." "New Perspective" is sure to appease worried fans and keep hope alive for a new Panic! album in 2010.—*CB*



like Ghostface Killah spitting Shaolin slang over a slice of hot buttered soul. For his forthcoming album "The Wizard of Poetry," the Wu-Tang Clan's MVP tests this format across an entire album, recruiting John Legend, Estelle and Musiq Soulchild to soften up his rhymes. Judging from the album's first single, "Baby," it's a winning concept. Neo-soul singer Raheem De-

Vaughn delivers a toasting chorus that makes guessing the gender of a baby sound damn near sexy. Ghost, meanwhile, engages in his own distinctive mode of seduction. He smooth-talks an around-the-way girl into nurturing him with Popeye's chicken dinners and belly rubs and explains his sometimes aggressive behavior as "just part of my gangsta."—*RH*

ZAC BROWN BAND

Toes (3:42)

Producers: Keith Stegall, Zac Brown

Writers: various

Publishers: various

Homegrown/Atlantic/Big Picture

Zac Brown Band's third single follows a similar arc of chart success as the group's previous hits, "Chicken Fried" and "Whatever It Is," just as it offers a well-worn imagery. On "Chicken Fried," the band conjured up comfort food and "a pair of jeans that fit just right"; on "Whatever It Is," it spoke of long legs and "lips like sweet red wine." On "Toes," Brown sings about his search for satisfaction, whether on the beaches of Mexico or an inland Georgia lake: "I got my toes in the water, ass in the sand/Not a worry in the world, a cold beer in my hand/Life is good today." The scenes being painted aren't necessarily original, but they fit like old sneakers—and add up to one feel-good summer song.—*KT*



GOSPEL BY MARIEL CONCEPCION

Most Highest

Mary Mary Nixes Auto-Tune Naysayers With Crossover Hit

Jay-Z may denounce the use of Auto-Tune these days, but the voice enhancer has proved a handy crossover tool for Mary Mary.

The act's latest single, the Auto-Tune-laden "God in Me" featuring Kierra "Kiki" Sheard, is not only No. 1 on Billboard's Hot Gospel Songs chart but also the second time the sibling duo has entered the top 20 of Hot R&B/Hip-Hop Songs, where it is No. 14. The act's 2000 single "Shackles (Praise You)"—which also featured Auto-Tune—was Mary Mary's first to crack the top 10 of Hot R&B/Hip-Hop Songs, reaching No. 9.

"'God in Me' was the vision of our producer, Warryn [Campbell]," says Erica Campbell, who with sister Tina make up Mary Mary. "It's about letting God shine and knowing he is in your life. Auto-Tune's been getting a bad rap, but for us, we were just in a creative mode."

While the rest of the album features the sisters' powerful vocals—without Auto-Tune—Erica Campbell says "The Sound" (My Block/Columbia/Sony Music), released last October, is about different tones of voices. "A person can tell you that he or she is doing fine," she says, "but the tone, texture and feel of their voice is how you can tell if they're really OK. The overall sound of this album represents what you hear in a person's voice. It's also about us being ready to move forward and live the greatest life while acknowledging that God is great."

"The Sound" is No. 1 on Top Gospel Albums and No. 17 on Top R&B/Hip-Hop Albums. The set entered the Billboard 200 at No. 7, giving Mary Mary its highest-charting album—and second top 10—on that chart. The sisters' self-titled 2005 release peaked at No. 8 on the Billboard 200. "The Sound" has

sold 333,000 copies, according to Nielsen SoundScan.

Meanwhile, "God in Me" is also proving to be a favorite among R&B and hip-hop acts. A remix by the Clipse's Malice recently appeared online, while an official remix featuring R&B singer/songwriter Ne-Yo will be released in the coming weeks. And before "The Sound" was released, Columbia commissioned a remix for the first single, "Get Up." The track—which appeared on the Hot Gospel Songs and Hot R&B/Hip-Hop Songs tallies—went on to chart on the Hot Dance Club Play list (Billboard, Oct. 18, 2008).

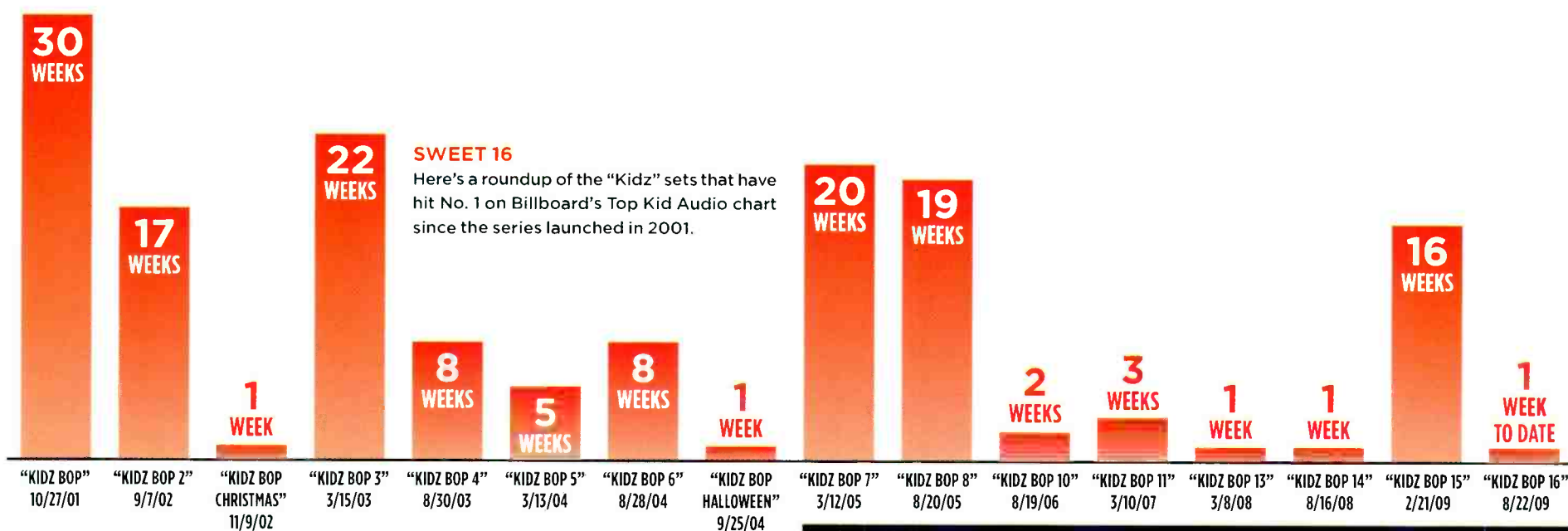
Mary Mary is currently working on its as-yet-untitled sixth studio album. Thus far, six songs have been recorded. Also in the pipeline is a book, titled "Be You." Due in early 2010, the tome is dedicated to inspiring young women. A Bath and Body Works line of beauty products—also called Be You—will soon be introduced.

Auto-Tune or not, Mary Mary plans to continue spreading the word that God is good. "If you sell records and climb charts, it doesn't mean anything unless you change someone's life," Erica Campbell says.

"No matter who you are, I just want to share the love of God." ●●●



Tuning up: MARY MARY



KIDZ RULE!

Razor & Tie's 8-year-old Kidz Bop franchise is still going strong. The latest release, "Kidz Bop 16," is the 25th album in the series to chart on Billboard's Top Kid Audio list. The set debuts at No. 1, selling 38,000 copies, according to Nielsen SoundScan. On the Billboard 200, the album enters at No. 8. ¶ All told, 16 of the "Kidz" albums have hit the top slot on the Top Kid Audio chart. Collectively, the series has racked up 155 weeks at No. 1 and has sold 9.7 million albums in the United States. The series' biggest seller was the first, 2001's "Kidz Bop," with 957,000 copies.

—Keith Caulfield



Children's hour: 'Kidz Bop'

Following His Heart

Legend Mac McAnally Goes 'Down By The River'

As talented as he is—and make no doubt about it, Mac McAnally possesses the kind of gift that more successful artists either dream about or just borrow—the 52-year-old Mississippian knows his limitations. “I’m going against my nature,” the singer/songwriter jokes during a phone interview. “I’m talking about myself today and I’m in New York City.”

McAnally’s Big Apple trek served a dual purpose. In addition to producing some Jimmy Buffett tracks, he was making the media rounds to promote his own new album, “Down by the River.” Released Aug. 4 on Toby Keith’s Show Dog Nashville, “River” is McAnally’s 11th set. It debuts this week at No. 56 on Billboard’s Top Country Albums chart. The artist’s most recent album was 2004’s “Semi-True Stories,” released on Buffett’s Mailboat Records.

The self-produced “River” showcases McAnally’s sought-after skills

on guitar, piano, harmonica, ukulele and percussion. He has pledged his artist royalties from “You First,” the set’s thoughtful lead single, to the Wounded Warriors Project, which assists wounded military personnel. “I’ve always been a big supporter of the troops,” McAnally says. “I wanted to do something good to shine a little light on what they do for us.”

While Buffett, Alabama, Kenny Chesney and Sawyer Brown have all recorded his songs, McAnally—a member of the Nashville Songwriters Hall of Fame—says he only writes for himself. “I’ve never put a lot of effort into being a commercial songwriter,” says McAnally, a longtime member of Buffett’s Coral Reefer Band. “I just try to write what my heart’s talking about and follow that.”

McAnally scored his first No. 1 single as an artist and sixth as a writer earlier this year with the Chesney collaboration “Down the Road.” Prior to this, McAnally’s best chart performance as an artist was 1990’s “Back Where I Come From,” which reached No. 14 on Hot Country Songs.



Lucky man: MAC McANALLY

The Chesney collaboration, on Chesney’s “Lucky Old Sun” album, led to a 2009 Academy of Country Music vocal event of the year nomination. “Kenny dragged me up the charts like an ankle weight,” McAnally says with his trademark sense of humor. “That’s how big a star he is. But I’m not making light of that. I’m as grateful as anybody walking.”

Having appeared recently on

radio’s syndicated “Bob & Tom Show” and Fox Business Network’s “Money for Breakfast,” McAnally will soon guest on GAC’s radio program/TV show “GAC Nights.” His ongoing goal, he adds, is to “pursue music in any way that I can. I love to play and sing; I love to perform, write and produce. I don’t know anybody luckier than me for doing the things I like and getting to call it a job.”



A CATCHY ‘SMILE’

Uncle Kracker returns to the spotlight as a solo artist with “Smile.” The song cracked the Billboard Hot 100 last week at No. 95, ending the Michigan native’s five-year absence. It holds at No. 20 on the Adult Top 40 chart.

“Smile” mirrors the upbeat attitude of Uncle Kracker’s fourth album, “Happy Hour” (Top Dog/Atlantic), due Sept. 15. The set’s straightforward progressions and catchy hooks recall the winning pop-country formula of 2001’s “Follow Me,” which peaked at No. 5 on the Hot 100, and the Dobie Gray cover “Drift Away,” which topped the AC chart for 22 straight weeks in 2003.

“Sonically, ‘Happy Hour’ is a pop record, and that influence is due more to the traditional songwriting,” says Uncle Kracker, born Matt Shafer. “I don’t like weird arrangements or goofy bridges.”

Although Uncle Kracker’s solo career has been quiet since the release of his 2004 album “72 and Sunny,” he has stayed busy. He collected another No. 1 with “When the Sun Goes Down,” a collaboration with Kenny Chesney that topped Hot Country Songs in 2004. After initially gaining recognition as the DJ in Kid Rock’s Twisted Brown Trucker Band, Uncle Kracker has penned numerous hits for Rock, including last year’s smash “All Summer Long.”

Uncle Kracker recorded a full album before “Happy Hour,” but it was scrapped. “I liked the record, but it got to a point where it was time to reinvent,” he says. “I needed something more positive and upbeat.” He brought in Grammy Award-winning producer Rob Cavallo (Green Day, Paramore) to work on “Smile,” and Cavallo eventually signed on to produce all of “Happy Hour.”

Kid Rock has been raising awareness for his friend’s album. The “Smile” video is featured on his Web site, and the artists will share the stage for a string of one-off dates, including Sept. 5 at the New York State Fair.

Atlantic product manager Chris Stang believes focusing on Uncle Kracker’s collaborations with Rock, Chesney and others will help emphasize the singer’s own work. “This is an artist who hasn’t put out a record in a while,” he says. “But songs like ‘All Summer Long’ show he has big hits under his belt and a knack for writing great songs.” —Jason Lipshutz

BODY BY ‘GENIUS’

The Aussie rock band Jet doesn’t need to be sold on the power of advertising. The Melbourne-based quartet first enjoyed success after its 2003 single, “Are You Gonna Be My Girl,” was featured in an iPod commercial. Now, as Jet prepares for the Aug. 25 release of “Shaka Rock” (Five Seven/Capitol), the album’s first single—“She’s a Genius”—will appear in a national Victoria’s Secret ad.

“Once I saw a rough cut of the Body by Victoria ad I knew ‘She’s a Genius’ would work because it felt sexy, it had energy, and Jet brings a sound which feels classic yet relevant,” says Vasili Gavre, the ad’s music supervisor.

The 15-second spot began running nationally on cable and major networks Aug. 11 and will maintain its prime-time position through Sept. 17. Jet drummer Chris Cester calls the ad a “really good way to get your song everywhere all at once” rather than a financial decision.

“She’s a Genius” moves 30-28 this week on Billboard’s Rock Songs chart after six weeks on the list. After appearing in the iPod ad, “Girl” peaked at No. 7 on Mainstream Rock.

The Victoria’s Secret ad features supermodels parading around in their underwear—an appropriate visual to match with Cester’s riff-heavy ode to his dream girl. “We asked the band for a synopsis of ‘She’s a Genius’ and [vocalist/guitarist] Nic Cester said, ‘This song is about the genius of woman in ways other than her mind,’” says Josh



Roots revisited: JET

Klemme, VP of integrated marketing and one of Jet’s managers at 10th Street Entertainment.

The placement of “She’s a Genius,” which will also appear in Body by Victoria’s online promotion, is just one component of the marketing strategy behind “Shaka Rock.” The rollout includes upcoming performances on “Late Show With David Letterman” and “Late Night With Jimmy Fallon.”

“Shaka Rock” is being positioned as a return-to-roots release for Jet after 2006’s “Shine On.” The

latter was a dark departure from the upbeat swagger exhibited by the retro rockers on their 2003 multiplatinum debut, “Get Born.”

“For better or worse, we parted ways with our management company and our lawyers after ‘Shine On,’” Chris Cester says. “We decided with this record that we needed to get back to the place where we were with ‘Get Born’ when we were really hungry and just wanted to make rock’n’roll music together.” —Jillian Mapes

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DUPLICATION	DISPLAY UNITS	TAX PREPARATION	FOR LEASE
REPLICATION	PUBLICITY PHOTOS	BANKRUPTCY SALE	DISTRIBUTION NEEDED
VINYL PRESSING	INTERNET/WEBSITE SERVICES	COLLECTABLE PUBLICATIONS	EDUCATION OPPORTUNITY
CD ROM SERVICES	BUSINESS SERVICES	TALENT	HELP WANTED
DVD SERVICES FOR SALE	MUSIC INSTRUCTION	SONGWRITERS	MASTERING
PROMOTION & MARKETING SERVICES	BUSINESS OPPORTUNITIES	SONGS FOR SALE	AUDIO SUPPLIES
MUSIC DISTRIBUTORS	COMPUTER/SOFTWARE	DEALERS WANTED	ROYALTY PAYMENT
AUCTIONS	MUSIC MERCHANDISE	RETAILERS WANTED	PRINTING
RECORDING STUDIOS	T-SHIRTS	WANTED TO BUY	MUSIC PRODUCTION
REAL ESTATE	EMPLOYMENT SERVICES	CONCERT INFO	METAMUSIC
INVESTORS WANTED	PROFESSIONAL SERVICES	VENUES	STAGE HYPNOTIST
STORES FOR SALE	DJ SERVICES	NOTICES/ ANNOUNCEMENTS	CD FAIRS & FESTIVALS
EQUIPMENT FOR SALE	FINANCIAL SERVICES	VIDEO	MUSIC WEBSITES
STORE SUPPLIES	LEGAL SERVICES	MUSIC VIDEO	NEW PRODUCTS
FIXTURES	ROYALTY AUDITING	POSITION WANTED	DOMAIN NAMES
CD STORAGE		LISTENING STATIONS	
CABINETS			

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



BIG IN NORWAY?

>>File this in the "Who woulda thunk it?" category: Country king Alan Jackson hits No. 1 for the first time on the Norway Albums chart this week (see page 51). His "Norwegian Favorites" package becomes his first chart-topper there this week after a few previous top five sets.

WAILERS RULE

>>Bob Marley & the Wailers occupy two of the top three spots on Top Reggae Albums (page 40) as "I Know a Place (EP)" bows at No. 2 and former No. 1 "B Is for Bob" slides to No. 3. It's a first for the band and the first time any act has achieved the feat since 2006.



BRICK'S BACK

>>Jim Brickman notches a new entry at No. 30 on Adult Contemporary (viewable in full at billboard.biz/charts), extending his lead as the artist with the most chart hits (28) since his debut on the March 9, 1996, tally. He bests Celine Dion (with 26) and Elton John (18).

CHART BEAT

>>Sugarland and Gloriana team up for feats never before accomplished in the 18-year Nielsen SoundScan era on the Billboard 200 and Top Country Albums. On the former list, no prior pair of country duos or groups had bowed simultaneously in the top three. On the latter, the acts net the first concurrent top two starts among duos or groups in that span.

>>Creedence Clearwater Revival scores its highest-charting album on the Billboard 200 in 36 years, as "Opus Collection" enters at No. 25. The legendary rock band last placed higher when the No. 15-peaking "Creedence Gold" completed a string of seven top 15 albums in 1973. CCR has led the list twice, with 1969's "Green River" and 1970's "Cosmo's Factory."

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

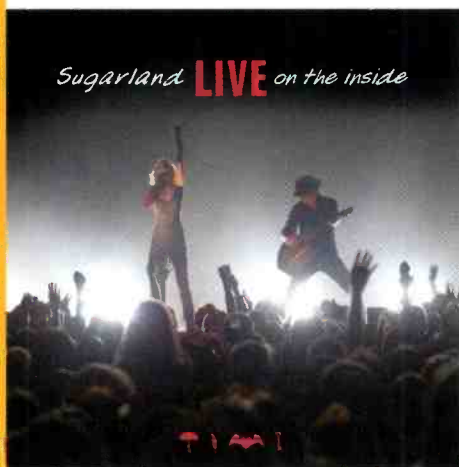
Billboard

CHARTS

Sugarland, Jackson Lead Quiet Album Charts

Although we know we sound like a broken record by now, Michael Jackson still rules with the top-selling album in the United States. His "Number Ones" sold another 98,000 last week (down 14%), placing it at No. 1 on the Top Comprehensive Albums chart for a sixth non-consecutive week.

So, while Jackson remains tops overall, on the current album-based Billboard 200, Sugarland's new Wal-Mart-exclusive CD/DVD package "Live on the Inside" enters at No. 1 with 76,000 sold. The release was ushered in by an ABC TV special of the same name that aired Aug. 3, the night before the set hit stores.



It's the longest No. 1 run for a male artist since 50 Cent's "The Massacre" also ruled for six weeks in late 2007 and early 2008. For Jackson, it's his longest reign with the top album in the country since 1987's "Bad" spent six weeks as the best-selling album. His 1991 set "Dangerous" spent four weeks at No. 1, while 1995's "HIStory" was No. 1 for two weeks and 2001's "Invincible"

As predicted in last week's column, this marks the first time during an August week where not one current album sold at least 100,000 copies. To make things even less rosy, not one catalog album managed that amount either.

Even worse: Sugarland's 76,000 total is also the lowest sales week for a No. 1-debuting album in Nielsen SoundScan's 18-year history. The previous low was set earlier this year, when Chrisette Michelle's "Epihany" entered at No. 1 with 83,000.

On the brighter side, Sugarland's "Live" is the country duo's second No. 1 on the Billboard 200 in a little more than a year. It earned its first when its third studio album, "Love on the Inside," ascended to the top of the Aug. 16, 2008, tally after debuting at No. 2 the previous week.

"Live" is also Sugarland's second No.

1 on the Top Country Albums chart following "Love." Surprising? Most assume its second effort, "Enjoy the Ride," hit No. 1, but it debuted and peaked at No. 2, stuck behind Keith Urban's "Love, Pain & the Whole Crazy Thing."

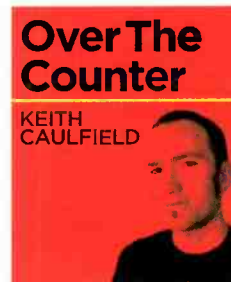
EXCLUSIVELY YOURS: The new Sugarland "Live on the Inside" set is available in just two configurations: a CD/DVD package and an audio-only download through WalMart.com. This is only the second time that the No. 1 album on the Billboard 200 was physically available in just the CD/DVD format.

Previously, Jay-Z and Linkin Park offered the same configuration when their "MTV Ultimate Mash-Ups Presents: Collision Course" debuted and peaked at No. 1 for one week on the Dec. 17, 2004, chart with 368,000 copies sold. (The set was later issued in an audio-only download format in September 2006.)

Additionally, Sugarland's "Live" is just the third account-exclusive set to reach No. 1 on the Billboard 200. Less than a year ago, AC/DC's Wal-Mart exclusive, "Black Ice," began a two-week run at No. 1 on the Nov. 8, 2008, chart. And about a year before that on the Nov.

17, 2007, tally another Wal-Mart set, Eagles' "Long Road out of Eden," became the first account-exclusive album to hit No. 1. That was also the same week Billboard and Nielsen SoundScan revised their chart rules to allow exclusive titles to appear on the Billboard 200.

We doubt we'll have to wait another year to see an exclusive set rule the chart. Pearl Jam's "Backspacer," due Sept.



Over The Counter

KEITH CAULFIELD

20, is a semi-exclusive set with a good chance of capturing the top slot. We say semi-exclusive because while Target will be the only major brick-and-mortar retailer that will carry the title, it will also be available through independent retailers, Pearl Jam's Web site and

Apple's iTunes store. (We suppose this begs the question: When is an exclusive still an exclusive?)

COMING SOON: Next week should herald high debuts by George Strait's new studio album, "Twang," as well as Cobra Starship's "Hot Mess." The former is almost always good for a big first week. The last time one of the country king's studio sets sold fewer than 100,000 copies in its debut week was in 1994, when "Lead On" started with 58,000 sold.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,048,000	1,286,000	20,853,000
Last Week	5,964,000	1,295,000	21,222,000
Change	1.4%	-0.7%	-1.7%
This Week Last Year	7,160,000	1,145,000	19,437,000
Change	-15.5%	12.3%	7.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	249,376,000	213,765,000	-14.3%
Digital Tracks	661,295,000	743,250,000	12.4%
Store Singles	1,033,000	1,065,000	3.1%
Total	911,704,000	958,080,000	5.1%
Albums w/TEA*	315,505,500	288,090,000	-8.7%

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

ALBUM SALES

'08	249.4 million
'09	213.8 million

SALES BY ALBUM FORMAT

CD	209,437,000	166,422,000	-20.5%
Digital	38,827,000	45,799,000	18.0%
Cassette	60,000	23,000	-61.7%
Other	1,052,000	1,521,000	44.6%

For week ending Aug. 9, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	141,038,000	115,118,000	-18.4%
Catalog	108,338,000	98,647,000	-8.9%
Deep Catalog	77,382,000	73,115,000	-5.5%

CURRENT ALBUM SALES

'08	141.0 million
'09	115.1 million

CATALOG ALBUM SALES

'08	108.3 million
'09	98.6 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Sugarland, Various Artists, Gloria, The Black Eyed Peas, Kings of Leon, Daughtry, Maxwell, Kidz Bop Kids, Taylor Swift, Fabolous, Soundtrack, K'Jon, Zac Brown Band, Demi Lovato, Modest Mouse, Lady Gaga, Soundtrack, Eminem, Jason Aldean, Sugarland, Darious Rucker, Nickelback, Soundtrack, Creedence Clearwater Revival, Brad Paisley, Jonas Brothers, Green Day, Shinedown, Dave Matthews Band, Jason Mraz, Lady Antebellum, Rascal Flatts, Jeremiah, Kenny Chesney, Dorrough, Beyonce, Billy Currington, Taylor Swift, Jordin Sparks, Soundtrack, Rob Thomas, Theory of a Deadman, Twista, Soundtrack, Phillipps, Craig & Dean, Hillsong, Pink, Keith Urban, Chickenfoot.



This collection of kid-friendly versions of hits like the Pussycat Dolls' "I Hate This Part" enters with 38,000 sold. It's the 10th top 10 album in the "Bop" series.



Six of the set's eight B-sides and stray cuts were previously released as 7-inch vinyl singles. This is the first time they're available together or in a standard CD or download format.



The five-song, Wal-Mart-exclusive EP starts with 24,000 sold. It features tracks from the top four finishers: Kris Allen, Adam Lambert (pictured), Danny Gokey and Allison Iraheta.



The set's three-year anniversary is just 10 weeks away—it was released Oct. 24, 2006—and it has yet to leave the top 100.



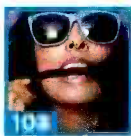
Amazon's MP3 store offered the set at a one-day-only sale price of \$2.99 during the tracking week, sparking a 72% increase and its best sales frame (5,000 copies) since its second week of release.

Continuation of the Billboard 200 chart table. Includes entries for All Time Low, Frank Sinatra, Chrisette Michele, Reblution, Joe, Ashley Tisdale, Michael Jackson, Soundtrack, Wilco, Phoenix, The Fray, Various Artists, Hollywood Undead, Katy Perry, The Dead Weather, Keri Hilson, Soundtrack, 3OH!3, Kristinia DeBarge, Various Artists, Owl City, Kelly Clarkson, Aventura, Killswitch Engage, Jamey Johnson, Incubus, Regina Spektor, Lil Wayne, Cage The Elephant, Kellie Pickler, Coldplay, Parachute, LMFAO, Sick Puppies, Alan Jackson, Carrie Underwood, U2, Kid Rock, DJ Skribble, Ginuwine, Soundtrack, AssJack, Daughtry, Mary Mary, Zac Brown Band, MGMT, Silversun Pickups, David Cook, Levon Helm, Dane Cook.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes entries for 3 Doors Down, Adele, Akon, Jason Aldean, The All-American Rejects, All Time Low, Anjulie, AssJack, August Burns Red, Aventura, Francesca Battistelli, Dierks Bentley, Beyonce, The Black Eyed Peas, Amanda Blank, Zac Brown Band, Michael Buble, Dane Cook, David Cook, Jason Crabb, Los Creadores Del Pasito, Eric Church, Alfredo Ramirez, Creedence Clearwater Revival, Revival, Billy Currington, Daughtry, A Day to Remember, The Dead Weather, Kristina DeBarge, DevilDriver, The Devil Wears Prada, Disturbed, OJ Skribble, Dorrrough, Will Downing, Dream Theater, The-Dream, Bob Dylan, Jamie Foxx, The Fray, Ginuwine, Gloria, Green Day, Grizzly Bear, Halestorm, Anthony Hamilton, George Harrison, Levon Helm, Hillsong, Keri Hilson, JadaKiss, Hinder, The Hold Steady, Hollywood Undead, Israel Houghton, Randy Houser, Jack Johnson, Jamey Johnson, Jonas Brothers, Julian Plenti, Incubus, Laura Izibor, Alan Jackson, Michael Jackson, Kid Rock, Kidz Bop Kids, The Killers, Killswitch Engage, Kings of Leon, K'Jon, Diana Krall, Lady Antebellum, Lady Gaga, Lil Wayne, LMFAO, The Lonely Island, Demi Lovato, Marilyn Manson, Mary Mary.

Main Billboard 200 chart table listing albums, artists, and chart positions.



Aided by its availability in Starbucks stores, the new artist's album starts with 4,000 copies sold and bows at No. 2 on Heatseekers Albums.



Eighty-two percent of the album's first-week sales (4,000) were digital downloads. No wonder: The set was featured last week on the front page of Apple's iTunes Music Store.

My Morning Jacket's Jim James adopts a pseudonym for this six-song tribute to George Harrison. It also starts at No. 4 on Heatseekers Albums.

Selena Gomez, who is featured on this set, is the primary artist on the "Wizards of Waverly Place" soundtrack, which appears at No. 24 with 18,000 sold.



The Starbucks-exclusive compilation debuts at No. 1 on Top Blues Albums with 3,000 sold. It's the first such collection to reign on the Blues chart since Nov. 24, 2001, when "Get the Blues!" ended an eight-week run.

Continuation of the Billboard 200 chart table, listing albums and artists from position 151 to 200.

Bottom section of the chart listing various artists and their chart positions.

TOP INDEPENDENT chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT.

TOP COMPREHENSIVE ALBUMS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT.

AOL VIDEO chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/LABEL).

YAHOO! SONGS chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT/LABEL).

TOP REGGAE ALBUMS .biz chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL).

For the fourth nonconsecutive week, Michael Jackson has three of the top four sellers on the Top Comprehensive Albums chart. He's at No. 1 with "Number Ones" (98,000), No. 3 with "The Essential Michael Jackson" (54,000) and No. 4 with "Thriller" (47,000).



Rebellion enters Top Reggae Albums (see chart, right) at No. 1 with nearly 9,000 copies sold—the most sales the chart has seen for a non-Bob Marley album since the July 21, 2007, chart.



TOP INDEPENDENT, AOL VIDEO, YAHOO! SONGS, TOP COMPREHENSIVE ALBUMS: Reflects the following albums, including current and catalog titles. BILLBOARD .BIZ: Weekly spotlight on charts updated weekly on billboard.biz including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	9	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
2	1	14	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	4	15	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	2	18	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
5	5	13	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
6	6	13	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	11	12	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
8	8	15	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
9	7	23	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
10	9	14	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
11	15	7	HOTEL ROOM SERVICE	PITBULL (MR. 305/P.O.L.D. GROUNDS/J/RMG)
12	10	23	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
13	12	16	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
14	19	7	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)
15	16	14	PRETTY WINGS	MAXWELL (COLUMBIA)
16	13	18	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
17	22	6	OBSESSED	MARIAH CAREY (ISLAND/DJMG)
18	24	49	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
19	27	9	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)
20	18	14	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
21	30	4	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)
22	14	23	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
23	29	5	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MESTER (ELECTRANCE/PELLED BY RAMEN/ATLANTIC/RRP)
24	20	11	WETTER (CALLING YOU DADDY)	THWISTA FEAT. ERIKA SHEVON (GET MONEY GANG/CAPITOL)
25	23	10	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	47	3	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
27	32	10	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
28	44	6	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)
29	26	36	YOU FOUND ME	THE FRAY (EPIC)
30	17	18	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
31	35	5	SUCCESSFUL	DRAKE FEAT. TREY SONGZ (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
32	25	14	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
33	31	12	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
34	38	7	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)
35	50	3	RUN THIS TOWN	JAY-Z, RIHANNA & KANYE WEST (ROC NATION)
36	21	23	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
37	34	11	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)
38	28	34	SECOND CHANCE	SHINEDOWN (ATLANTIC)
39	39	12	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
40	43	8	LIVING FOR THE NIGHT	GEORGE STRAIT (MCA NASHVILLE)
41	33	9	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)
42	37	47	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
43	42	10	LAST CHANCE	GINUWINE (NOTIFI ASYLUM/WARNER BROS.)
44	40	11	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
45	36	27	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
46	41	16	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
47	46	7	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
48	48	6	TRUST	KEYSHIA COLE DUET WITH MONICA (MANI/GEFFEN/INTERSCOPE)
49	55	9	SMALL TOWN USA	JUSTIN MOORE (VALORY)
50	49	10	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	7	SO FINE	SEAN PAUL (VP/ATLANTIC)
52	45	19	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
53	57	3	BE ON YOU	FLO RIDA FEAT. NE-YO (POE BOY/ATLANTIC)
54	63	3	AMERICAN RIDE	TOBY KEITH (SHOW DOG NASHVILLE)
55	59	4	NEVER SAY NEVER	THE FRAY (EPIC)
56	56	10	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
57	62	7	GOD IN ME	MARY MARY FEAT. KIERRA SHEARD (MY BLOCK/COLUMBIA)
58	60	9	BAREFOOT AND CRAZY	JACK INGRAM (BIG MACHINE)
59	52	21	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
60	61	4	IT'S A BUSINESS DOING PLEASURE WITH YOU	TIM MCGRAW (Curb)
61	67	2	WELCOME TO THE FUTURE	BRAD PAISLEY (ARISTA NASHVILLE)
62	64	4	21 GUNS	GREEN DAY (REPRISE)
63	71	2	ONLY YOU CAN LOVE ME THIS WAY	KEITH URBAN (CAPITOL NASHVILLE)
64	70	2	LOVE YOUR LOVE THE MOST	ERIC CHURCH (CAPITOL NASHVILLE)
65	53	6	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
66	69	8	WILD AT HEART	GLORIANA (EMBLEM/REPRISE/WARNER BROS./WRN)
67	54	15	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
68	66	19	OUT LAST NIGHT	KENNY CHESNEY (BNA)
69	72	4	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
70	73	9	ON THE OCEAN	K'UDN (UP/UP DEH TIME UNIVERSAL REPUBLIC)
71	65	17	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
72	75	2	SOUNDS LIKE LIFE TO ME	DARRYL WORLEY (STROUD/VARIOUS)
73	-	1	I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)
74	-	1	GETTIN YOU HOME (THE BLACK DRESS SONG)	CHRIS YOUNG (RCA NASHVILLE)
75	74	10	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)

1,307 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
- GREATEST GAINERS** 66 Where included, this award indicates the title with the chart's largest unit increase.
- PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.
- HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

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

SONG CHARTS

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

RADIO AIRPLAY CHARTS

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

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
- GREATEST GAINERS** 66 Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES

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

CONFIGURATIONS

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

HOT DANCE CLUB SONGS

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

AWARD CERT. LEVELS

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

SINGLES CHARTS

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

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	9	#1 I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)	
2	2	5	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
3	3	26	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	■
4	5	10	GOOD GIRLS GO BAD	COBRA STARSHIP FEAT. LEIGHTON MESTER (ELECTRANCE/PELLED BY RAMEN/ATLANTIC/RRP)	
5	6	15	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
6	4	9	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
7	14	12	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
8	16	6	HOTEL ROOM SERVICE	PITBULL (MR. 305/P.O.L.D. GROUNDS/J/RMG)	
9	8	19	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
10	9	20	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
11	22	4	SHE WOLF	SHAKIRA (SONY MUSIC LATIN/EPIC)	
12	12	5	OBSESSED	MARIAH CAREY (ISLAND/DJMG)	
13	11	12	BATTLEFIELD	JORDIN SPARKS (19 JIVE/JLG)	
14	14	7	21 GUNS	GREEN DAY (REPRISE)	
15	13	12	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	●
16	15	17	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
17	18	24	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
18	17	15	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
19	27	6	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)	
20	23	8	BIG GREEN TRACTOR	JASON ALDEAN (BROKEN BOW)	
21	21	8	YOU'RE A JERK	NEW BOYZ (ASYLUM/WARNER BROS.)	
22	32	4	JUMP	FLO RIDA FEAT. NELLY FURTADO (POE BOY/ATLANTIC)	
23	24	6	FALLING FOR YOU	COLBIE CALLAIT (UNIVERSAL REPUBLIC)	
24	-	1	MAGIC	SELENA GOMEZ (WALT DISNEY)	
25	31	5	MAKE HER SAY	KR CIDDI FEAT. KANYE WEST & COMMON (S.O.O.D./UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	28	33	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
27	47	6	I'M IN MIAMI TRICK	LMFAO (PARTY RIDIC/INTERSCOPE)	
28	25	16	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
29	45	4	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)	
30	68	2	TOES	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
31	29	19	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
32	52	2	ONE TIME	JUSTIN BIEBER (ISLAND/DJMG)	
33	30	41	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	2
34	51	67	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	4
35	40	3	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/J/RMG)	
36	33	30	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
37	35	14	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
38	38	30	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
39	19	7	HERE WE GO AGAIN	DEMI LOVATO (HOLLYWOOD)	
40	-	1	CELEBRATION	MADONNA (WARNER BROS.)	
41	44	23	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	2
42	42	16	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
43	43	11	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
44	34	28	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
45	61	2	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTH/UNIVERSAL REPUBLIC)	
46	36	9	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
47	48	8	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)	
48	41	9	NEVER SAY NEVER	THE FRAY (EPIC)	
49	-	1	WILD AT HEART	GLORIANA (EMBLEM/REPRISE/WARNER BROS. NASHVILLE/WRN)	
50	26	2	SEXY BITCH	DAVID GUETTA FEAT. AKON (GUM/ASTRALWERKS/CAPITOL)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	20	40	FOREVER	CHRIS BROWN (JIVE/JLG)	
52	10	2	REMEMBER ME	T.I. FEAT. MARY J. BLIGE (GRAND HUSTLE/ATLANTIC)	
53	59	2	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/DJMG)	
54	37	5	HE COULD BE THE ONE	HANNAH MONTANA (WALT DISNEY)	
55	50	6	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)	
56	-	1	UPRISING	MUSE (WARNER BROS.)	
57	46	18	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	●
58	39	15	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/DJMG)	●
59	49	26	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	3
60	58	18	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	●
61	62	6	WANTED	JESSIE JAMES (MERCURY/DJMG)	
62	-	2	DAYLIGHT	MATT & KIM (FADER LABEL)	
63	55	12	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	
64	53	12	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	
65	72	19	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	●
66	63	56	JUST DANCE	LADY GAGA FEAT. COLBY ODONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
67	-	1	DIGITAL GIRL	JAMIE FOXX FEAT. DRAKE, KANYE WEST & THE-DREAM (J/RMG)	
68	-	2	ALREADY GONE	KELLY CLARKSON (19/RCA/RMG)	
69	64	26	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	■
70	67	2	SO FINE	SEAN PAUL (VP/ATLANTIC)	
71	71	45	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
72	-	1	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)	
73	57	19	THRILLER	MICHAEL JACKSON (EPIC/LEGACY)	
74	-	2	IF IT KILLS ME	JASON MRAZ (ATLANTIC/RRP)	
75	56	7	BILLIE JEAN	MICHAEL JACKSON (EPIC/LEGACY)	

Legend for HOT 100 AIRPLAY located below chart. HOT DIGITAL SONGS: Top-selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. Sources: Digital Download, CD, Vinyl, and Music Video. Legend for additional rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 GREATEST GAINER	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
2	1	16	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
3	4	9	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	5	12	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
5	3	15	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
6	6	15	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
7	10	11	GOOD GIRLS GO BAD	CORBA STARSHIP FEAT. LIGHTON MEESTER (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
8	11	11	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
9	13	13	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
10	7	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
11	8	18	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
12	14	7	BEST I EVER HAD	DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
13	9	22	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
14	15	12	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
15	12	12	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
16	21	4	SHE WOLF	SHAKIRA (EPIC)
17	19	26	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
18	16	17	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
19	17	25	SECOND CHANCE	SHINEDOWN (ATLANTIC)
20	18	21	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
21	11	11	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
22	31	3	DOWN	JAY SEAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
23	23	11	NEVER SAY NEVER	THE FRAY (EPIC)
24	24	5	LOVE DRUNK	BOYS LIKE GIRLS (COLUMBIA)
25	30	1	HOTEL ROOM SERVICE	PITBULL (MR. 305/POL0 @FOUND/S/RMG)
26	27	11	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
27	22	13	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
28	25	18	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
29	33	6	SO FINE	SEAN PAUL (VP/ATLANTIC)
30	28	5	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	32	7	HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
32	29	8	I'M IN MIAMI TRICK	LMFAD (PARTY ROCK/INTERSCOPE)
33	34	5	RADAR	BRITNEY SPEARS (JIVE/JLG)
34	26	15	WANTED	JESSIE JAMES (MERCURY/IDJMG)
35	39	2	OBSESSED	MARIAH CAREY (ISLAND/IDJMG)
36	36	3	SWEET DREAMS	BEYONCE (MUSIC WORLD/COLUMBIA)
37	RE-ENTRY		ONE TIME	JUSTIN BIEBER (ISLAND/IDJMG)
38	35	5	WHO'S GOT YOUR MONEY?	TINA PAROL (UNIVERSAL MOTOWN)
39	NEW		SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
40	NEW		PARTY IN THE U.S.A.	MILEY CYRUS (HOLLYWOOD)

While future "American Idol" guest judge Katy Perry cedes the Mainstream Top 40 summit to the Black Eyed Peas, one of the show's past champions sets a format record among "Idol" contestants.

2007 season victor Jordin Sparks collects her fourth consecutive top 10 in as many tries, as "Battlefield" charges 11-8. The title track to her second album follows a trio of top 10s last year from her debut self-titled set: "Tattoo" (No. 5), "No Air" (No. 2) and "One Step at a Time" (No. 3). Sparks is the first "Idol" alumna to storm the chart with four top 10s, passing 2006 finalist Chris Daughtry, whose band arrived with three: "It's Not Over" (No. 1), "Home" (No. 3) and "Over You" (No. 4). The group's fourth pop single, "Feels Like Tonight," peaked at No. 12.



ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
2	3	53	I'M MRAZ	JASON MRAZ (ATLANTIC/RRP)
3	2	42	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
4	4	29	YOU FOUND ME	THE FRAY (EPIC)
5	6	43	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
6	8	26	#1 GREATEST GAINER	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
7	5	47	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
8	7	42	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
9	9	13	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
10	11	16	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
11	12	32	HOT N COLD	KATY PERRY (CAPITOL)
12	10	18	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
13	13	18	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	21	4	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
15	16	16	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
16	18	7	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
17	17	12	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
18	20	8	ELECTRICITY	ELTON JOHN (MERCURY/DECCA BROADWAY/OECCA)
19	19	14	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
20	23	4	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
21	26	4	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)
22	22	14	HEART ON MY SLEEVE	MICHAEL JOHNS (TRIP/DOWN/TOWN)
23	24	10	SECOND CHANCE	SHINEDOWN (ATLANTIC)
24	NEW		FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
25	NEW		I LOOK TO YOU	WHITNEY HOUSTON (ARISTA/RMG)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
2	2	17	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
3	4	14	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
4	3	20	SECOND CHANCE	SHINEDOWN (ATLANTIC)
5	6	15	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
6	20		IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
7	7	13	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
8	8	18	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
9	9	9	FALLING FOR YOU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
10	11	8	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
11	10	14	NEVER SAY NEVER	THE FRAY (EPIC)
12	13	20	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
13	15	6	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
14	14	18	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)
15	16	10	21 GUNS	GREEN DAY (REPRISE)
16	19	5	GG	SAY HEY (I LOVE YOU) MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
17	18	19	STAY	SAFETY SUIT (UNIVERSAL MOTOWN)
18	20	7	STARING DOWN	COLLECTIVE SOUL (LOUD & PROUD/ROADRUNNER/RRP)
19	23	6	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
20	28	3	SMILE	UNCLE KRACKER (10P DOG/ATLANTIC)
21	17	16	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
22	24	8	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	25	8	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
24	27	10	99 TIMES	KATE VOEGELE (MYSPACE/DGC/INTERSCOPE)
25	22	15	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)

ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	10	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
3	3	3	THE FIXER	PEARL JAM (MONKEYWRENCH)
4	4	10	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
5	5	10	21 GUNS	GREEN DAY (REPRISE)
6	6	10	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
7	7	10	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
8	10	10	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
9	11	7	JARS	CHEVELLE (EPIC)
10	8	9	WHISKEY HANGOVER	GOODSMACK (UNIVERSAL REPUBLIC)
11	9	10	CHAMPAGNE	CAVO (REPRISE)
12	12	10	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)
13	13	10	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
14	15	10	NOTION	KINGS OF LEON (RCA/RMG)
15	HOT SHOT DEBUT		#1 GREATEST GAINER	UPRISING MUSE (WARNER BROS.)
16	20	8	SAVIOR	RISE AGAINST (DGC/INTERSCOPE)
17	16	10	SEASONS	THE VEER UNION (UNIVERSAL MOTOWN)
18	17	10	I GET OFF	HALESTORM (ATLANTIC)
19	19	10	NO YOU GIRLS	FRANZ FERNANDO (DOMINO/EPIC)
20	21	10	SECOND CHANCE	SHINEDOWN (ATLANTIC)
21	24	5	IGNORANCE	PARAMORE (FUELED BY RAMEN/ATLANTIC/RRP)
22	23	10	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
23	22	10	KIDS	MGMT (COLUMBIA)
24	25	10	THE NIGHT	DISTURBED (REPRISE)
25	14	10	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
26	26	10	I'VE GOT FRIENDS	MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
27	28		A LOOKING IN VIEW	ALICE IN CHAINS (VIRGIN/CAPITOL)
28	30	6	SHE'S A GENIUS	JET (FIVE SEVEN/CAPITOL)
29	27	10	DROWNING (FACE DOWN)	SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)
30	29	10	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)
31	37	4	I'LL GO CRAZY IF I DON'T GO CRAZY TONIGHT	UZ (ISLAND/INTERSCOPE)
32	33	5	1901	PHOENIX (LOYAUTE/GLASSNOTE)
33	35	10	SOMETIME AROUND MIDNIGHT	THE AIRBORNE TOXIC EVENT (MAJOR DOGS/SHOUT FACTORY/ISLAND/JMG)
34	31	10	LIFELINE	PAPA ROACH (DGC/INTERSCOPE)
35	34	10	SCARLET LETTERS	MUDVAYNE (EPIC)
36	38	10	HELP I'M ALIVE	METRIC (METRIC/LAST GANG)
37	32	9	I ALMOST TOLD YOU THAT I LOVED YOU	PAPA ROACH (DGC/INTERSCOPE)
38	39	8	IT'S ALRIGHT	311 (VOLCANO/JLG)
39	41	8	THIS IS IT	STAINED (FLIP/ATLANTIC)
40	42	10	LIFE IN TECHNICOLOR II	COLDPLAY (CAPITOL)
41	10	3	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (800 800 WAX/ANTI-UNIVERSAL REPUBLIC)
42	43	2	ONE DAY	MATSIYAHU (JUB/DR/EPIC)
43	47	5	YOU NEVER KNOW	WILCO (NONESUCH/WARNER BROS.)
44	36	10	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)
45	46	10	HEARTLESS	THE FRAY (EPIC)
46	NEW		WHY I AM	DAVE MATTHEWS BAND (BAMA RAGS/RCA/RMG)
47	44	5	SAY IT	BLUE OCTOBER (BRAND/UNIVERSAL MOTOWN)
48	NEW		FAR FROM OVER	REV THEORY (VAN HOWES/MALOF/DGC/INTERSCOPE)
49	NEW		BY THE WAY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
50	NEW		HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)

Muse blasts onto Rock Songs at No. 15 and Alternative (viewable at billboard.biz/charts) at No. 16 with "Uprising." The Alternative bow halves the band's previous best arrival on the list; its biggest Alternative hit, the No. 2-peaking "Starlight," began at No. 32 in November 2006.



ACTIVE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	17	CHAMPAGNE	CAVO (REPRISE)
3	3	9	WHISKEY HANGOVER	GOODSMACK (UNIVERSAL REPUBLIC)
4	4	20	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
5	5	13	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
6	7	7	#1 GREATEST GAINER	JARS CHEVELLE (EPIC)
7	6	19	I GET OFF	HALESTORM (ATLANTIC)
8	8	10	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
9	10	16	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
10	9	23	SEASONS	THE VEER UNION (UNIVERSAL MOTOWN)
11	11	14	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)
12	13	3	THE FIXER	PEARL JAM (MONKEYWRENCH)
13	14	6	A LOOKING IN VIEW	ALICE IN CHAINS (VIRGIN/CAPITOL)
14	12	22	SCARLET LETTERS	MUDVAYNE (EPIC)
15	20	4	HARD TO SEE	FIVE FINGER DEATH PUNCH (PROSPECT PARK)
16	19	22	FAR FROM OVER	REV THEORY (VAN HOWES/MALOF/DGC/INTERSCOPE)
17	15	14	SULFER	SLIPKNOT (ROADRUNNER/RRP)
18	18	9	I ALMOST TOLD YOU THAT I LOVED YOU	PAPA ROACH (DGC/INTERSCOPE)
19	16	27	THE NIGHT	DISTURBED (REPRISE)
20	22	8	INVINCIBLE	ADELITAS WAY (VIRGIN/CAPITOL)
21	23	8	BY THE WAY	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
22	21	8	21 GUNS	GREEN DAY (REPRISE)
23	25		FOREVER IN YOUR HANDS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
24	28	15	SPELLBOUND	LACUNA COIL (CENTURY MEDIA)
25	26	7	MIND CONTROL	TANTRIC (SILENT MAJORITY/JLG)

HERITAGE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	20	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
3	4	14	#1 GREATEST GAINER	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
4	3	9	WHISKEY HANGOVER	GOODSMACK (UNIVERSAL REPUBLIC)
5	5	16	CHAMPAGNE	CAVO (REPRISE)
6	6	17	OH YEAH	CHICKENFOOT (REDLINE)
7	9	18	I GET OFF	HALESTORM (ATLANTIC)
8	7	21	DROWNING (FACE DOWN)	SAVING ABEL (SKIDROW/VIRGIN/CAPITOL)
9	11	3	THE FIXER	PEARL JAM (MONKEYWRENCH)
10	8	17	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
11	12		AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	17	10	21 GUNS	GREEN DAY (REPRISE)
13	16	5	A LOOKING IN VIEW	ALICE IN CHAINS (VIRGIN/CAPITOL)
14	13	24	THE NIGHT	DISTURBED (REPRISE)
15	10	29	LIFELINE	PAPA ROACH (DGC/INTERSCOPE)
16	18	6	SHE'S A GENIUS	JET (FIVE SEVEN/CAPITOL)
17	19	12	THIS IS IT	STAINED (FLIP/ATLANTIC)
18	21	6	JARS	CHEVELLE (EPIC)
19	20	14	ALL	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	CERT.	PEAK POSITION
1	3	3	17	#1 YOU BELONG WITH ME <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)</small>	Taylor Swift BIG MACHINE		1	26	41	3	3	GREATEST GAINER I'M ALIVE <small>B. CANNON, K. CHESNEY (K. CHESNEY, D. DILLON, M. TAMBUKUNO)</small>	Kenny Chesney With Dave Matthews BNA		26
2	1	2	18	ALRIGHT <small>F. ROGERS (D. RUCKER, F. ROGERS)</small>	Darius Rucker CAPITOL NASHVILLE		1	27	29	31	17	BONFIRE <small>P. DONNELL, C. MORGAN (T. BOKIN, K. DENNEY, C. MORGAN, M. ROGERS)</small>	Craig Morgan BNA		27
3	2	1	23	PEOPLE ARE CRAZY <small>C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)</small>	Billy Currington MERCURY		1	28	21	11	18	STRANGE <small>M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)</small>	Reba STARBUCK/VALORY		11
4	6	9	13	BIG GREEN TRACTOR <small>M. KNOX (J. COLLINS, D. L. MURPHY)</small>	Jason Aldean BROKEN BOW		4	29	31	29	17	BELIEVERS <small>B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)</small>	Joe Nichols UNIVERSAL SOUTH		28
5	4	6	12	SUMMER NIGHTS <small>D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)</small>	Rascal Flatts LYRIC STREET		1	30	30	30	14	ALL I ASK FOR ANYMORE <small>F. ROGERS (C. BEATHARD, T. JAMES)</small>	Trace Adkins CAPITOL NASHVILLE		30
6	5	7	10	BOOTS ON <small>M. WRIGHT, C. AURETCH, III (R. HOUSER, B. KINNEY)</small>	Randy Houser UNIVERSAL SOUTH		5	31	32	34	16	DO I <small>J. STEVENS (L. BRYAN, K. KELLEY, D. HAYWOOD)</small>	Luke Bryan CAPITOL NASHVILLE		31
7	7	8	14	LIVING FOR THE NIGHT <small>T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)</small>	George Strait MCA NASHVILLE		1	32	34	32	20	WHAT I'M FOR <small>D. HUFF (M. BEESON, A. SHAMBLIN)</small>	Pat Green BNA		28
8	11	13	17	SMALL TOWN USA <small>J. STOVER (B. D. MAHER, J. S. STOVER, J. MOORE)</small>	Justin Moore VALORY		8	33	33	37	13	ROCKIN' THE BEER GUT <small>T. KEITH (BUTTER)</small>	Trailer Choir SHOW DOG NASHVILLE		33
9	8	4	30	I RUN TO YOU <small>V. SHAW, P. WOODLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)</small>	Lady Antebellum CAPITOL NASHVILLE		1	34	35	33	20	FIGHT LIKE A GIRL <small>J. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)</small>	Bomshel CURB		30
10	10	12	25	I'LL JUST HOLD ON <small>S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)</small>	Blake Shelton WARNER BROS./WRN		10	35	36	38	19	I JUST CALL YOU MINE <small>D. HUFF, M. MCBRIDE (J. GATES, T. LACY, D. MATKOSKY)</small>	Martina McBride RCA		35
11	12	14	21	BAREFOOT AND CRAZY <small>J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)</small>	Jack Ingram BIG MACHINE		11	36	38	39	9	LONG LINE OF LOSERS <small>B. CHANCEY (K. FOWLER, K. TRIBBLE)</small>	Montgomery Gentry COLUMBIA		36
12	14	19	8	AMERICAN RIDE <small>T. KEITH (J. WEST, D. PAHANISH)</small>	Toby Keith SHOW DOG NASHVILLE		12	37	37	36	17	I WANT MY LIFE BACK <small>M. A. MILLER, D. OLIVER (E. J. MYERS, A. SMITH)</small>	Bucky Covington LYRIC STREET		32
13	13	15	6	IT'S A BUSINESS DOING PLEASURE WITH YOU <small>B. GALLIMORE, T. MCGRAW, D. SMITH (B. JAMES, J. MOI, C. KROEGER)</small>	Tim McGraw CURB		13	38	46	51	9	I WANNA MAKE YOU CLOSE YOUR EYES <small>B. BEAVERS, D. BENTLEY (B. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE		38
14	16	21	7	WELCOME TO THE FUTURE <small>F. ROGERS (B. PAISLEY, C. DUBOIS)</small>	Brad Paisley ARISTA NASHVILLE		14	39	40	40	10	EIGHT SECOND RIDE <small>J. RITCHIE (J. OWEN, E. DURRANCE)</small>	Jake Owen RCA		39
15	15	16	26	WILD AT HEART <small>M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)</small>	Gloriana EMBLEM/REPRISE/WARNER BROS./WRN		15	40	42	45	8	HURRY HOME <small>D. GEHMAN (Z. WILLIAMS)</small>	Jason Michael Carroll ARISTA NASHVILLE		48
16	20	22	6	AIR POWER ONLY YOU CAN LOVE ME THIS WAY <small>D. HUFF, K. URBAN (S. MCEWAN, J. REID)</small>	Keith Urban CAPITOL NASHVILLE		16	41	60	3	5	HONKY TONK STOMP <small>R. DUNN, T. MCBRIDE (R. DUNN, T. MCBRIDE, B. PINSON)</small>	Brooks & Dunn Featuring Billy Gibbons ARISTA NASHVILLE		41
17	17	20	28	LOVE YOUR LOVE THE MOST <small>J. JOYCE (E. CHURCH, M. PHEENEY)</small>	Eric Church CAPITOL NASHVILLE		17	42	43	47	5	RADIO WAVES <small>M. WRUCKE (B. SANDERS, M. ELI)</small>	Eli Young Band REPUBLIC/UNIVERSAL SOUTH		42
18	19	18	29	SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANT (D. WOODLEY, W. VARBLE, P. DONNELL)</small>	Darryl Worley STROUD/VAARIOUS		17	43	45	46	5	THAT THANG <small>J. STEVENS, J. STEVENS, J. HARRISON (J. HARRISON, J. STEVENS)</small>	Fast Ryde REPUBLIC NASHVILLE		43
19	22	23	26	AIR POWER GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young RCA		19	44	50	56	3	I STILL LIKE BOLOGNA <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		44
20	23	24	24	AIR POWER RUNAWAY <small>J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)</small>	Love And Theft CAROLWOOD		20	45	44	43	7	TODAY <small>M. WRIGHT, G. ALLAN (B. LONG, T. L. JAMES)</small>	Gary Allan MCA NASHVILLE		43
21	24	26	8	JOEY <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. ANDERSON)</small>	Sugarland MERCURY		21	46	39	42	15	SINCE YOU BROUGHT IT UP <small>J. OTTO, P. WOODLEY (J. OTTO, D. BERG, R. RUTHERFORD)</small>	James Otto WARNER BROS./WRN		37
22	25	25	13	15 MINUTES <small>T. HEWITT, R. ATKINS (T. MULLINS, J. L. THURSTON)</small>	Rodney Atkins CURB		22	47	47	44	13	HENRY CARTWRIGHT'S PRODUCE STAND <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KERR)</small>	Trent Tomlinson CAROLWOOD		44
23	18	17	14	INDIAN SUMMER <small>K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERD)</small>	Brooks & Dunn ARISTA NASHVILLE		16	48	48	48	9	OUTSIDE MY WINDOW <small>S. BUXTON (S. BUXTON, V. SHAW, M. J. HUDSON, G. BURR)</small>	Sarah Buxton LYRIC STREET		48
24	28	35	7	TOES <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, J. HOPKINS, S. MULLINS)</small>	Zac Brown Band HOME GROUNDS/ATLANTIC/BIG PICTURE		24	49	49	53	1	COUNTRY FOLKS (LIVIN' LOUD) <small>S. NIELSON, R. LEE (S. NIELSON, R. LEE)</small>	The Lost Trailers BNA		49
25	27	28	24	RED LIGHT <small>F. LIODELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)</small>	David Nail MCA NASHVILLE		25	50	51	49	10	MOO LA MOO <small>S. AZAR, J. NIEBANK (S. AZAR, A. J. MASTERS, J. FEMINO)</small>	Steve Azar RIDE		49

Up 3.1 million impressions, Moore's second single becomes his first top 10. The rookie singer's debut track, "Back That Thing Up," peaked at No. 38 on the Dec. 6, 2008, chart.

The fourth-season "Nashville Star" winner achieves his highest chart peak to date, crossing the Airpower threshold with spins at all but two of the 128 stations monitored for this list.



TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	55	#1 SUGARLAND <small>MERCURY 01273/UMGN (13.98)</small>	LIVE On The Inside		1	26	25	22	27	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire		1
2	NEW	1	1	GLORIANA <small>EMBLEM/REPRISE/WARNER BROS. 519780/WRN (13.98)</small>	Gloriana		2	27	24	24	27	COLT FORD <small>AVERAGE JOE'S 1001 (16.98)</small>	Ride Through The Country		24
3	1	1	39	TAYLOR SWIFT <small>BIG MACHINE 0200 (18.98)</small>	Fearless		1	28	22	28	30	MARTINA MCBRIDE <small>RCA 34190/SMN (17.98)</small>	Shine		1
4	2	2	38	ZAC BROWN BAND <small>ROAD/PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)</small>	The Foundation		2	29	30	30	33	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun		1
5	3	3	18	SOUNDTRACK <small>WALT DISNEY 003101 (18.98)</small>	Hannah Montana: The Movie		1	30	29	29	47	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition		1
6	4	5	16	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open		2	31	26	26	1	HANK WILLIAMS JR. <small>CURB 79148 (18.98)</small>	127 Rose Avenue		7
7	11	13	55	GREATEST GAINER SUGARLAND <small>MERCURY 01273/UMGN (13.98)</small>	Love On The Inside		1	32	36	42	8	TRAILER CHOIR <small>SHOW DOG NASHVILLE 025 (7.98)</small>	Off The Hillbilly Hook (EP)		32
8	5	6	17	DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live		1	33	27	27	11	MONTGOMERY GENTRY <small>CRACKER BARREL 5170/UMGN/UMGN 01724/UMGN (13.98)</small>	For Our Heroes		5
9	6	4	8	BRAD PAISLEY <small>ARISTA NASHVILLE 47302/SMN (18.98)</small>	American Saturday Night		1	34	33	33	50	VARIOUS ARTISTS <small>CAPITOL NASHVILLE 01273/UMGN (13.98)</small>	Now That's What I Call Country		1
10	7	7	24	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum		1	35	32	32	11	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy		1
11	8	8	10	RASCAL FLATTS <small>LYRIC STREET 002604 (18.98)</small>	Unstoppable		1	36	34	31	38	BLAKE SHELTON <small>WARNER BROS. 512911/WRN (18.98)</small>	Startin' Fires		7
12	9	9	19	KENNY CHESNEY <small>BNA 49530/SMN (18.98)</small>	Greatest Hits II		1	37	31	35	21	RANDY TRAVIS <small>WARNER BROS. 516185/WRN (18.98)</small>	I Told You So: The Ultimate Hits Of Randy Travis		3
13	10	10	42	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything		2	38	28	37	41	JOEY + RORY <small>VANGUARD/SUGAR HILL 4050 WELK (17.98)</small>	The Life Of A Song		10
14	12	11	14	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98)</small>	Taylor Swift		3	39	37	36	18	RODNEY ATKINS <small>CURB 79132 (18.98)</small>	It's America		3
15	13	12	19	KEITH URBAN <small>CAPITOL NASHVILLE 35751* (18.98)</small>	Defying Gravity		1	40	39	39	48	ELI YOUNG BAND <small>REPUBLIC 011794/UNIVERSAL SOUTH (10.98)</small>	Jet Black & Jealous		5
16	14	14	83	JAMEY JOHNSON <small>MERCURY 011237*/UMGN (13.98)</small>	That Lonesome Song		6	41	40	43	41	MONTGOMERY GENTRY <small>COLUMBIA 22917/SMN (18.98)</small>	Back When I Knew It All		3
17	15	15	46	KELLIE PICKLER <small>19 BNA 27811/SMN (18.98)</small>	Kellie Pickler		1	42	35	34	1	RODNEY CARRINGTON <small>CAPITOL NASHVILLE 06288 (18.98)</small>	El Nino Loco		19
18	17	16	70	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (18.98)</small>	Good Time		1	43	38	40	1	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits // Every Mile A Memory 2003-2006		1
19	16	17	84	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 11221/SMN (18.98)</small>	Carnival Ride		2	44	RE-ENTRY	5	5	VARIOUS ARTISTS <small>319 986 1133/UMGN (13.98)</small>	Country Love Songs		44
20	NEW	1	1	ZAC BROWN BAND <small>ROAD/PICTURE HOME GROWN/ATLANTIC DIGITAL EXAG (4.98)</small>	Live From Bonnaroo (EP)		20	45	41	41	24	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It		2
21	18	18	71	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour		1	46	44	45	16	JASON MICHAEL CARROLL <small>ARISTA NASHVILLE 26910/SMN (12.98)</small>	Growing Up Is Getting Old		1
22	19	19	41	RASCAL FLATTS <small>LYRIC STREET 002764 (13.98)</small>	Greatest Hits Volume 1		2	47	43	47	37	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten		7
23	20	20	20	ERIC CHURCH <small>CAPITOL NASHVILLE 20810* (12.98)</small>	Carolina		4	48	47	50	43	CRAIG MORGAN <small>BROKEN BOW 7737 (12.98)</small>	Greatest Hits		16
24	21	21	38	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes		21	49	42	38	1	TANYA TUCKER <small>SAGUARO ROAD 24553 (17.98)</small>	My Turn		27
25	23	25	58	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1	50	45	44	13	STEVE EARLE <small>NEW WEST 6164* (17.98)</small>	Townes		6

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	25	40	#1 STEVE MARTIN <small>40 SHARE 610647/ROUNDER</small>	The Crow: New Songs For The Five-String Banjo	
2	4	8		RHONDA VINCENT <small>ROUNDER 610623</small>	Destination Life	
3	2	41		STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53859/MADACY</small>	Ultimate Bluegrass	
4	5	46		OLD CROW MEDICINE SHOW <small>NETTWERK 30812*</small>	Tennessee Pusher	
5	6	18		DAILEY & VINCENT <small>ROUNDER 610617</small>	Brothers From Different Mothers	
6	RE-ENTRY			BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS <small>Bill Gaither Presents Country Bluegrass Homecoming Volume One GAITHER MUSIC GROUP 42736</small>	Homecoming Volume One	
7	12	50		BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS <small>Bill Gaither Presents Country Bluegrass Homecoming Volume Two GAITHER MUSIC GROUP 42737</small>	Homecoming Volume Two	
8	3	8		SARAH JAROSZ <small>SUGAR HILL 4049 WELK</small>	Song Up In Her Head	
9	9	37		STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 54103/MADACY</small>	Best Of Bluegrass	
10	11	37		STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53944/MADACY</small>	25 Best: Bluegrass Favorites	

BETWEEN THE BULLETS

NO. 1 BY A HAIR



In one of the hottest No. 1 contests on Hot Country Songs since its shift from detections to audience-based rankings four years ago, Taylor Swift's "You Belong With Me" becomes the artist's fourth No. 1, replacing Darius Rucker's "Alright" atop the chart by just 200 audience impressions. Swift's song reigns with 37,359,300 impressions, while Rucker's track finishes with 37,359,100.

Since January 2005, the only tighter races happened on the June 25, 2005, chart (a tiebreaker between Nos. 1 and 2 with 34,945,900 impressions) and on the May 19, 2007, tally (another tiebreaker with 35,065,900).

—Wade Jessen

TOP R&B/HIP-HOP ALBUMS

Chart listing Top R&B/Hip-Hop Albums with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entries include K'JON, Maxwell, Fabolous, Jeremih, The Black Eyed Peas, Dorrough, Twista, Eminem, Chrisette Michele, Joe, Varioous Artists, Beyonce, Ginuwine, Keri Hilson, Anthony Hamilton, Laura Izibor, Mary Mary, Charlie Wilson, Jamie Foxx, Pleasure P, Michael Jackson, Rick Ross, Lil Wayne, The-Dream, Raphael Saadiq, Will Downing, Keyshia Cole, Jadakiss, Teena Marie, T.I., Young Jeezy, Method Man & Redman, Busta Rhymes, Mos Def, Maino, Krizz Kaliko, Ace Hood, Jazmine Sullivan, Soulja Boy Tell'em, Al B. Sure!, Solange, Kanye West, Musiq Soulchild, Prince/Bria Valente, Chico DeBarge, Seal, India.Arie, Cam'ron, Christelle, and Beyonce.

MAINSTREAM R&B/HIP-HOP

Chart listing Mainstream R&B/Hip-Hop Albums with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entries include Break Up, Ego, Beyonce, Best I Ever Had, Drake, Every Girl, Young Money, Wetter (Calling You Daddy), Twista, Pretty Wings, Maxwell, Trust, Keyshia Cole, I Need a Girl, Trey Songz, Successful, Drake, Ice Cream Paint Job, Dorrough, Throw It in the Bag, Fabolous, You're a Jerk, New Boyz, Obsessed, Mariah Carey, Knock You Down, Keri Hilson, Under Pleasure P, Run This Town, Jay-Z, Rihanna & Kanye West, Birthday Sex, Jeremih, 5 Star Chick, Yo Gotti, God in Me, Mary Mary, Imma Star, Jeremih, Number One, R. Kelly, Wasted, Gucci Mane, Trick'n Mullage, Make Her Say, Kid Cudi, Just a Kiss, Mision, The One, Mary J. Blige, Drake, Who's Real, Jadakiss, Swag Surfin', F.L.Y., Lol, Trey Songz, Gucci Mane, Becky, Plies, I Look to You, Whitney Houston, Imma Put It on Her, Day26, Plenty Money, Plies, Not Anymore, Letoya, Download, Lil Kim, Slow Dance, Keri Hilson, Tipsy in Dis Club, Pretty Ricky, D.O.A., Jay-Z, Better Believe It, Lil Boosie.

RHYTHMIC

Chart listing Rhythmic Albums with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entries include Best I Ever Had, Drake, Every Girl, Young Money, Knock You Down, Keri Hilson, I Gotta Feeling, The Black Eyed Peas, Hotel Room Service, Pitbull, Birthday Sex, Jeremih, Obsessed, Mariah Carey, Wetter (Calling You Daddy), Twista, Lovegame, Lady Gaga, Fire Burning, Sean Kingston, You're a Jerk, New Boyz, Be on You, Flo Rida, Down, Jay Sean, I Know You Want Me, Calle Ocho, Pitbull, Boom Boom Pow, The Black Eyed Peas, So Fine, Sean Paul, Throw It in the Bag, Fabolous, Make Her Say, Kid Cudi, Run This Town, Jay-Z, Rihanna & Kanye West, Ice Cream Paint Job, Dorrough, Break Up, Mario, Ego, Beyonce, I Need a Girl, Trey Songz, Successful, Drake, She Wolf, Shakira, Imma Star, Outta Control, Baby Bash, Chillin', Wale, All the Above, Maino, Don't Trust Me, 3OH3, Turn My Swag On, Soulja Boy Tell'em, Walkin' on the Moon, The-Dream, Waking Up in Vegas, Katy Perry, La La La, LMFAO, Boyfriend #2, Pleasure P, Becky, Plies, Always Strapped, Birdman, That's Not My Name, The Ting Tings, Sugar, Flo Rida, Echo, Gorilla ZOE.

ADULT R&B

Chart listing Adult R&B Albums with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entries include Pretty Wings, Maxwell, On the Ocean, K'Jon, Last Chance, Ginuwine, The Point of It All, Anthony Hamilton, Never Give You Up, Raphael Saadiq, Greatest Bad Habits, Maxwell, Can't Live Without You, Charlie Wilson, Sobecutiful, Musiq Soulchild, I Look to You, Whitney Houston, Epiphany, Chrisette Michele, There Goes My Baby, Charlie Wilson, From My Heart to Yours, Laura Izibor, In Love with Another Man, Jazmine Sullivan, If This Isn't Love, Jennifer Hudson, Blame It on Me, Chrisette Michele, Can't Last a Day, Teena Marie, Give It to Me Right, Melanie Fiona, Close to You, Bebe & Cece Winans, Don't Stay, Laura Izibor, God in Me, Mary Mary, Majic, Joe, Giving Myself, Jennifer Hudson, Goin' Thru Changes, Leidi, This Time, K'Jon, Obsessed, Mariah Carey.

HOT RAP SONGS

Chart listing Hot Rap Songs with columns for This Week, Last Week, Weeks on Chart, Artist, and Title. Top entries include Best I Ever Had, Drake, Every Girl, Young Money, Wetter (Calling You Daddy), Twista, Successful, Drake, Throw It in the Bag, Fabolous, You're a Jerk, New Boyz, Ice Cream Paint Job, Dorrough, Run This Town, Jay-Z, Rihanna & Kanye West, Hotel Room Service, Pitbull, Always Strapped, Birdman, Be on You, Flo Rida, Make Her Say, Kid Cudi, So Fine, Sean Paul, Boom Boom Pow, The Black Eyed Peas, I Know You Want Me, Calle Ocho, Pitbull, Wasted, Gucci Mane, 5 Star Chick, Yo Gotti, D.O.A., Dead and Gone, T.I., Becky, Plies, Trick'n Mullage, Download, Lil Kim, Million Bucks, Maino, Who's Real, Jadakiss, Plenty Money, Plies.

After charting her first Adult R&B top 10 in July, Laura Izibor is on course for a return visit. Her second single, "Don't Stay," rises 26-19 and makes the chart's third-best increase in plays (up 143). "Stay" also rockets 89-58 on Hot R&B/Hip-Hop Songs.



BETWEEN THE BULLETS ROOKIES RULE ON ALBUMS CHART



Though there have been notable debuts at No. 1 this year on Top R&B/Hip-Hop Albums by superstars like Maxwell, Eminem and Jamie Foxx, newcomers have also broken ground atop the chart. This week "I Get Around" from K'Jon opens at No. 1—the third new artist to visit the penthouse this year. With Keri Hilson (who topped the chart in April) and Jeremih (who led in July), the number of chart-topping debut artists this year has already passed that of 2008 and 2007. In each of those years only two new acts reigned in their opening frame. The remainder of 2009 looks just as promising for new artists as Kid Cudi, Drake and Young Money—the rap group led by Lil Wayne—are scheduled to release albums. —Raphael George

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 80 MAINSTREAM R&B/HIP-HOP, 76 RHYTHMIC, 63 ADULT R&B stations are electronically monitored 24 hours a day, 7 days a week. HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythmic radio. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	11	#1 WAKING UP IN VEGAS	KATY PERRY CAPITOL
2	4	9	CRAZY POSSESSIVE	KACI BATTAGLIA CURB
3	5	10	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
4	6	11	MONEYS TOO TIGHT TO MENTION 2009	SIMPLY RED SIMPLYRED.COM/RAZOR & TIE
5	7	7	BE ALRIGHT	KRISTINE W FLY AGAIN
6	9	5	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
7	10	8	GOODBYE	KRISTINA DEBARGE SODAPOPI/ISLAND/DJMG
8	1	11	HUSH HUSH	THE PUSSYCAT DOLLS FEATURING NICOLE SCHERZINGER INTERSCOPE
9	3	10	GIVE YOU EVERYTHING	EHKA JAYNE E 1
10	3	10	PATRON TEQUILA	PARADISO GIRLS FEATURING LIL JOHN & EVE WILL JAM/INTERSCOPE
11	19	4	BULLETPROOF	LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
12	18	6	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
13	14	9	ANOTHER DAY	SOPHIA MAY NERVOUS
14	17	8	ATTENTION WHORE	DEADMAUS & MELLEEFRESH PLAY
15	13	13	LOVE ETC.	PET SHOP BOYS ASTRALWERKS/CAPITOL
16	12	9	DROP A HOUSE	DJ DENMARKO FEATURING HEATHER LEIGH WEST SILVER LABEL/TOMMY BOY
17	22	6	SHOES	TIGA LAST GANG/TURBO
18	20	6	ROSE OF JERICHO	BT NETWORK
19	21	8	ARMAGEDDON	JESSICA JARRELL MERCURY/DJMG
20	15	11	SING	WYNONNA CURB
21	27	5	PARANOID	JONAS BROTHERS HOLLYWOOD
22	29	4	POWER PICK DONT UPSET THE RHYTHM (GO BABY GO)	NOISETTES MERCURY/DJMG
23	25	7	LIVING FOR THE WEEKEND	JILL JONES PEACE BISQUIT
24	26	7	SUGARFREE	KAT DANSON FLOWER
25	11	12	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	28	7	TOTALLY NUMB	TOD MNER MUSIC PLANT
27	37	3	KEEP IT GOIN LOUDER	MAJOR LAZER MAD DECENT/DOWNTOWN
28	33	6	WHILE YOU SEE A CHANCE	MATT ZARLEY FEATURING BILLY PORTER ZARLEY SONGS
29	HOT SHOT DEBUT		CELEBRATION	MADONNA WARNER BROS
30	40	2	WOULDBE BEEN THE ONE	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
31	31	10	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE WARNER BROS
32	34	8	RISE	DEEP INFLUENCE FEATURING ZELMA DAVIS BLUEPLATE
33	24	8	AT MIDNIGHT	JIMMY D. ROBINSON PRESENTS CEEVOX J MUSIC
34	39	4	I GET LIFTED	ERICK MORILLO FEATURING DEBORAH COOPER SUBLIMINAL
35	44	2	WANTED	JESSIE JAMES MERCURY/DJMG
36	NEW		SHE WOLF	SHAKIRA SONY MUSIC LATIN/EPIC/SONY MUSIC
37	41	3	WHY YOU WANNA HURT ME SO BAD?	NICKI RICHARDS NICKIRICHARDS.COM
38	36	16	WHEN LOVE TAKES OVER	DAVID GUETTA FEATURING KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
39	NEW		EVERYBODY SHAKE IT	RALPHI ROSARIO FEATURING SHAWN CHRISTOPHER BLUEPLATE
40	32	7	MORE IS MORE	HEIDI MONTAG THE ORCHARD
41	16	13	MAGNIFICENT	UZ ISLAND/INTERSCOPE
42	42	3	WHATEVA WHATEVA	RALPH FALCON NERVOUS
43	50	2	RIGHT HERE	CARMEN REECE REAL MF
44	38	6	RISE	CYONFLARE MUSIC PLANT
45	49	2	I'M A FUCKING CELEBRITY	DJ TIMBO LUNA TRIP
46	4	7	GIVE ME TONIGHT	TH FEATURING FRENCHIE DAVIS DAUMAN
47	46	2	FOUNTAINS OF YOUTH	LOVERUSH UK FEATURING MOLLY BANCROFT SEA TO SUN
48	23	13	BACK IT UP	GIA BELLA XTREME NYC
49	45	3	DISCO ELECTRIQUE	BINGO PLAYERS VS. CHOCOLATE PUMA STRICTLY RHYTHM
50	43	6	LAGERFELD LADY	FRITZ HELDER HOUSE OF HELDER

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	41	#1 LADY GAGA	THE FAME: STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 0180576A
2	4	57	30HIT3	WANT PHOTO FINISH 511181
3	2	4	OWL CITY	OCEAN EYES UNIVERSAL REPUBLIC 013141*/UMRG
4	6	5	LMFAO	PARTY ROCK PARTY ROCK/WILL JAM/CHERRYTREE/INTERSCOPE 012932/IGA
5	3	3	DJ SKRIBBLE	TOTAL CLUB HITS 3 THRIVE/DANCE/THRIVE/UMRG 90814/THRIVE
6	NEW		AMANDA BLANK	I LOVE YOU DOWNTOWN 7 D089*
7	5	8	BEYONCE	ABOVE AND BEYOND (EP) MUSIC WORLD/COLUMBIA 53949 EX/SONY MUSIC
8	7	37	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
9	9	17	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96769*/CAPITOL
10	8	6	MOBY	WAIT FOR ME LITTLE IDIOT 9416*/MUTE
11	17	23	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVE/DANCE 90807/THRIVE
12	10	2	YACHT	SEE MYSTERY LIGHTS DFA 2218
13	15	67	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN
14	11	5	DISCOVERY	LP XL 446*/BEGGARS GROUP
15	13	6	JASON NEVINS	ULTRA WEEKEND 5 ULTRA 2080
16	12	5	OAKENFOLD	PERFECTO: VEGAS PERFECTO 90819/THRIVE
17	14	9	DAVID WAXMAN	ULTRA HITS ULTRA 2043
18	19	11	VARIOUS ARTISTS	JUST DANCE ULTRA/ISLAND 013025/DJMG
19	25	12	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE TMG 97306/TOOTH & NAIL
20	RE-ENTRY		THE CRYSTAL METHOD	DIVIDED BY NIGHT TINY E 008*/INGROOVES
21	16	31	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVE/DANCE 90799/THRIVE
22	18	6	MIKE SNOW	MIKE SNOW DOWNTOWN 70085*
23	20	12	OWL CITY	MAYBE I'M DREAMING SHY HARBOUR/UNIVERSAL REPUBLIC 012858/UMRG
24	21	31	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
25	23	8	MAJOR LAZER	GUNS DON'T KILL PEOPLE... LAZERS DO DOWNTOWN 70088*

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	14	#1 LET THE FEELINGS GO	3 WKS ANNAGRACE ROBBINS
2	1	17	WHEN LOVE TAKES OVER	DAVID GUETTA FEATURING KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
3	3	17	INFINITY 2008	GURU JOSH PROJECT ULTRA
4	4	7	I GOTTA FEELING	THE BLACK EYED PEAS INTERSCOPE
5	5	11	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	7	ARMAGEDDON	JESSICA JARRELL MERCURY/DJMG
7	NEW		CELEBRATION	MADONNA WARNER BROS
8	7	12	ANOTHER DAY	SOPHIA MAY NERVOUS
9	12	6	I REMEMBER	DEADMAUS MAUSTRAP/AND PRESS/ULTRA
10	8	12	SHE WOLF	SHAKIRA EPIC
11	10	4	EVACUATE THE DANCEFLOOR	CASCADA ROBBINS
12	8	5	THE SOUND OF MISSING YOU	AMEERAH ROBBINS
13	25	2	OBSESSED	MARIAH CAREY ISLAND/DJMG
14	18	2	HOTEL ROOM SERVICE	PITBULL MR. 305/POLO GROUNDS/J/RMG
15	16	6	WAKING UP IN VEGAS	KATY PERRY CAPITOL
16	15	4	SWEET DREAMS	BEYONCE MUSIC WORLD/COLUMBIA
17	9	9	BEAUTIFUL U R	DEBORAH COX DECO/IMAGE
18	NEW		BULLETPROOF	LA ROUX POLYDOR/CHERRYTREE/INTERSCOPE
19	17	16	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA FEATURING MARCUS PEARSON RED STICK/STRICTLY RHYTHM
20	19	6	PLEASE DON'T LEAVE ME	PINK LA FACE/JLG
21	22	2	DANCING INTO DANGER	NOVAPACE RED STICK/STRICTLY RHYTHM
22	11	12	CRAZY POSSESSIVE	KACI BATTAGLIA CURB
23	13	9	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC
24	RE-ENTRY		RUNNIN'	OOBMAN & GOODING FEATURING ORU & LINCOLN HEAVEN
25	21	8	GONE	LASGO ROBBINS

TOP TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	9	13	#1 FRANK SINATRA	LIVE AT THE MEMORIALS THE FRANK SINATRA COLLECTION 81331/COLUMBIA
2	1	20	DIANA KRALL	QUIET NIGHTS VERVE 012433/VG
3	2	8	MICHAEL BUBLE	MICHAEL BUBLE MEETS MADRON BLUMME GARDEN 1439/REPRISE 91770/WARNER BROS
4	3	15	MELODY GARDOT	MY ONE AND ONLY THRILL VERVE 012563*/VG
5	6	10	FRANK SINATRA	CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL
6	4	6	SOUNDTRACK	PUBLIC ENEMIES DECCA 013072
7	29		FRANK SINATRA	SELECTIONS SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 51890/REPRISE
8	8	28	RENEE OLSTEAD	SKYLARK 143/REPRISE 44247/WARNER BROS
9	5	3	BILL FRIESEL	DISEASER NEON/SUCH 478524/WARNER BROS
10	10	22	MADELEINE PEYROUX	BARE BONES ROUNDER 613272
11	11	74	MELODY GARDOT	WORRISOME HEART VERVE 010468/VG
12	12	27	VARIOUS ARTISTS	BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY
13	13	16	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI NONESUCH 480380/WARNER BROS
14	16	8	CHRISTIAN MCBRIDE & INSIDE STRAIGHT	KIND OF BROWN MACK AVENUE 1047/ARTISTRY
15	18	17	CHICK COREA & JOHN MCLAUGHLIN	FIVE PEACE BAND: LIVE CONCORD 31397

TOP TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	38	#1 THE PRIESTS	THE PRIESTS RCA VICTOR 33969/SONY MUSIC
2	2	2	JOHN ADAMS SAINT LOUIS SYMPHONY ORCHESTRA (ROBERTSON)	DOCTOR ATOMIC SYMPHONY NONESUCH 468220/WARNER BROS
3	3	22	PLACIDO DOMINGO	AMORE INFINITO UNIVERSAL CLASSICS GROUP
4	8	16	STILE ANTICO	SONG OF SONGS HARMONIA MUNDI 807489
5	7	61	THE CISTERCIAN MONKS OF STIFT HELIGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 011480/UNIVERSAL CLASSICS GROUP
6	11		JOSHUA BELL ACADEMY OF ST. MARTIN IN THE FIELDS	VIVALDI: THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS
7	16		SOUNDTRACK	THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP
8	10		VLADIMIR HOROWITZ	AT CARNEGIE HALL THE PRIVATE COLLECTION LIS RTD SEAL 49265/SONY MASTERWORKS
9	15	39	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP
10	RE-ENTRY		VICTORIA MULLONA GIULIANO CARMIGNOLA VENUE BAROQUE ORCHESTRA (MARCOS)	VIOLIN CONCERTOS FOR TWO VIOLINS ARCHIMEDE 91221/UNIVERSAL CLASSICS GROUP
11	15	23	ANDRE RIEU	GREATEST HITS DENON 17764/SLG
12	RE-ENTRY		GIULIANO CARMIGNOLA CLAUDIO ABBADO ORCHESTRA MOZART	MOZART: THE VIOLA CONCERTOS SONY CLASSICAL 11013/SONY MASTERWORKS
13	12	44	LANG LANG VIENNA PHILHARMONIC ORCHESTRA (MEHTA)	CHOPIN: THE PIANO CONCERTOS DG 011684/UNIVERSAL CLASSICS GROUP
14	13	4	LOS ANGELES PHILHARMONIC (BRONFMAN)	SALDEN DG 012736/UNIVERSAL CLASSICS GROUP
15	20	45	ANDRE RIEU	LIVE IN VIENNA DENON 17695/SLG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	20	#1 CHRIS BOTTI	CHRIS BOTTI LIVE IN BOSTON COLUMBIA 38776/SONY MUSIC
2	NEW		MEDESKI MARTIN & WOOD	RADIOLARIANS III INDIRECT 07
3	NEW		JESSY J	TRUE LOVE PEAK 31282/CONCORD
4	2	2	RICK BRAUN	ALL IT TAKES MACK AVENUE 7020/ARTISTRY
5	5	3	PAUL TAYLOR	BURNIN' PEAK 31257/CONCORD
6	3	27	BONEY JAMES	SEND ONE YOUR LOVE CONCORD 30815
7	4	10	VANESSA WILLIAMS	THE REAL THING CONCORD 30816
8	9	11	PAUL HARCADISTE	THE COLLECTION TRIPPIN' N' RHYTHM 36
9	2		STREETWIZE	PUT U TO BED SHANACHIE 5174
10	12	10	MARCUS JOHNSON	POETICALLY JUSTIFIED THREE KEYS 2079
11	14	12	RICHARD ELLIOT	ROCK STEADY MACK AVENUE 7018/ARTISTRY
12	13	44	DAVE KOZ	GREATEST HITS CAPITOL 34163
13	23	15	SPYRO GYRA	DOWN THE WIRE HEADS UP 3154
14	22	27	MINDI ABAIR	STARS 13 PEAK 30637/CONCORD
15	10	22	THE RIPPINGTONS FEATURING RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	10	#1 DAVID GARRETT	DAVID GARRETT DECCA 012672/UNIVERSAL CLASSICS GROUP
2	1	39	IL DIVO	THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC
3	3	40	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA
4	5	7	NEAL E. BOYD	MY AMERICAN DREAM DECCA 012897
5	4	11	ESCALA	ESCALA SYCO/COLUMBIA 47423/SONY MUSIC
6	6	22	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG
7	8	15	PAUL POTTS	PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC
8	9	20	MORMON TABERNALE CHORUS ORCHESTRA AT TEMPLE SQUARE (WILBERG)	COME, THOU FOUNTAIN OF EVERY BLESSING MORMON TABERNALE CHORUS 5014332
9	17	14	FARYL	FARYL LIC/DECCA 012925/UNIVERSAL CLASSICS GROUP
10	12	66	JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS
11	13	43	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE SONY CLASSICAL 141450/SONY MASTERWORKS
12	7	19	AHN TRU	LULLABY FOR MY FAVORITE INSANALIA RCA RED SEAL 72288/SONY MASTERWORKS
13	14	33	MORMON TABERNALE CHORUS ORCHESTRA AT TEMPLE SQUARE (WILBERG)	PHOENIX TO THE MAN MORMON TABERNALE CHORUS 5012323
14	10	2	LAURENT KORCIA	CINEMA APM 65642
15	15	13	SOUNDTRACK	ANGELS & DEMONS SONY CLASSICAL 52096/SONY MASTERWORKS

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	30	#1 STEADY AS SHE GOES	4 WKS WALTER BEASLEY HEADS UP
2	3	17	GO FOR IT	BERNIE WILLIAMS REFORM/ROCK RIDGE
3	2	24	MOVE ON UP	RICHARD ELLIOT ARTISTRY
4	4	25	I'M WAITING FOR YOU	JACKIE JOYNER ARTISTRY
5	5	14	TALK OF THE TOWN	DAREN RAHM NUGROOVE
6	7	11	SEND ONE YOUR LOVE	BONEY JAMES CONCORD/CMG
7	9	15	WHO WILL COMFORT ME	MELODY GARDOT VERVE
8	8	10	THE CIRCLE	PAUL HARCADISTE TRIPPIN' N' RHYTHM
9	6	5	TROPICAL RAIN	JESSY J PEAK/CMG
10	14	10	TIJUANA DANCE	RICK BRAUN MACK AVENUE/ARTISTRY
11	10	5	LIVING IN HIGH DEFINITION	GEORGE BENSON CONCORD/CMG
12	12	29	BADA BING	DAVE KOZ FEAT. JEFF GOLUB CAPITOL
13	13	9	JUST FRIENDS	VANESSA WILLIAMS CONCORD/CMG
14	11	42	CHILL OR BE CHILLED	OLI SILK TRIPPIN' N' RHYTHM
15	15	6	SONGBIRD	CRAIG CHAUQUIC SHANACHIE

TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	4	#1 CELTIC THUNDER	TAKE ME HOME CELTIC THUNDER 013087/DECCA
2	2	15	VARIOUS ARTISTS	PLAYING FOR CHANGE SONGS AROUND THE WORLD HEAR 31130/CONCORD
3	4	2	MOVITS!	APPELKNYCKARJAZZ DB POP DIGITAL EX/COMEDY CENTRAL
4	5	47	CELTIC THUNDER	ACT TWO CELTIC THUNDER 011606/DECCA
5	3	6	VARIOUS ARTISTS	WORLD IS AFRICA UNIVERSAL SPECIAL MARKETS 012438 EX/STARBUCKS
6	6	75	CELTIC THUNDER	CELTIC THUNDER CELTIC THUNDER 001/DECCA
7	6	41	CELTIC WOMAN	THE GREATEST JOURNEY ESSENTIAL COLLECTION MANHATTAN 34124/BLG
8	12	23	BELA BRUNI	THROW DOWN YOUR HEART ROUNDER 610634
9	9		VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN CAFE PUTUMAYO 292
10	7		CEU	VAGAROSA URBAN JUNGLE 1160/SIX DEGREES
11	11	26	GAELIC STORM	WHAT'S THE RUMPUS? ROAR 20081/LOST AGAIN
12	9	26	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN: WORLD MUSIC WALT DISNEY 003161
13	RE-ENTRY		CARLA BRUNI	COMME SI DE RIEN N'ETAIT THERE/ANNE 70045/DOWNTOWN
14	14	13	ANUHA	ANUHA ONEHAWAIIAN 2001
15	13		MULATU ASTATKE / THE HELICENTRICS	INSPIRATION INFORMATION 3 1K7 40/STRUT

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 LO INTENTAMOS by Espinoza Paz (ASL).

"Mi Cama Huele A Ti" by Tito "El Bambino" bows on Hot Latin Songs at No. 32 (4.1 million in audience, up 40%) and rises 5-2 on Latin Rhythm Airplay.



TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 AVENTURA by Wisin & Yandel.

Following a promotional TV campaign in Puerto Rico, Luis Enrique's "Ciclos" makes an 88% increase in sales. The title catapults 20-7 on Top Latin Albums and steps 3-2 on Tropical Albums (2,000 copies).



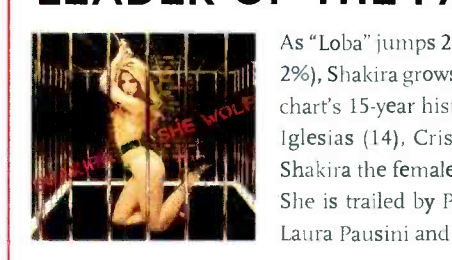
REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 LO INTENTAMOS by Espinoza Paz (ASL).

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 YO NO SE MANANA by Luis Enrique (TOP STOP).

BETWEEN THE BULLETS



LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 LOBA by Shakira (EPIC/SONY MUSIC LATIN).

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 ABUSADORA by Wisin & Yandel (WY/MACHETE).

HOT LATIN SONGS: 119 stations (61 regional Mexican, 31 Latin pop, 18 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	AUGUST 11, 2009
1	NEW	KOBUKURO CALLING (CD+DVD LTD EDITION)	WARNER	
2	NEW	EIKICHI YAZAWA ROCK'N ROLL GARURU		
3	NEW	KOBUKURO CALLING WARNER		
4	NEW	SPEED SPEEDLAND THE PREMIUM BEST RE TRACKS DVD AVEX TRAX		
5	NEW	ORANGE RANGE WORLD WORLD WORLD (CD/DVD LTD EDITION)	SONY	
6	1	MIRIYA KATO RING	SONY	
7	2	MICHAEL JACKSON KING OF POP JAPAN EDITION (LTD VERSION)	EPIC	
NEW	NEW	SPEED SPEEDLAND THE PREMIUM BEST RE TRACKS AVEX TRAX		
9	8	GREENE SHIO KOSHIO (LTD EDITION B)	UNIVERSAL	
10	7	LECCA BIG POPPER CUTTING EDGE		

UNITED KINGDOM

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(THE OFFICIAL UK CHARTS CO.)	AUGUST 9, 2009
1	1	MICHAEL JACKSON THE ESSENTIAL	EPIC/LEGACY	
2	2	FLORENCE & THE MACHINE LUNGS ISLAND		
3	3	THE BLACK EYED PEAS THE E.N.D INTERSCOPE		
4	4	PAOLO NUTINI SUNNY SIDE UP ATLANTIC		
5	12	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		
6	6	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
7	7	LA ROUX LA ROUX POLYDOR		
8	9	KASABIAN WEST RYDER PRAPER LUNATIC ASYLUM COLUMBIA		
NEW	NEW	MICHAEL JACKSON BAD EPIC/LEGACY		
10	14	CHICANE THE BEST OF ENZO/MODENA		

GERMANY

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(MEDIA CONTROL)	AUGUST 11, 2009
1	1	MICHAEL JACKSON KING OF POP EPIC		
2	4	MICHAEL JACKSON THE COLLECTION EPIC		
3	2	BILLY TALENT III WARNER MUSIC CANADA/ATLANTIC		
4	3	MICHAEL JACKSON NUMBER ONES M.J.J./EPIC		
5	NEW	2RAUMWOHNUNG LASSO CAPITOL		
6	5	MYSTIC PROPHECY FIREANGEL MASSACRE		
7	NEW	RHYTHMS DEL MUNDO RHYTHMS DEL MUNDO - CLASSICS UNIVERSAL		
8	6	SOEHNE MANNHEIMS IZ ON SOHNE MANNHEIMS		
9	16	GEOFFREY GURRUMUL YUNUPINGU GURRUMUL IIRAMACTIC/CO/SKINNY FISH		
10		SPORTFREUNDE STILLER MTV UNPLUGGED IN NEW YORK VERTIGO		

EUROPEAN HOT 100

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 22, 2009
1	1	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	
2	2	I GOTTA FEELING THE BLACK EYED PEAS	INTERSCOPE	
3	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND	GUM/VIRGIN	
4	4	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE	
5	NEW	NEVER LEAVE YOU TINYHY STRYDER FT. AMELLE BERHABAH 4TH & BROADWAY		
6	5	EVACUATE THE DANCEFLOOR CASCADO ZODLAND/ZEBRALATION AATW		
7	6	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE		
8	93	MANOS AL AIRE NELLY FURTADO NELLSTAR/UNIVERSAL MUSIC LATINO		
9	18	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA		
10	12	LASSE-TOI ALLER BEBE COLLECTIF METISSE UNIVERSAL		
11	9	SUPERNOVA MR. HUDSON FT. KANYE WEST MERCURY		
12	8	CA M'ENERVE HELMUT FRITZ DUST IN/SONY		
13	10	STADT CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCK/URBAN		
14	7	BEAT AGAIN JLS EPIC		
15	13	RELEASE ME AGNES COPENHAGEN 3 BEAT BLUE/AATW		
16	11	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
17	25	WITHOUT YOU (PERDUE SANS TOI) OCEAN DRIVE/OJ ORISKA SONY		
18	16	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA		
19	22	SHOW CE SOIR BISSO NA BISSO UP MUSIC		
20	15	AYO TECHNOLOGY MILOW HOMERUN		

EURO DIGITAL SONGS

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 22, 2009
1	1	I GOTTA FEELING THE BLACK EYED PEAS	INTERSCOPE	
2	NEW	NEVER LEAVE YOU TINYHY STRYDER FT. AMELLE BERHABAH 4TH & BROADWAY		
3	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	
4	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND	GUM/VIRGIN	
5	4	SUPERNOVA MR. HUDSON FT. KANYE WEST MERCURY		
6	7	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA		
7	6	EVACUATE THE DANCEFLOOR CASCADO ZODLAND/ZEBRALATION AATW		
8	5	BEAT AGAIN JLS EPIC		
9	8	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
10	10	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
11	9	BULLETPROOF LA ROUX POLYDOR		
12	11	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN		
13	NEW	GET SHAKY THE IAN CAREY PROJECT 3BEAT/ALL AROUND THE WORLD/UMTV		
14	12	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
15	NEW	MANOS AL AIRE NELLY FURTADO NELLSTAR/UNIVERSAL MUSIC LATINO		

FRANCE

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(SNEP/IFOP/TITE-LIVE)	AUGUST 11, 2009
1	1	CHARLIE WINSTON HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE		
2	2	THE BLACK EYED PEAS THE E.N.D INTERSCOPE		
3	NEW	VARIOUS ARTISTS URBAN PEACE/VOL 2 BECAUSE		
4	3	SEAL SOUL 143/WARNER BROS		
5	6	VARIOUS ARTISTS MOZART OPERA ROCK WARNER		
6	5	GREGOIRE TOI + MOI MY MAJOR COMPANY		
7	4	MELODY GARDOT MY ONE AND ONLY THRILL UCIJ		
8	11	TOM FRAGER/GWAYAV BETTER DAYS AZ		
9	7	COEUR DE PIRATE COEUR DE PIRATE BARCLAY		
10	8	JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS ATLANTIC		

CANADA

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(NIELSEN BOS/SOUNDSCAN)	AUGUST 22, 2009
1	1	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL		
2	2	BILLY TALENT III WARNER MUSIC CANADA/WARNER		
3	3	DAUGHTRY LEAVE THIS TOWN 19/RCA/SONY MUSIC		
4	6	KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MUSIC		
5	NEW	SUGARLAND LIVE ON THE INSIDE MERCURY NASHVILLE/UNIVERSAL		
6	4	SOUNDTRACK HANNAH MONTANA 3 WALT DISNEY/UNIVERSAL		
7	8	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL		
8	9	NICKELBACK DARK HORSE EMI		
9	7	VARIOUS ARTISTS NOW! 14 RHINO/WARNER		
10	11	TAYLOR SWIFT FEARLESS BIG MACHINE/OPEN ROAD/UNIVERSAL		

AUSTRALIA

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(ARIA)	AUGUST 9, 2009
1	1	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY		
2	16	MICHAEL JACKSON THE COLLECTION EPIC		
3	8	ROB THOMAS CRADLESONG EMBLEM/ATLANTIC		
4	2	THE BLACK EYED PEAS THE E.N.D INTERSCOPE		
5	5	PINK FUNHOUSE LAFACE/JLG		
6	NEW	LISA MITCHELL WONDER WARNER		
7	4	MICHAEL JACKSON NUMBER ONES M.J.J./EPIC		
8	6	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY		
9	3	MARK VINCENT MY DREAM - MID VISIONE SONY		
10	7	MICHAEL JACKSON KING OF POP EPIC		

EURO DIGITAL SONGS SPOTLIGHT

AUSTRALIA

THIS WEEK	LAST WEEK	ALBUM	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 22, 2009
1	2	SEXY BITCH DAVID GUETTA FT. AKON GUM/VIRGIN		
2	1	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
3	9	THE LAST DAY ON EARTH KATE MILLER-HEIDKE SONY MUSIC		
4	3	SWEET DREAMS BEYONCE MUSIC WORLD/COLUMBIA		
5	6	BATTLEFIELD JORDIN SPARKS 19 JIVE/JLG		
6	7	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
7	5	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA		
8	4	PAPARAZZI LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
9	8	YOU BELONG WITH ME TAYLOR SWIFT BIG MACHINE		
10	RE	FUNHOUSE PINK LAFACE/JLG		

EUROPEAN ALBUMS

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 12, 2009
1	1	MICHAEL JACKSON THE COLLECTION M.J.J./EPIC		
2	2	MICHAEL JACKSON KING OF POP EPIC		
3	3	THE BLACK EYED PEAS THE E.N.D INTERSCOPE		
4	4	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY		
5	5	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
6	6	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE		
7	15	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA		
8	14	U2 NO LINE ON THE HORIZON MERCURY		
9	7	MICHAEL JACKSON NUMBER ONES M.J.J./EPIC		
10	12	FLORENCE + THE MACHINE LUNGS ISLAND		
11	8	BILLY TALENT III ATLANTIC		
12	13	PAOLO NUTINI SUNNY SIDE UP ATLANTIC		
13	33	MICHAEL JACKSON BAD EPIC/LEGACY		
14	10	MICHAEL JACKSON & THE JACKSON FIVE THE MOTOWN YEARS MOTOWN/UMI		
15	9	MICHAEL JACKSON THRILLER EPIC/LEGACY		

ITALY

DIGITAL SONGS

THIS WEEK	LAST WEEK	ALBUM	(FIMI/NIELSEN)	AUGUST 10, 2009
1	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
2	1	DOMANI 21.04.2009 ARTISTI UNITI PER L'ABRUZZO SUGAR		
3	2	MANOS AL AIRE NELLY FURTADO NELLSTAR/UNIVERSAL MUSIC LATINO		
4	19	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
5	4	FLY HIGH SHAGGY FT. GARY PINE NESTA BIG Tyme/TIME		
6	7	PER DIMENTICARE ZERO ASSOLUTO RTI		
7	5	INDIETRO TIZIANO FERRO CAPITOL		
8	8	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA		
9	11	AYO TECHNOLOGY MILOW HOMERUN		
10	13	HEAVY CROSS THE GOSSIP KILL ROCK STARS/COLUMBIA		

SPAIN

SINGLES

THIS WEEK	LAST WEEK	ALBUM	(PROMUSICAE/MEDIA)	AUGUST 12, 2009
1	1	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	
2	2	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ ORO		
3	4	HOT INNA VALE		
4	5	MOVING MACACO EMI		
5	5	SUMMERCAT BILLIE THE VISION & THE DANCERS LOVE WILL PAY THE BILLS		
6	1	LOBA SHAKIRA EPIC/SONY MUSIC LATIN		
7	10	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
8	1	THE BOY DOES NOTHING ALESHA DIXON ASYLUM		
9	11	VERANO AZUL MAGAN PRESENTS VALE		
10	9	HALO BEYONCE MUSIC WORLD/COLUMBIA		

PORTUGAL

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(RIM)	AUGUST 11, 2009
1	1	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY		
2	2	HOJE AMALIA HOJE LA FOLIE		
3	3	RODRIGO LEAO A MAE SONY		
4	5	TONY CARREIRA O HOMEM QUE SOU FAROL		
5	4	TT MAIS QUE UMA RAZO MERCURY		
6	6	MICHAEL JACKSON THE ESSENTIAL EPIC/LEGACY		
7	9	PAULO GONZO PERFIL COLUMBIA		
8	7	MICHAEL JACKSON THE COLLECTION M.J.J./EPIC		
9	16	SANTAMARIA XPLOSION ESPACIAL		
10	15	MARIZA TERRA EMI		

Nineteen-year-old former "Australian Idol" contestant Lisa Mitchell bows at No. 6 on the Australia Albums chart with her full-length debut, "Wonder."



EUROPEAN AIRPLAY

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(NIELSEN MUSIC CONTROL)	AUGUST 12, 2009
1	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	
2	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
3	3	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
4	74	CELEBRATION MADONNA WARNER BROS		
5	5	AYO TECHNOLOGY MILOW HOMERUN		
6	4	RELEASE ME AGNES COPENHAGEN 3 BEAT BLUE/AATW		
7	4	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE		
8	3	PLEASE DON'T LEAVE ME PINK LAFACE/JLG		
9	13	COMME DES ENFANTS COEUR DE PIRATE BARCLAY		
10	8	WAKING UP IN VEGAS KATY PERRY CAPITOL		
11	14	WE ARE GOLDEN MIKA UNIVERSAL		
12	9	21 GUNS GREEN DAY REPRISE		
13	11	HALO BEYONCE MUSIC WORLD/COLUMBIA		
14	10	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
15	16	MAMA DO PIXIE LOTT MERCURY		

NETHERLANDS

SINGLES

THIS WEEK	LAST WEEK	ALBUM	(MEGA CHARTS BV)	AUGUST 7, 2009
1	1	MI ROWSU (TUINTJE IN MIJN HART) OAMARU TOP NOTCH		
NEW	NEW	CELEBRATION MADONNA WARNER BROS.		
3	4	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
4	2	GIVE (EXTREMA OUTDOOR THEME 2009) G-LONTRA & ROCKZ FT. CHELCH-D PIAPELLA		
5	3	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA		

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(MEGA CHARTS BV)
NEW	NEW	JANNES DE NIEUWE VAN JANNES CNR	
2	1	MICHAEL JACKSON KING OF POP: THE DUTCH COLLECTION EPIC	
3	4	KREZIP BEST OF SONY	
4	3	MICHAEL JACKSON THE COLLECTION EPIC	
5	2	KREZIP SWEET GOODBYE SONY	

AUSTRIA

SINGLES

THIS WEEK	LAST WEEK	ALBUM	(AUSTRIAN IFPI/AUSTRIA TOP 40)	AUGUST 10, 2009
1	1	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE		
2	2	I GOTTA FEELING THE BLACK EYED PEAS INTERSCOPE		
3	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA		
4	3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN		
5	NEW	MANOS AL AIRE NELLY FURTADO NELLSTAR/UNIVERSAL MUSIC LATINO		

ALBUMS

THIS WEEK	LAST WEEK	ALBUM	(AUSTRIAN IFPI/AUSTRIA TOP 40)
1	1	MICHAEL JACKSON KING OF POP EPIC	
2	2	NOCKALM QUINTETT JA KOCH	
3	3	SEER HOFFEN, GLAUBEN, LIAB'N ARIOLA	
4	4	BILLY TALENT III WARNER MUSIC CANADA/ATLANTIC	
5	3	UDO WENDERS ZAERTLICHE SIGNALE UNIVERSAL	

NORWAY

SINGLES

THIS WEEK	LAST WEEK	ALBUM	(VERDENS GANG NORWAY)	AUGUST 12, 2009
1	1	AMBITIONS DONKEYBOY WARNER		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Entertainment Central Europe appoints **Steffen Muller** managing director. He was GM/partner at the Berlin-based label X-cell Records.

Sony Music Entertainment names **Jay Pomeroy** VP of mobile sales. He was VP of business development at EMI Music North America.

E1 Entertainment names **Sejin Park** director of worldwide acquisitions. She was an acquisitions consultant for Paramount Home Entertainment.



REXFORD



LEVINE



AMES



THALER

PUBLISHING: Universal Music Publishing Group promotes **Michael Rexford** to VP of business affairs. He was senior director.

Cherry Lane Music Publishing promotes **Lauren Levine** to manager of creative and marketing. She was coordinator.

TOURING: Ticketmaster appoints **Roger Ames** CEO of international operations. He was head of EMI Music North America.

Tenth Street Entertainment names **Doug Thaler** senior VP of touring. He was VP of the artist management division at Metropolitan Talent.

LEGAL: The law firm Loeb & Loeb names **Channing D. Johnson** a partner in its corporate department and corporate media and entertainment practice group. He was a founding partner of the firm Akin Gump's Los Angeles office.

RELATED FIELDS: VH1 and VH1 Classic promote **Lee Rolontz** to executive VP of original production and development and **Keshia Williams** to VP of original music production and development. Rolontz was VP of original music production, and Williams was director of music programming at BMG.

—Edited by Mitchell Peters

GOODWORKS

GREEN DAY'S DIRNT DESIGNS SHOE FOR CHARITY

Green Day bassist Mike Dirnt has collaborated with Macbeth Footwear to create a new shoe design, with all royalties from the product going to Nashville-based Soles4Souls, a charity devoted to giving free shoes to those in need that has distributed more than 5 million pairs.

"It's great to have a really incredible artist in the rock community as a part of our family," says Jimmy Throgmorton, creative marketing director at Macbeth Footwear.

The "45 RPM" shoe arrived in June, about a month after the release of Green Day's new album, "21st Century Breakdown." So far, it has sold "a couple thousand pairs," according to Throgmorton.

The black 45 RPM shoe is available in high-top or low-top, with distressed gold details. "[Dirnt] was extremely involved—almost more than any other artists I've worked with—as far as the design process," Throgmorton says. The shoe is entirely vegan-crafted, and animal products weren't used in the design or distribution process.

The shoe is available through the fall at select Journeys stores and its Web site (Journeys.com), American Rag and other retailers. The price ranges between \$65 and \$80, depending on the model. A third version is a high-top canvas shoe, available exclusively at Journeys. —Caitlin Berens



HAMMER: STEPHEN LOVEKIN/GETTY IMAGES



UNIVERSAL REPUBLIC, BMI SHOWCASE COLBIE CAILLAT

BMI and Universal Republic co-presented singer/songwriter Colbie Caillat Aug. 4 at the Hotel Café in Los Angeles. Caillat performed new material, including her single "Falling for You," from her second album, slated for an Aug. 25 release. Caillat recently earned BMI songwriter and song of the year honors for her hit, "Bubbly," at the BMI Pop Awards. PHOTOS: COURTESY OF LISA FLETCHER

ABOVE: From left: BMI director of writer/publisher relations for Los Angeles **Casey Robison**, senior director of writer/publisher relations for Los Angeles **Tracie Verlinde** and associate director of writer/publisher relations for Los Angeles **Tavi Shabestari**; Caillat; BMI VP/GM of writer/publisher relations for Los Angeles **Barbara Cane**; and Caillat's manager **Chad Jensen**.

LEFT: Colbie Caillat performs with her band.



Killswitch Engage celebrates "As Daylight Dies" achieving RIAA-certified gold status. The band was presented with plaques July 30 at Agri-Center at the Fairgrounds in Hamburg, N.Y., during the Rockstar Energy Mayhem Fest show. Standing, from left: Roadrunner Records promotions manager **Beth Simione**, Strong Management's **Kenny Gabor**, Killswitch Engage's **Justin Foley**, Roadrunner Records marketing director **Chris Brown**, Killswitch Engage's **Howard Jones** and **Adam Dutkiewicz**, Roadrunner Records president **Jonas Nachsin** and Strong Management's **Vaughn Lewis**. Kneeling are Killswitch Engage's **Joel Stroetzel** and **Mike D'Antonio**.



INSIDE TRACK

HAMMERTIME, ONE MORE TIME

MC Hammer doesn't want to hurt 'em. Again.

The veteran rapper (real name Stanley Burrell) is planning a 20th-anniversary "companion" album to his 1990 breakthrough, "Please Hammer, Don't Hurt 'Em," which spent 21 weeks at No. 1 on the Billboard 200, was certified 10-times-platinum by the RIAA; and launched the hits "U Can't Touch This," "Have You Seen Her" and "Pray."

Hammer calls the new set, titled "Don't Hurt 'Em," a "follow-up" that will "capture again the very essence and vibes of 'Please Hammer, Don't Hurt 'Em,' but updated with the sonic quality of today but very much anchored with the soulfulness and the sensibilities of [the original album]. There'll be

a lot of parallels between the two, but certainly it'll be very 2010."

Hammer says he has more than 200 tracks he's been working on for various projects. Some will be considered for "Don't Hurt 'Em," but he predicts that "there's 20 more I'll record specific to 'Don't Hurt 'Em.'" Don't expect any guest features, however. "Maybe on the remixes," he says, "but not on the album."

Hammer plans to release another studio album, "DanceJamtheMusic," in September as well as a Christmas album with his family before the end of the year. He's also working on an autobiography and is awaiting word on a second season of the "Hammertime" reality show for the A&E Network.





Tennman Records chairman/CEO Justin Timberlake introduces Esmée Denters, the first artist signed to his label, at a private showcase held Aug. 4 at Henson Studios in Los Angeles.



JACE EVERETT DELIVERS 'RED REVELATIONS'

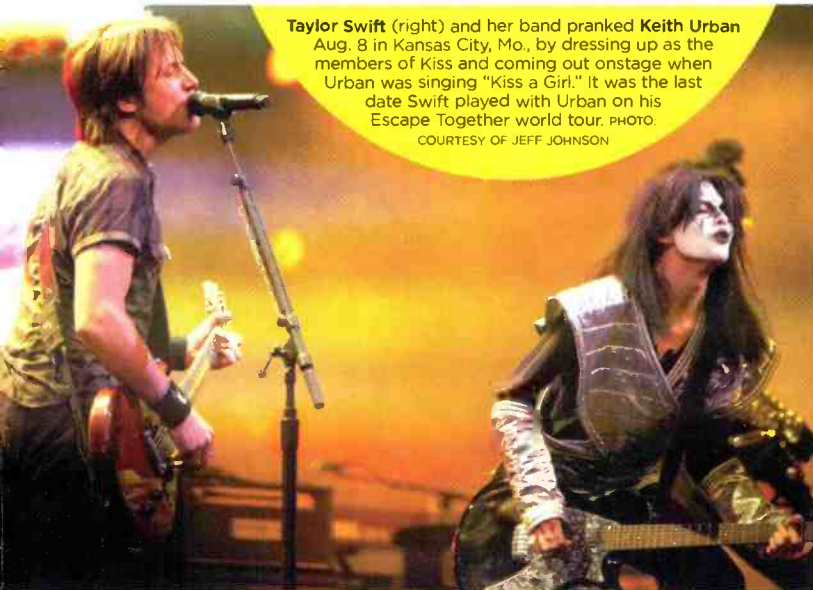
BMI hosted an intimate lunchtime showcase for singer/songwriter Jace Everett Aug. 5 in Los Angeles. Everett and accompanist Dan Cohen performed an acoustic set that included his hit "Bad Things," the theme song from the HBO series "True Blood," and other selections from Everett's new album, "Red Revelations." PHOTOS: COURTESY OF RANDALL MICHELSON

ABOVE: From left: "True Blood" music supervisor Gary Calamar, BMI VP/GM of writer/publisher relations for Los Angeles Barbara Cane, Everett, BMI VP of film/TV relations Doreen Ringer Ross and "True Blood" composer Nathan Barr.

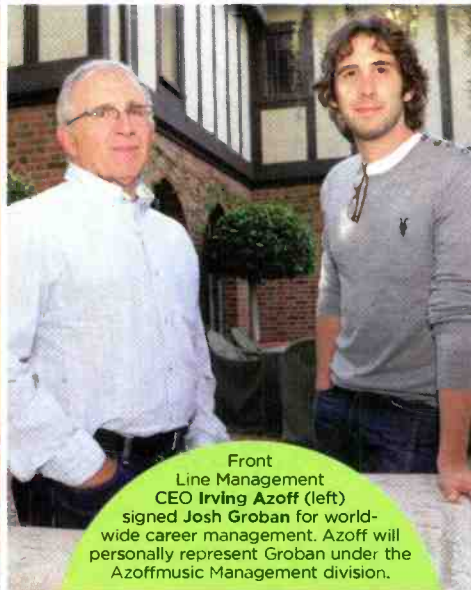
LEFT: Jace Everett performs "Bad Things."



Executives from Viewlife, a new licensee for Billboard Korea, met with Billboard publisher Howard Appelbaum and VP of business development and licensing Andrew Min at Billboard's New York offices. From left: Viewlife content manager Lee Junkwan, chief strategy officer Yoon Yeo-Jin and CEO Lee Hee-Seok, Appelbaum and Min.



Taylor Swift (right) and her band pranked Keith Urban Aug. 8 in Kansas City, Mo., by dressing up as the members of Kiss and coming out onstage when Urban was singing "Kiss a Girl." It was the last date Swift played with Urban on his Escape Together world tour. PHOTO: COURTESY OF JEFF JOHNSON



Front Line Management CEO Irving Azoff (left) signed Josh Groban for worldwide career management. Azoff will personally represent Groban under the Azoffmusic Management division.



SESAC affiliate Karyn Williams signed a publishing contract with Brentwood-Benson Publishing. Singer/songwriter/author Williams published a book that she co-wrote with her father, Pat Williams, an executive with the NBA's Orlando Magic, titled "The Takeaway: 20 Unforgettable Life Lessons Every Father Should Pass On to His Child." From left: SESAC associate VP of writer/publisher relations Tim Fink, Brentwood-Benson Publishing senior creative director Stacey Willbur, Williams and Brentwood-Benson Publishing creative director Eric Hurt and president Dale Mathews. PHOTO: COURTESY OF ED RODE



The All-American Rejects stopped by the CW offices in Burbank, Calif., Aug. 5 for a private summer mini-concert for key executives from CW, Warner Bros., CBS Studios, Interscope Records and Universal Music Publishing. AAR's single "I Wanna" appears in the CW's "One Tree Hill" on-air marketing campaign. From left: AAR manager Chris Allen, guitarist Nick Wheeler, keyboardist Kevin Saulnier and drummer Chris Gaylor; CW VP of music Leonard Richardson; and AAR singer Tyson Ritter and guitarist Mike Kennerty. PHOTO: COURTESY OF KEVIN WINTER/GETTY IMAGES



ZZ Top hangs backstage at Cricket Pavilion July 27 in Phoenix. From left: Live Nation Southwest president Terry Burke, ZZ Top's Dusty Hill and Frank Beard, Live Nation Southwest chairman Danny Zelisko and ZZ Top's Billy F. Gibbons.

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

TOP REASONS TO ATTEND:

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

Speakers Include: (full schedule available online)



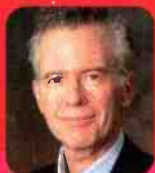
ADAM ANDERS
Music Producer
"Glee"



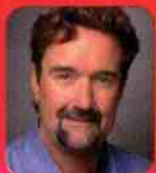
PATRICK ARN
President
Gotham Records



PJ BLOOM
Music Supervisor
Neophonic, Inc.



GLEN BRUNMAN
Soundtrack Consultant
Columbia Records



GEOFF BYWATER
Head of Music
20th Century Fox
Television



SASCHA DIKICIYAN
Composer



ALI DEE
Songwriter



RUDY CHUNG
Music Supervisor



PETER DICECCO
SVP Business and
Legal Affairs Music
Disney-ABC Television Group



BONNY DOLAN
Executive Producer
& Artist Liaison
Comma



JAMES DOOLEY
Composer



CHUCK DOUD
Director of Music
Sony Computer
Entertainment America



LAMONT DOZIER
Songwriter



PAUL GLASS
Supervising Music Dir.
"One Life To Live"



RICHARD GLASSER
Music Supervisor



BOB GOLDRICH
Editor
SHOOT



KATE JUERGENS
EVP, Original
Programming & Dev.
ABC Family



PAUL KATZ
CEO and Founder
eye2ear Music



SAM KLING
VP of A&R, Film & TV
peermusic



ROBERT KRAFT
President
Fox Music



LEA MICHELE
Actress
"Glee"



LINDA A. NEWMARK
EVP, Acquisitions &
Strategic Projects
Universal Music
Publishing Group



GREG O'CONNOR-READ
Founder
Music4Games, Inc.



ALEXANDRA PATSAVAS
President,
Music Supervisor
Chop Shop



JEANNETTE PEREZ
Sr. Director
Soundtracks, Film & TV
RCA/Jive Label Group



TEDDY SHAPIRO
Composer



DAWN SOLER
Music Supervisor
ABC Studios



LIVIA TORTELLA
GM/EVP of Marketing
& Creative Media
Atlantic Records



BRIAN TYLER
Composer



FRANK VALENTINI
Executive Producer
"One Life to Live"



DON VECE
Audio Director
Visceral Games/
Electronic Arts



CRIS VELASCO
Composer



STEVEN VINCENT
VP, Music & Soundtracks
Disney Channels
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RANDY WACHTLER
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