



Billboard

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TOP DVD SALES #1 GRAN TORINO



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HOME FRONT

Events

MOBILE **ENTERTAINMENT LIVE**

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

FILM & TV MUSIC

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

TOURING

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

Online

MORE MICHAEL

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

BILL WERDE **Editorial Director** Billboard



Remembering Michael

The Late Pop Legend Represented Something Different To Each Of Us

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

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

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

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

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

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

Somewhere, the love faded. Moonwalks gave way to breakdancing and hip-hop, "Thriller" was replaced by "Born in the U.S.A." And eventually I didn't just move on, but consciously left Jackson behind. His face got too strange, the songs too stale, the allegations too upsetting.

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

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



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

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

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

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

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

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

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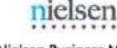
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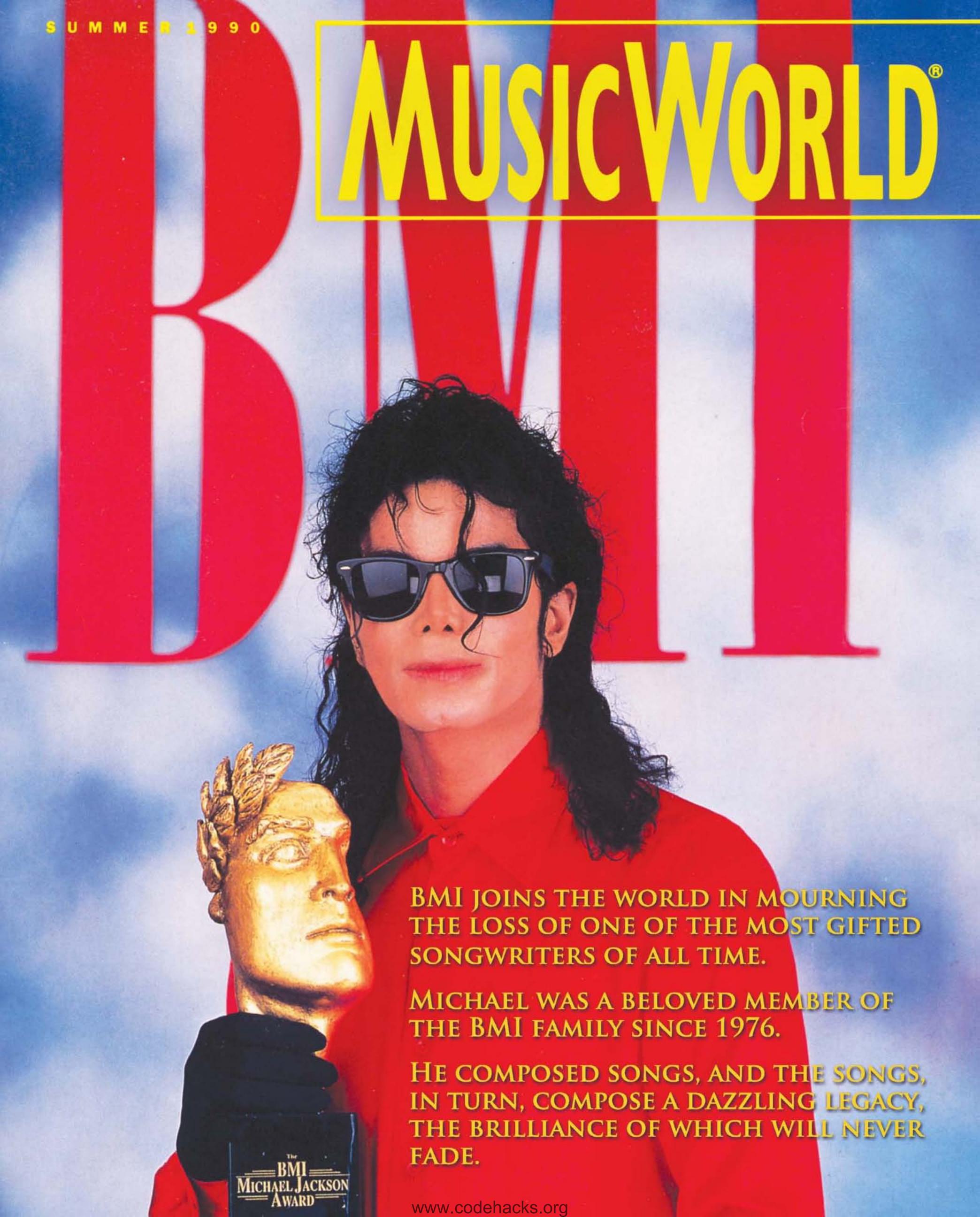


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FULL 'TILT' App maker develops custom artist games



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



VISIT MEXICO Alejandro Fernández stages benefit shows

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

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

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

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

>>>BANNER, MC LYTE LEND HAND TO KFC

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











BY ED CHRISTMAN RETAIL

Double Trouble

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

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

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

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

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

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

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

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

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

Sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radioremained weak, falling 17.3% to 95.4 million units in the first half of the year from 115.4 million in the corresponding period of 2008. Sales of catalog albums titles that are older than 18 months and don't meet any of the other current-title qualifications—fell 11.4%. As a percentage of overall album sales in the first half, current titles accounted for 54.7% of sales while catalog accounted for 45.3%.

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

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

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

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

Turn to page 8 for charts examining recordedmusic sales trends in the first half of 2009.

>>>PIRATE BAY SNAPPED UP BY SOFTWARE FIRM

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

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

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

>>>LOS TIGRES DEL NORTE RE-UP WITH FONOVISA

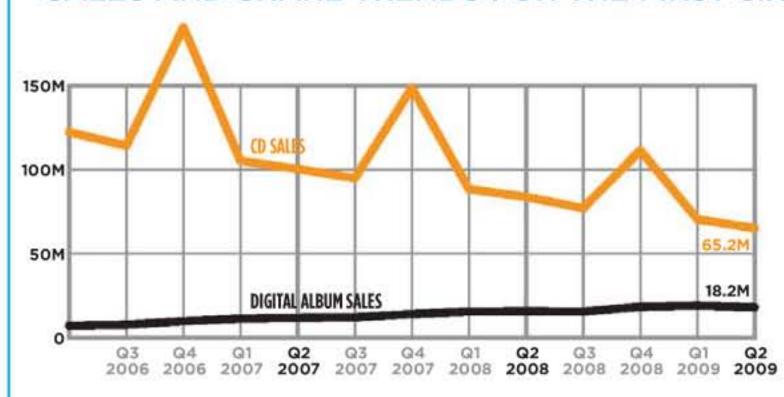
Los Tigres del Norte renewed their contract with Fonovisa Records in advance of the release of their next album, "La Granja," due Sept. 8. The title track, written by Teodoro Bello, just went to radio as the first single off the album, which is produced by the band. A digital single goes on sale July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

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



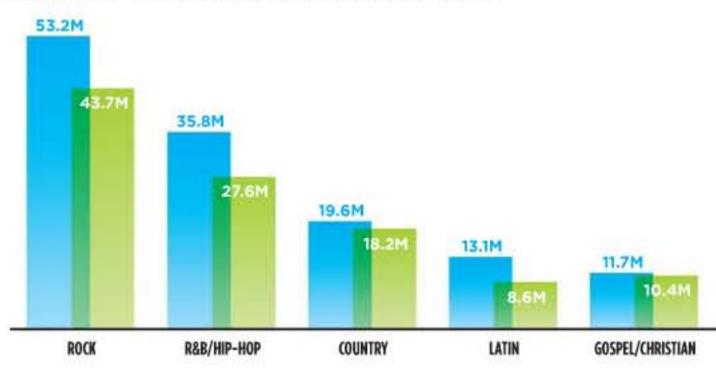
HOW THE NUMBERS STACK UP

SALES AND SHARE TRENDS FOR THE FIRST SIX MONTHS OF 2009



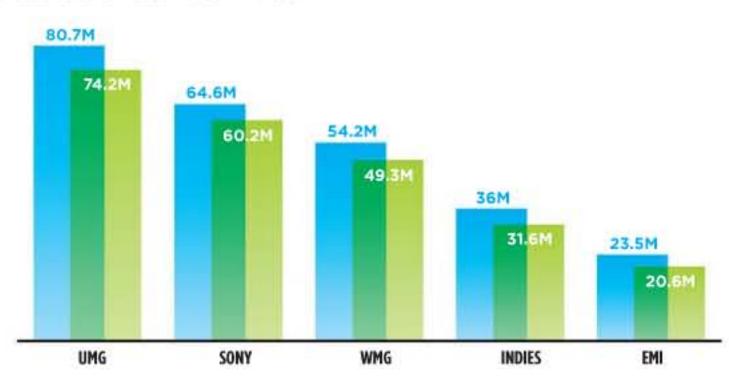


CD album sales averaged 5.2 million units per week in the first half of 2009, or 77.8% of weekly album share, while digital album sales averaged 1.4 million units per week, or 21.5% of weekly album share.



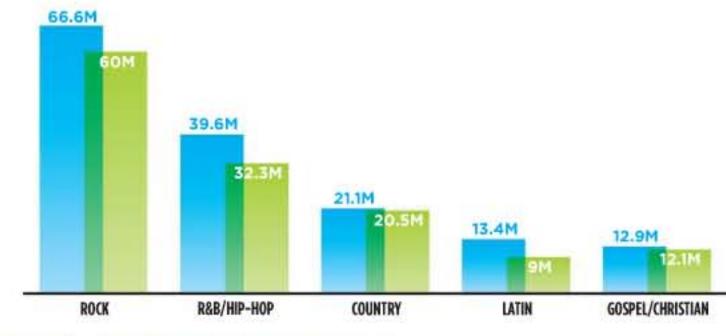
CD ALBUM SALES BY GENRE

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



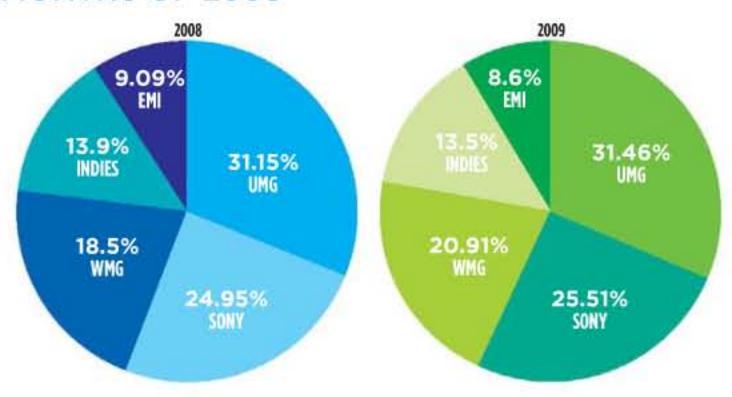
ALBUMS PLUS TEA SOLD BY DISTRIBUTOR

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



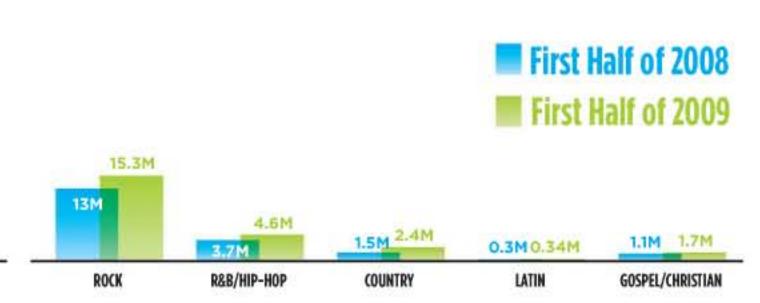
TOTAL ALBUM SALES BY GENRE

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



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

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



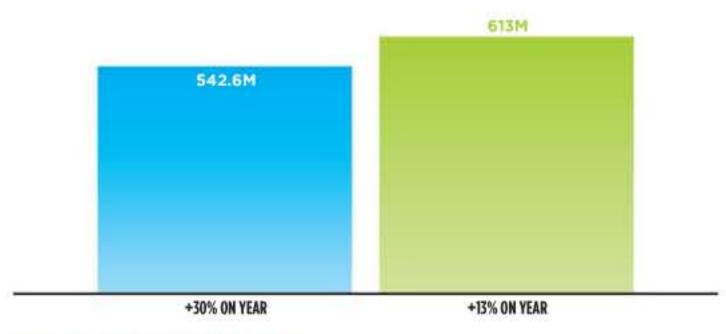
DIGITAL ALBUM SALES BY GENRE

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



ALBUM SALES BY STORE TYPE

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



DIGITAL TRACK SALES

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

Born On The Bayou

Jazzfest Producer Plans New Country 'Superfest' In '10

On The

Road

RAY WADDELL

Is there room for another big country music festival?

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

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

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

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

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





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

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

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

"We're working with Louis Messina, the Bill Graham of country music, the guy who invented stadium **Rolling Stones**-type concerts for country music when he started with George Strait 10 or 12 years ago with those stadium festivals," Davis says. "Louis probably does more stadium shows than just about any promoter now, with Kenny being one of the greatest productions in

music, period. He's the man. And we're both New Orleans boys, so there you go."

Country music festivals have been successful, but they're not as widespread as mainstream rock music festivals. The Country Music Assn. Music Festival in Nashville managed an alltime-high attendance record in June, with an average daily at-

tendance of 56,000. The Stagecoach festival in Indio, Calif., produced by TMG/AEG Live, grossed \$6 million and drew an aggregate attendance of 100,000.

Davis says the scope of food and beverage and other exhibits at the event are still being nailed down, but he didn't want to stifle the

natural proclivities of the region. LSU football games usually take place on a Saturday night, and one can smell the alcohol and grilling from several miles away.

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

So does that mean Tennessee Vols and Alabama Crimson Tide fans won't feel welcome? "Absolutely not," Davis says. "This will be the first time people from Alabama, Mis-

sissippi, Arkansas, Tennessee and Texas will be coming to Tiger Stadium and they won't be scared about it."

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

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



В	OXS	CORE concert Grosses
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date Attendance Capacity Promoter
1	\$7,991,543 (€5,736,930) \$23716/\$97.86	OASIS, KASABIAN, THE PRODIGY Slane Castle, Slane, Ireland, 80,241 MCD
2	\$7,371,343 (€5,244,977)	TAKE THAT, THE SCRIPT
3	\$102.95/\$44.13 \$6,826,792	Croke Park, Dublin, June 13 77,988 MCD AC/DC, THE ANSWER, THE BLIZZARDS
2	(€4,854,780) \$98.43 \$4,613,805	Punchestown Racecourse, Naas, 69,354 MCD Ireland, June 28 MCD
4	(29,159,252 kroner) \$102,85	BRUCE SPRINGSTEEN & THE E STREET BAND Koengen, Bergen, Norway, June 9-10 47,000 51,000 two shows Live Nation
5	\$4,407,377 \$200/\$125/ \$99.50/\$25	KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY & OTHERS Lincoln Financial Field, Philadelphia, June 27 Eagles Stadium Operator, The Messina Group/AEG Live
6	\$3,816,416 (4,189,280 francs)	BRUCE SPRINGSTEEN & THE E STREET BAND Stade de Suisse, Bern, Switzerland, June 30 Stade de Suisse, Bern, Switzerland, June 30 Good News Productions
7	\$145.76/\$86.55 \$3,526,375	BEYONCÉ, RICHGIRL
	\$321.25/\$16.25 \$3,431,192	Madison Square Garden, 27,580 Live Nation, Haymon Entertainment 27,710 two shows PHISH
8	\$49.50	Alpine Valley Music Theatre, 69,731 Live Nation 69,772 two shows
9	\$2,409,477 \$75/\$40.50	DAVE MATTHEWS BAND, THE HOLD STEADY Saratoga Performing Arts Center, 50,876 50,964 two Live Nation Saratoga Springs, N.Y., June 12-13 shows one sellout
10	\$2,297,731 (\$2,599,302 Canadian) \$86,19/\$13,26	COLDPLAY, SNOW PATROL, HOWLING BELLS General Motors Place, 29,923 Live Nation two sellouts
11	\$1,693,143 (5,320,000 zloty)	DEPECHE MODE
	\$55.70 \$1,597,675	Stadion Gwardii, Warsaw, 30,400 May 23 ERIC CLAPTON, STEVE WINWOOD
12	\$150/\$75	American Airlines Center, Dallas, 13,605 June 23 Beaver Productions
13	\$1,570,780 \$70/\$40	Post-Gazette Pavilion, Burgettstown, Pa., June 19-20 33,605 Burgettstown, Pa., June 19-20 Live Nation
14	\$1,439,635 \$150/\$75	ERIC CLAPTON, STEVE WINWOOD Toyota Center, Houston, June 24 11,746 Beaver Productions
15	\$1,410,139 \$250/\$175/\$140/	BETTE MIDLER
16	\$95 \$1,299,581	Las Vegas, June 23-24, 26-28 14,648 five shows Concerts West/AEG Live
16	(\$1,597,557 Australian) \$97,54	Entertainment Centre, Newcastle, Australia, June 3-4 14,451 two sellouts PHISH Michael Coppel Presents
17	\$1,137,263 \$49.50	Post-Gazette Pavilion, 23,064 Live Nation Burgettstown, Pa., June 18 23,070
18	\$1,111,794 (\$1253,777 Canadian) \$94.04/\$44.80	NO DOUBT, PARAMORE, BEDOUIN SOUNDCLASH Air Canada Centre, Toronto, 13,823 June 16 Live Nation
19	\$1,105,538 (\$1,250,623 Canadian)	COLDPLAY, SNOW PATROL, HOWLING BELLS Pengrowth Saddledome. 13.841
20	\$86.19/\$43.76 \$1,089,480	PHISH
	\$1,083,709	Verizon Wireless Music Center, 24,502 Noblesville, Ind., June 19 COLDPLAY, SNOW PATROL, HOWLING BELLS
21	(\$1,229.07 Canadian) \$85.97/\$43.65	Rexall Place, Edmonton, Alberta, 14,413 June 18 Live Nation
22	\$1,004,144 (€715,284) \$89.56/\$76.79	DEF LEPPARD, WHITESNAKE O2, Dublin, June 12 12,160 sellout MCD
23	\$978,386 (\$1094,379 Canadian) \$87,17/\$44,25	COLDPLAY, SNOW PATROL, HOWLING BELLS MTS Centre, Winnipeg, 12,619 Live Nation
24	\$970,809	FLEETWOOD MAC
25	\$123/\$43	KEITH URBAN, TAYLOR SWIFT
	\$83/\$53/\$20 \$856,386	Palace of Auburn Hills, Auburn Hills, Auburn Hills, Mich., June 6 Live Nation, Palace Sports & Entertainment DAVE MATTHEWS BAND, FEMI KUTI
26	(\$959,020 Canadian) \$68.09/\$41.30	Molson Amphitheatre, Toronto, 15,600 June 9 Live Nation
27	\$825,703 \$75/ \$ 20	RBC Center, Raleigh, N.C., 13,216 June 19 Live Nation
28	\$808,200 \$66.50/\$36.50	DAVE MATTHEWS BAND, THE HOLD STEADY Riverbend Music Center, 18,082 Live Nation
29	\$802,711 (£486,471)	BOYZONE, EOGHAN QUIGG, MARK READ, CLOZURE
	\$57.75/\$28.88 \$799,677	O2 Arena, London, June 22-23 16,000 Two sellouts 3A Entertainment KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM
30	\$80/\$39.50	Verizon Wireless Amphitheater, 17,407 Virginia Beach, Va., June 25 20,055 Live Nation, The Messina Group/AEG Live
31	\$769,594 \$129/\$10.79	Philips Arena, Atlanta, June 20 16,106 Radio One
32	\$754,837 \$81/\$71/\$51/ \$21.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Fargodome, Fargo, N.D., June 13,151 Police Productions, The Messina Group/AEG Live
33	\$740,351 (\$804,424 Canadian)	NINE INCH NAILS, JANE'S ADDICTION
	\$91.11/\$27.15 \$727,537	Molson Amphitheatre, Toronto, 16,221 Live Nation KEITH URBAN, TAYLOR SWIFT
34	\$72.50/\$47.50/ \$17.50	i wireless Center, Moline, III., 10,598 June 28 Jam Productions
35	\$720,940 \$59.50/\$49.50/ \$39.50	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Staples Center, Los Angeles, 13,648 May 22 The Messina Group/AEG Live
/ 1		

BY ANTONY BRUNO

Appy Together

EpicTilt Takes A Different Tack With iPhone Music Games

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

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

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

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

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

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







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

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

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

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

08:53

sonoro

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

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

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

That will soon change. For

starters, labels have begun to charge for the apps themselves; the Roth game goes for 99 cents. What's more, EpicTilt also adds "buy" links to iTunes. For example,

Zweig says the Akon app generates 1,000 visits to the artist's iTunes page per day. Results like that have such executives as Huidor closely examining the capability.

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

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

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

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

Expect EpicTilt to follow wherever the labels go.

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



BITS & BRIEFS

KCRW ON THE **IPHONE**

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

MMS REVENUE TO GROW

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

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

SONY AMENDS DADA PARTNERSHIP

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

HOT RINGMASTERS M 11 Billboard

WEEK	WEEK	WEEKS ON CHT	TITLE ORIGINAL ARTIST COMPLED BY NICISCE MobileScan			
1	1	10	BIRTHDAY SEX JEREMIH			
2	2	14	BOOM BOOM POW THE BLACK EYED PEAS			
3	52	5	THRILLER MICHAEL JACKSON			
4	14	1	BILLIE JEAN MICHAEL JACKSON			
5	5	8	WETTER (CALLING YOU DADDY) TWISTA			
6	4	13	KNOCK YOU DOWN KERI HILSON FEATURING KANYE WEST & NE-YO			
7	-	1	P.Y.T. (PRETTY YOUNG THING) MICHAEL JACKSON			
8	6	11	I KNOW YOU WANT ME (CALLE OCHO)			
9	3	18	DAY 'N' NITE KID CUDI			
10	13	5	BIG GREEN TRACTOR JASON ALDEAN			
Three			With six tracks in the top 20 (Nos. 3, 4, 7, 11, 15 and 19), Michael Jackson equals the mark for the most simultaneous titles in this region of the chart. Jackson's top seller, "Thriller" at No. 3, re-enters the chart with 24,000 downloads.			
11		1	BEAT IT			

MICHAEL JACKSON EGO BLAME IT YOU'RE A JERK YOU ARE NOT ALONE WHATEVER IT IS DON'T TRUST ME I GOTTA FEELING THE WAY YOU MAKE ME FEEL TRUST

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 For





MULTIFORMAT WAKE-UP

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

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

HIS MUSIC WILL LIVE FOREVER.

The entire Sony Music Entertainment family extends our deepest condolences to the family, friends and fans of Michael Jackson.







BY PAUL SEXTON

DABHANDS

U.K. Radio Industry Hails Plan For Digital Switchover

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

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

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

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

U.K. TV broadcasters are al-

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

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

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

In order to hit the 50% target, the industry



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

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

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

BBC Radio 1 controller Andy Parfitt, who's also responsible for driving the public broad-

> caster's popular music strategy across all its platforms, acknowledges the in-car target as "ambitious," but he says the BBC is "committed to playing a leading part in any digital migration."

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

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

RETTA

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

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

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

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

> -ANDREW HARRISON, RADIOCENTRE



OutbreakOf Generosity

Latin

LEILA COBO

Notas

Alejandro Fernández Puts On Free Shows To Boost Mexican Tourism Recovery

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

But the swine flu panic put a wrench in his plans, forcing him to push back scheduled tour dates. Following his May 21 performance at a

sold-out Monterrey Arena, Fernández called his manager, Carlos de la Torre, with an idea.

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

De la Torre put in a call to Jalisco's secretary of tourism, Au-

relio López Rocha, and in two hours he got the OK to begin production of what has become the most ambitious effort to spur tourism in Mexico since the swine flu outbreak.

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

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

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

"What was happening was devastating, Fernández says. "We wanted to find a way to do something for our country and send a positive message to the world."

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

to the two cities.

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

The Jalisco state tourism office covered all production costs, which totaled \$22 million pesos (\$1.8 million). Fernández and his artist friends, including Gloria Estefan, Luis Fonsi, En-

rique Iglesias, Paulina Rubio, David Bisbal and Joan Sebastian, flew in from different parts of the globe to participate, waiving all fees associated with their performances and the TV special.

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

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

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



MICHAELIACKSON KING OF POP



18

THE KING OF POP
TOUCHED FANS AROUND
THE WORLD

20

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

22

JACKSON DIDN'T JUST RULE POP, HE CHANGED THE WAY IT'S SOLD 26

THE SINGER LEFT BEHIND VIDEOS THAT CHANGED MTV FOREVER 28

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



Never Can Say Goodbye

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

BY ED CHRISTMAN AND ANTONY BRUNO

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

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

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

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

Among Jackson's best-selling albums in the United States during the week ended June 28, the split between physical and digital retailers varied sharply, which appeared to relate to the availability of titles at physical retailers. Anticipation of a pending Sony price cut on catalog titles appeared to prompt U.S. retailers to stock popular greatest-hits collections like "Number Ones" instead of studio albums like "Thriller" or less popular compilations like "The Essential Michael Jackson."

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

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

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

Universal Music Group, which owns the Motown label, caught

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

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

ALLOCATING LIMITED SUPPLIES

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

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

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

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

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

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

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

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

DIGITAL SALES SURGE

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

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



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

-QUINCY JONES

KING OF POP

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

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

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

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

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

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

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

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

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

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

LIKE LENNON, BUT BIGGER

The Music Experience's Jones says he thinks heightened interest in Jackson's catalog will last for the rest of the year. "Christmas," he says, "is going to be about Michael Jackson."

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

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

Newbury Comics' Mello says demand has been strong for all

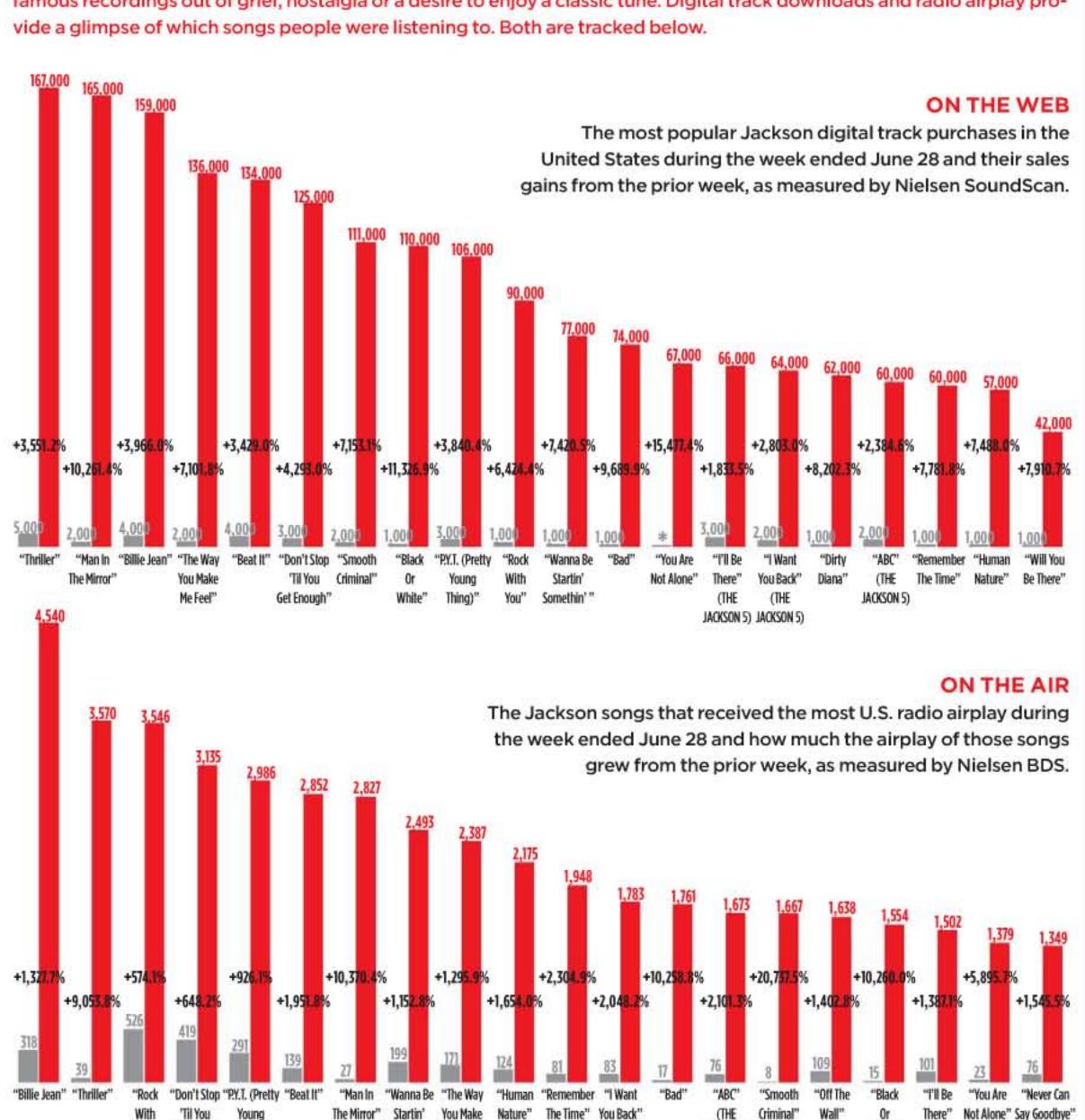
manner of Jackson product. "We cleared out some Jackson stuff that we thought we would never sell, like his old videos," Mello says. "Look at what's going on at eBay. Regular versions of Jackson's albums are going for \$50 and \$60, and these are titles that you couldn't have sold the day before his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

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

Additional reporting by Jen Wilson in London.

SOUNDS OF SOLACE

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





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

ROLF SCHMIDT-HOLTZ, CEO, SONY MUSIC ENTERTAINMENT



You Make

Nature" The Time"

JACKSON 5)

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

JACKSON 5)

ROB STRINGER, CHAIRMAN, COLUMBIA EPIC LABEL GROUP

Not Alone" Say Goodbye'

JACKSON 5)

JACKSON 5)

Thing)"

Week Before Jackson Died Week After Jackson Died "Sold less than 1,000 units"



Promoter's Show Must Go On

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

BY RAY WADDELL

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

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

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

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

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

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

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

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

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

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

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

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

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

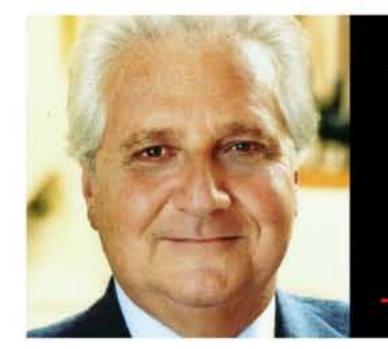
The footage includes the Tuesday and Wednesday night rehearsals from the week of Jackson's death. "On Tuesday night he performed and gave me goose bumps," Phillips says. "It made me realize, jaded entertainment executive that I am, why I do this in the first place. I was asked if I would do this again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

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

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

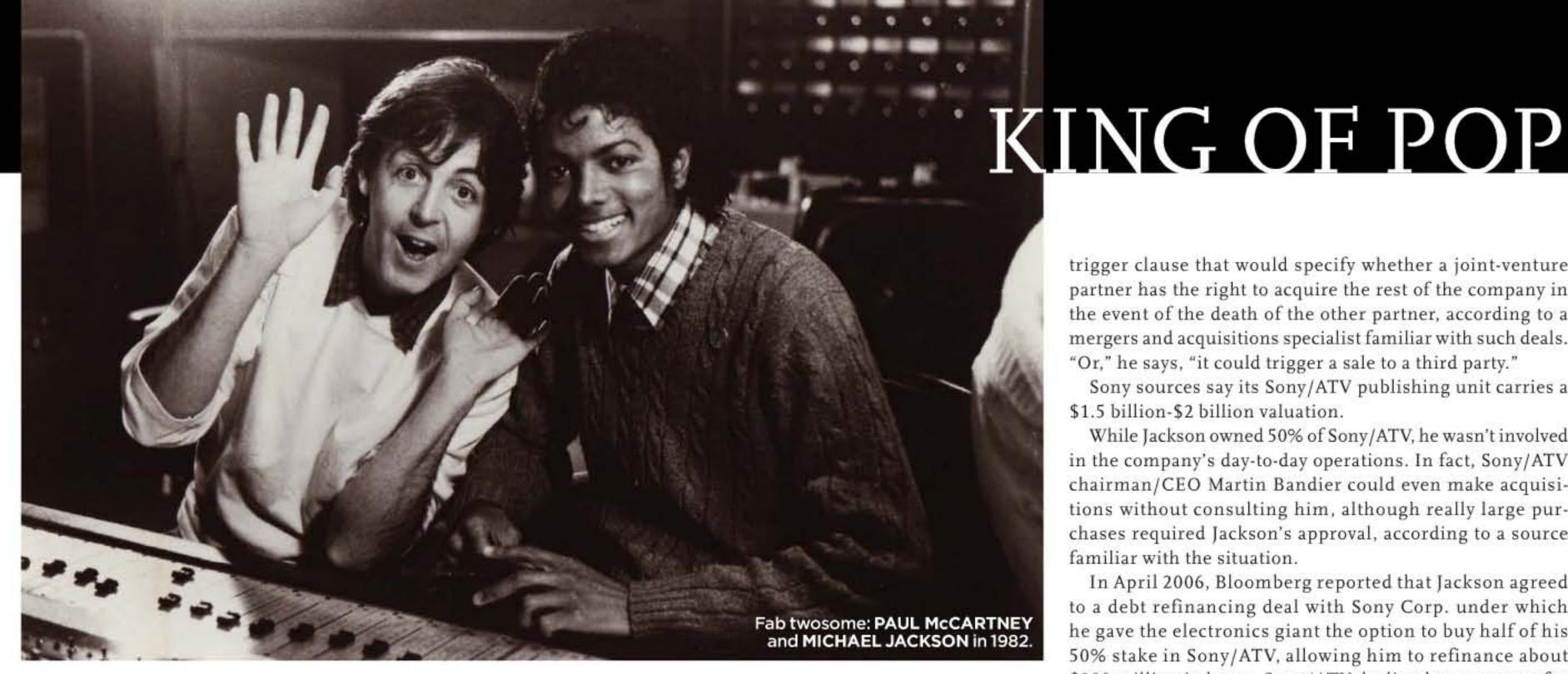
On July 1, fans who purchased tickets were directed to Michael Jackson Live.com for information about how to receive refunds. They'll be processed by authorized ticketing agencies, including primary ticketing company Ticketmaster, U.K. reseller Viagogo and authorized O2 reseller Seatwave. In lieu of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

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



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

-MARTIN BANDIER, CHAIRMAN/CEO, SONY/ATV MUSIC PUBLISHING



Beatles For Sale?

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

BY ED CHRISTMAN

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

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

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

A joint venture like Sony/ATV would typically include a

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

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

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

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

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

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

Good As New

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

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

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

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

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

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

BY MARIEL CONCEPCION

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

"He had two demos of two pieces he'd written, but they weren't complete," says Frank, who adds that he was impressed with Jackson's knowledge of classical music. "For one of them, he had a whole section of it done in his head. He had not recorded it. He hummed it to me as I sat at the key-

board in his pool house and we figured out the chords—I guess this recording I made is the only copy that exists of this music."

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

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

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

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

Akon last spoke to Jackson three months prior to his death. "He would always tell me to eat right and ask me if I was exer-

> cising and drinking water," he says. "He'd always stress you had to take care of yourself before you can go off and do anything else."

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

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



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

-PAUL WILLIAMS, CHAIRMAN, ASCAP



BRAZIL

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

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

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

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

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

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

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

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

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

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

SOUTH AFRICA

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

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

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

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

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

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

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

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

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

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

—Diane Coetzer



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



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

-DEL BRYANT, PRESIDENT/CEO, BMI

KING OF POP

CHINA

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

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

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

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

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

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

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

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

-Jonathan Landreth



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

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

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

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

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

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

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

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



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

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

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

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

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

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

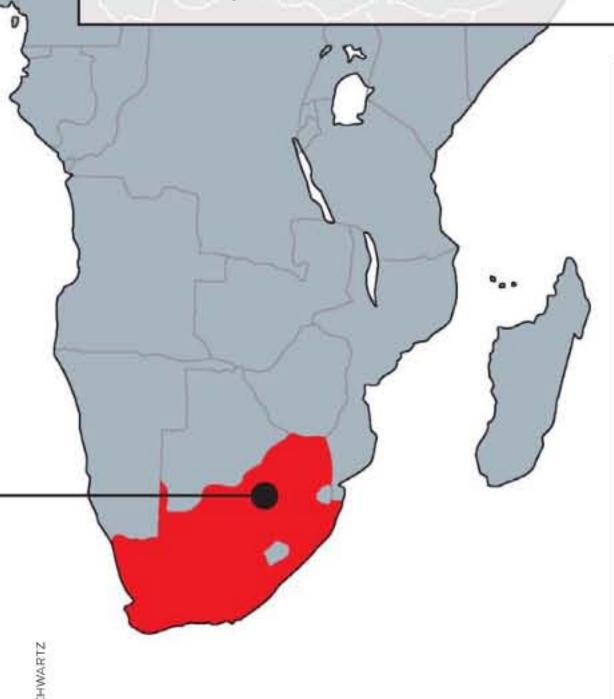
edition of "Thriller" sold 15,000 copies. The album's initial release sold more than 100,000, according to Suresh Thomas, former branch manager of the southern region for CBS India-a joint venture between India's Tata Group and CBS America. "Bad," which had an inlay card translated into regional languages,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

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

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

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

-Ahir Bhairab Borthakur



Ruling The Charts

JACKSON DOMINATED THE BILLBOARD CHARTS -AND STILL DOES

BY GARY TRUST AND KEITH CAULFIELD

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

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

Top Career Singles and Top Career Albums are exclusive, ranked, historical recaps of Jackson's most successful releases on the Hot 100 and the Billboard 200 beginning with his days in the Jackson 5. Top Comprehensive Albums, excerpted here and presented in full at billboard.biz/charts, measures overall album sales last week.

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

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

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

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

COMPREHENSIVE ALBUMS LAST WEEK

TW	LW	Artist	Title	TW Sales	% Gain
1	148	MICHAEL JACKSON	"Number Ones"	108,000	+2,345.1%
2	Re-Entry	MICHAEL JACKSON	"The Essential Michael Jackson"	102,000	+5,036.0%
3	Re-Entry	MICHAEL JACKSON	"Thriller"	101,000	+36,362.1%
4	2	THE BLACK EYED PEAS	"The E.N.D."	88,000	
5	1	JONAS BROTHERS	"Lines, Vines And Trying Times"	68,000	
6	New	REGINA SPEKTOR	"Far"	50,000	
7	3	DAVE MATTHEWS BAND	"Big Whiskey And The GrooGrux King"	47,000	
8	4	EMINEM	"Relapse"	47,000	
9	New	DREAM THEATER	"Black Clouds & Silver Linings"	40,000	
10	New	SOUNDTRACK	"Transformers: Revenge Of The Fallen: The Album"	39,000	
11	6	LADY GAGA	"The Fame"	37,000	
12	New	GINUWINE	"A Man's Thoughts"	37,000	
13	8	SOUNDTRACK	"Hannah Montana: The Movie"	34,000	
14	10	TAYLOR SWIFT	"Fearless"	34,000	
15	New	MICHAEL JACKSON	"Off The Wall"	33,000	+45,105.5%
16	New	THE MARS VOLTA	"Octahedron"	30,000	
17	11	KINGS OF LEON	"Only By The Night"	29,000	
18	9	GREEN DAY	"21st Century Breakdown"	26,000	
19	7	CHICKENFOOT	"Chickenfoot"	25,000	
20	State -	ZAC BROWN BAND	"The Foundation"	24,000	
21	13	KENNY CHESNEY	"Greatest Hits II"	22,000	
22	16	NICKELBACK	"Dark Horse"	22,000	
23	17	JASON ALDEAN	"Wide Open"	21,000	
24	15	RASCAL FLATTS	"Unstoppable"	18,000	
25	New	JACKSON 5	"The Ultimate Collection"	18,000	+1,508.6%
26	20	DARIUS RUCKER	"Learn To Live"	17,000	1,500.070
27	New	MICHAEL JACKSON	"Bad"	17,000	+6,895.9%
28	21	SOUNDTRACK	"Twilight"	17,000	0,033.370
29	23	SHINEDOWN	"The Sound Of Madness"	16,000	
30	10.0	INCUBUS	"Monuments And Melodies"	16,000	
31	18	AVENTURA	"The Last"	15,000	
32	25	LADY ANTEBELLUM	"Lady Antebellum"	15,000	
33	26	BEYONCÉ	"I Am Sasha Fierce"	15,000	
34	New	MICHAEL JACKSON	"Dangerous"	14,000	+5,009.5%
35	30	VARIOUS ARTISTS	"NOW 30"	14,000	3,003.570
36	New	DINOSAUR JR.	"Farm"	14,000	
37	32	PINK	"Funhouse"	13,000	
38	35	THEORY OF A DEADMAN	"Scars & Souvenirs"	12,000	
39	New	MICHAEL JACKSON	"Greatest Hits: HIStory—Volume 1"	12,000	+5,725.2%
40	To the second	PETEYORN	"Back & Fourth"	12,000	3,723,270
41	Re-Entry	MICHAEL JACKSON	"The Ultimate Collection"	11,000	+11,124.5%
42		SUGARLAND	"Love On The Inside"	11,000	11,124.370
43	31	KEITHURBAN	"Defying Gravity"	11,000	
44		BEYONCÉ	"Above And Beyoncé: Video Collection & Dance Mixes (EP)"	11,000	
45	1000	KERI HILSON	"In A Perfect World"	10,000	
46	-11 at 2 1	JASON MRAZ	"We Sing. We Dance. We Steal Things."	10,000	
47	14	MICHAEL BUBLÉ	"Michael Bublé Meets Madison Square Garden"	10,000	
48	000	TAYLOR SWIFT	"Taylor Swift"	10,000	
49	38	CHRISETTE MICHELE	"Epiphany"	10,000	
50	24	GEORGE HARRISON	"Let It Roll: Songs By George Harrison"	10,000	
30	24	GLOKGE HAKKISUN	Lectional Solids by deolide Lightison	10,000	

TOP CAREER ALBUMS

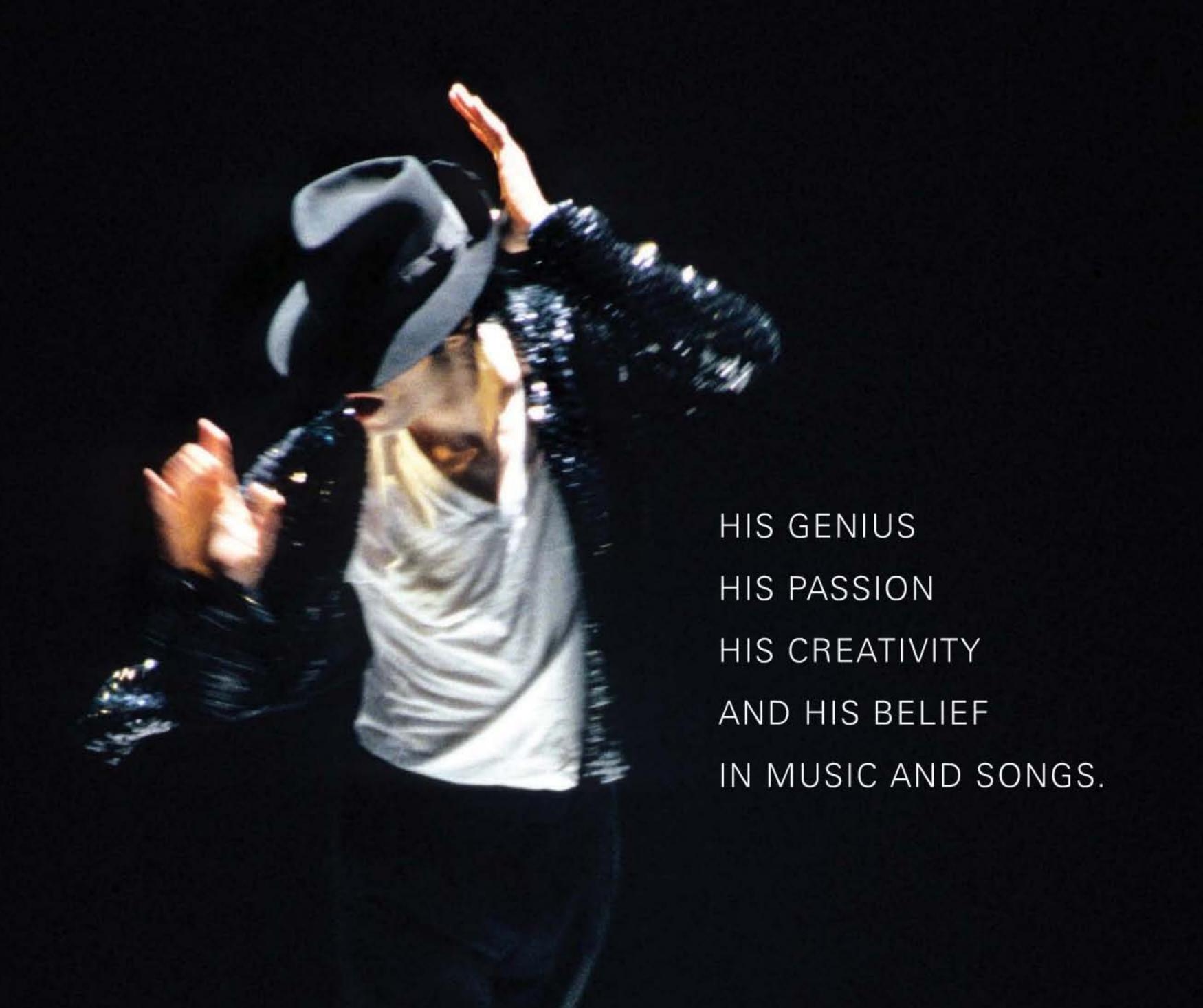
RANK	TITLE	ARTIST	PEAK POSITION	DATE	LABEL
1	"Thriller"	Michael Jackson	1(37 weeks)	Dec. 25, 1982	Epic
2	"Bad"	Michael Jackson	1(6)	Sept. 26, 1987	Epic
3	"Dangerous"	Michael Jackson	1(4)	Dec. 14, 1991	Epic
4	"HIStory: Past, Present and Future—Book 1"	Michael Jackson	1(2)	July 8, 1995	Epic
5	"Invincible"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

TOP CAREER SINGLES

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

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

—Keith Caulfield



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

MICHAEL JACKSON





How 'Thriller' Changed The Music Business

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

BY GAIL MITCHELL AND MELINDA NEWMAN

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

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

Nearly 27 years after its release, "Thriller" still

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

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

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

Along the way, "Thriller" redefined the expecta-



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

-ARETHA FRANKLIN



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

FORMER CHAIRMAN, EPIC RECORDS

KING OF POP

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

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

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

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

WRITING ON THE 'WALL'

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

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

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

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

"Don't Stop" debuted July 28, 1979, and became Jackson's first No. 1 R&B and pop single as a solo artist since his 1972 hit "Ben." That was followed in November by a second No. 1 R&B and pop single, "Rock With You," then the album's title track and "She's Out of My Life."

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

'THRILLER' TIME

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

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

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

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

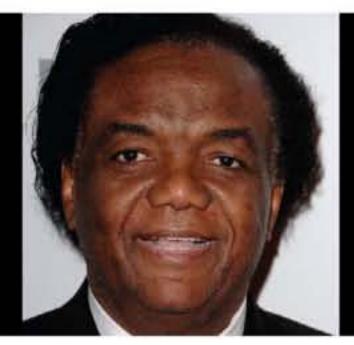
Despite the success of "Off the Wall," Jones says, their working relationship was very much about creativity for creativity's sake. "You don't make records to say how many you're going to sell," he says. "You can't control that. You make something that touches you and will hopefully touch someone else."

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

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

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





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

-LAMONT DOZIER, SONGWRITER/PRODUCER, MOTOWN RECORDS

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

WORLDWIDE APPEAL

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

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

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

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

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

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

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

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

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





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

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

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

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

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

AOR was accepting someone not in the traditional club, but the timeless, universal quality of the song couldn't be avoided."

JACKSON GETS HIS MTV

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

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

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

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

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

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

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

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

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



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

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

KING OF POP

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

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

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

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

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

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

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

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

LUCKY SEVEN

As significant a role as MTV played in the success of "Thriller," Epic also rolled out an unprecedented assault on radio. Before "Thriller," labels only promoted three or four singles for most albums. "I remember talking it over at marketing meetings, 'Should we put out another one?' "McCarrell says. "We didn't want to put out a single [unless] it could go top 10. As long as the promo guys thought we could, we kept putting them out."

"Dileo would make it perfectly clear," Warfield says.

"'Fight and don't take no for an answer. Get this record on the radio.'"

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

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

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

THE KING OF SODA POP

How Pepsi And Michael Jackson Made Branding History



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

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

Jackson's managers approached Jay Coleman, founder/CEO of Entertainment Marketing & Communications International, who would eventually broker all three Jackson-Pepsi deals, with the idea of partnering Jackson with a major brand at a firm asking price. Coleman, who had already orchestrated Jovan fragrances' landmark sponsorship of the Rolling Stones' Tattoo You tour, first proposed the idea to Coca-Cola.

"They gave it serious consideration yet couldn't make that leap of faith," Coleman says. "They saw anything they would do with Michael as a more targeted, ethnic campaign." Coca-Cola offered a \$1 million deal that was rejected and the Jacksons moved on to PepsiCo, where thenCEO Roger Enrico was looking for a big idea to launch his youth-targeted "New Generation" campaign for the brand. "The goal was to make Pepsi look young and Coke look old, and Michael Jackson was in fact the choice of that generation—he was already the King of Pop, even though he hadn't declared it," Coleman says.

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

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

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

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

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

Jackson's creative input also was groundbreaking. "Michael was very much involved in the execution of everything, from the choreography to the location scouting," says Bob Giraldi, who directed Jackson's most iconic Pepsi commercials—from the very first "street scene" spot featuring kids dancing with their idol, to the "Bad" series that amounted to a mini action movie—as well as the "Beat It" music video. "He really knew what worked."

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

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

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

-Monica Herrera

Video Thrilled The Radio Star

MICHAEL JACKSON MADE MTV -AND CONVINCED EVERYONE TO BUY A VCR

BY AYALA BEN-YEHUDA



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

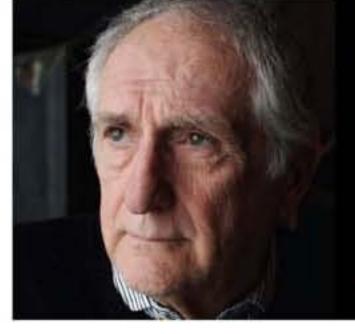
Jackson appears only for a few seconds at the end, as the cameraman who was filming his famous guests milling around all along. That tacked-on punch line had been filmed a week prior to the celebrities' shoot, says Paul Flattery, who produced the videos for "Liberian Girl," "Billie Jean," "Rock With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

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

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

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

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



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

-BOB GIRALDI, DIRECTOR, 'BEAT IT' MUSIC VIDEO AND JACKSON'S PEPSI COMMERCIALS

KING OF POP

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

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

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

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

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





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



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

be made to stir up YouTube buzz, the better.

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

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

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

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

Q&A: VAN TOFFLER

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

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

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

A lot of people like Michael Bay started in music videos. Young filmmakers sort of cut their teethSpike Jonze, Ted Demme-as a result of Michael.

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

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

Yeah, absolutely. I mean, we were never a traditional network-traditional networks have 30-, 60-minute shows, and we had eight-minute shows and 10-, 15-, 30-second breaks in between. And then Michael completely messed with the format when he started to make 13-minute videos. It opened the door to changing our schedules, our grids.

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

Talk about Jackson's 10thanniversary performance with Slash in 1991.

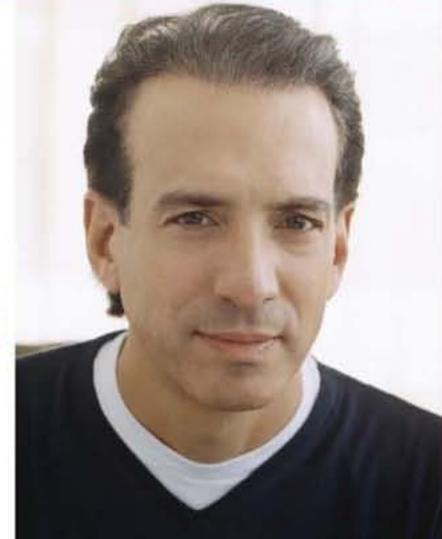
I think it was really about recognizing 10 years of history with MTV and seminal artists that had a huge impact. Guns N' Roses were kind of taking off and the notion of Michael and Slash together was pretty momentous. I think Michael had been tinkering in the studio with Slash and when we heard about that, I think our production and music programming people said, "I wonder if he could do that on the show?" It really was a killer performance.

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

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

wanted to focus more on him and his moves.

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



it's delivering good ratings now.

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

Jackson By Numbers

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

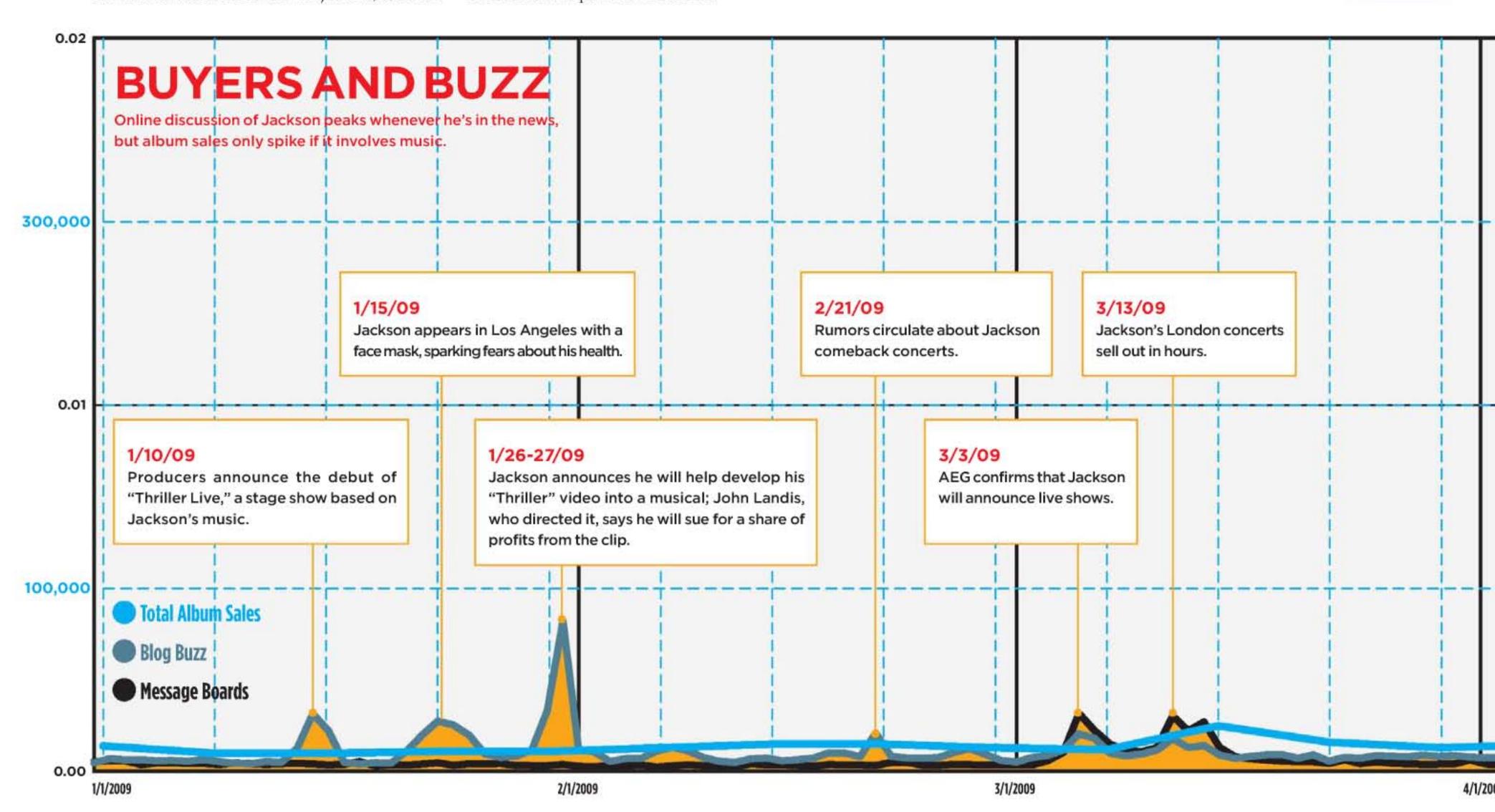
Michael Jackson has always had an influence beyond recorded music. His performance on a Motown special helped make him a superstar, MTV made him an international celebrity, and TV tabloid coverage kept him in the public eye for the last decade.

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

News of Jackson's death dominated the Internet like no event before or since. On June 25, 8% of online discussion centered on his passing. The chart below shows the percentage of Internet discussion devoted to him, plotted against sales. (The inset highlights just how dramatic the increase in interest is.)

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

A YEAR BEFORE In spring 2008, online discussion about Jackson focused on his current projects-his new song with Akon, "Hold My Hand," and a possible comeback album. Neither his career highpoints nor his personal Hold My Hand problems got much attention. Brothers Awesom Children KEY: Songs Sentiment Successfr Controversy



TV EYE

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

"Super Bowl XXVII," NBC, 1/31/93, Super Bowl Halftime Show

'Oprah Winfrey Special," ABC, 2/10/93, Oprah Winfrey interviews Jackson

"Primetime Live," ABC, 6/14/95, Diane Sawyer interviews Jackson and Lisa Marie Presley 37,532,000

"20/20 Special," ABC, 2/6/03, Documentary by Martin Bashir 27,1111,000

"30th Anniversary Special," CBS, 11/13/01, 30th Anniversary Special 25,731,000

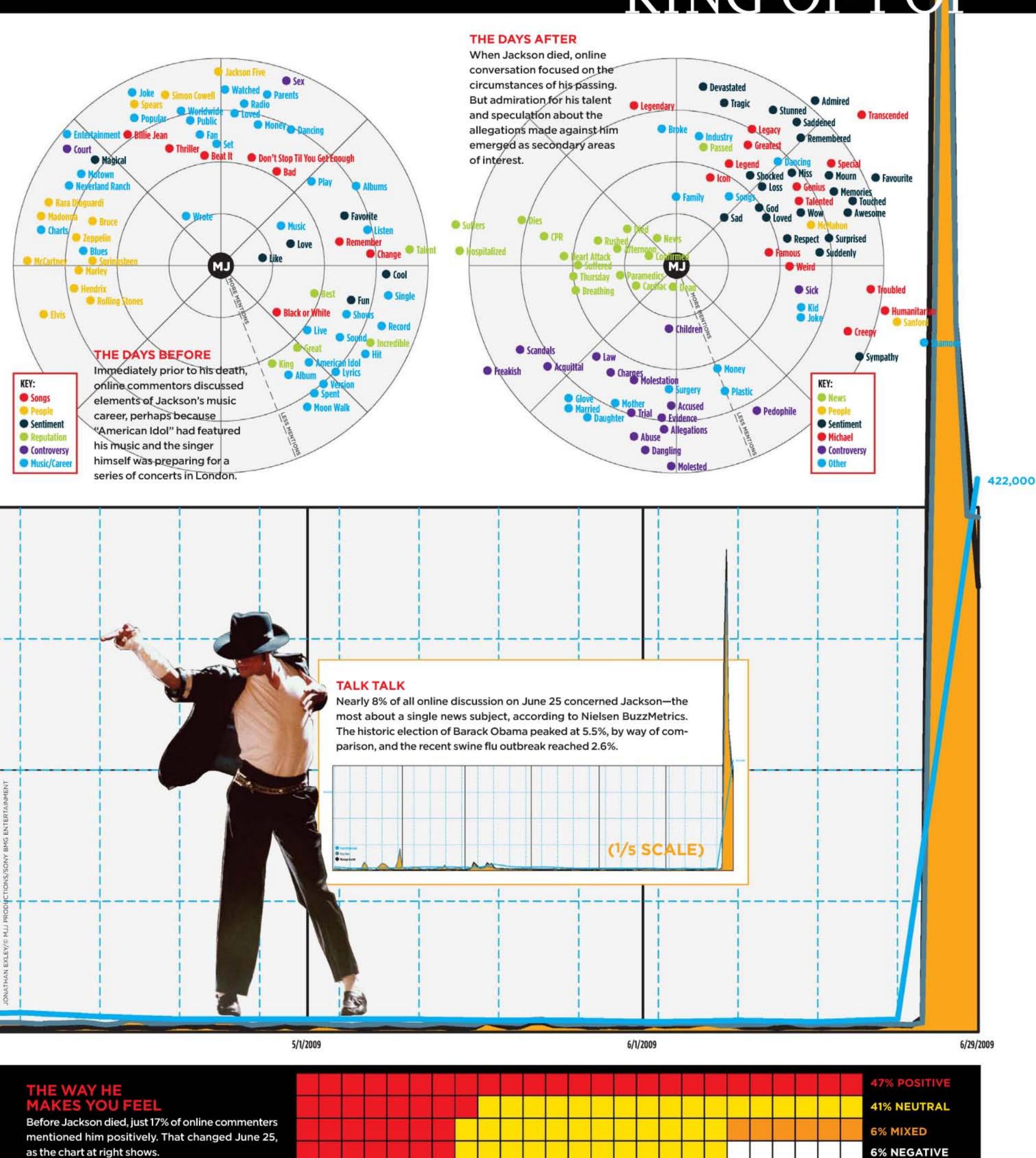
"60 Minutes," CBS, 12/28/03, Ed Bradley Interviews Jackson 18,784,000
"MTV Video Music Awards," Jackson and Lisa Marie Presley debut as husband and wife 5,359,000

62,289,000

90,990,000

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SOURCE: THE NIELSEN COMPANY

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SWEET SOUNDS Jessica Harp knows what a woman needs



Getting personal: FABOLOUS

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

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

Fabolous says the lead single, "Throw It in the Bag," produced by Tricky Stewart and featuring his labelmate the-Dream, doesn't fit in with the theme, but he explains that "it was so contagious and catchy that we just had to go for it." The motivational "It's My Time," featuring Def Jam newcomer Jeremih and produced by the Runners, which was released in conjunction with "Bag" and appears in a TV the end of the film. "A thug changes and love changes, friends become strangers, pachanga," Fabolous rhymes, sampling Nas' "The Message."

Fabolous is tapping into his more private side in other ways. According to Shawn "Pecas" Costner, VP of lifestyle marketing at Def Jam, a DVD movie about his struggle to succeed will be available as a package with the album. To promote the film, Fabolous released four trailers through his recently launched Web site, MyFabolousLife.com, as

well as MySpace, Facebook and Twitter. He periodically releases video blogs, the first of which is a spoof of a clip that circulated online a few months ago of music mogul Damon Dash berating his former Def Jam staff. He also leaked the track "When the Money Goes," which features Jay-Z.

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

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

-FABOLOUS

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

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

Additionally, he will release the follow-up club single "Everyday, Everything, Everywhere," featuring Ryan Leslie and Keri Hilson, before the album's release.

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

>>>SLAYER RETURNS

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

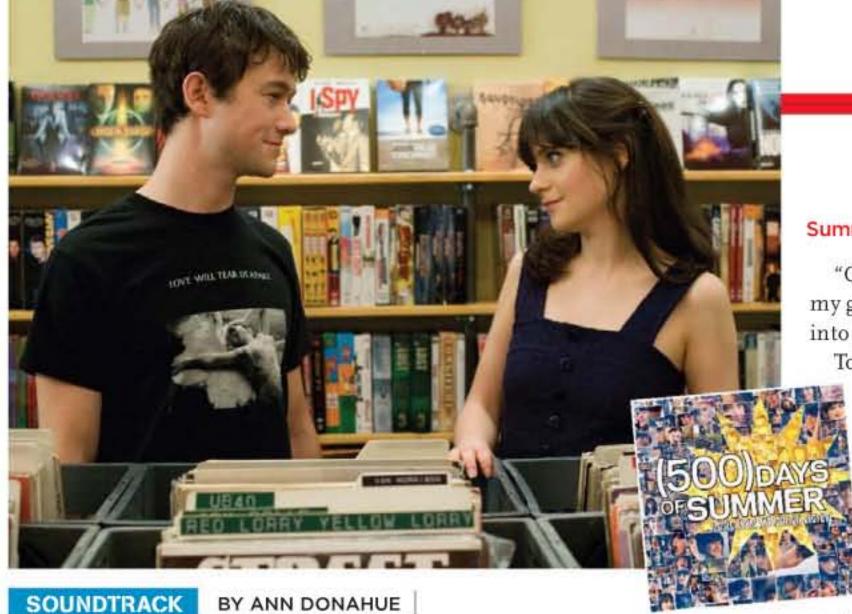
>>>BON JOVI SUPPORTS IRANIANS

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

>>>DRAKE SIGNS TO YOUNG MONEY

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

Reporting by Mariel Concepcion and Gary Graff.



Summer Kind Of Wonderful

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

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

The film, set for release July 17, tells the bittersweet love story between Gordon-Levitt's and Deschanel's musicloving characters—and it all starts with the duo bonding in an elevator over the lyrics of Morrissey and Johnny Marr on "There Is a Light That Never Goes Out."

"It's not unlike 'Garden State,' where she hears a song on his headphones," Fox Music president Robert Kraft says.

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

Summer lovin': JOSEPH GORDON-LEVITT and ZOOEY DESCHANEL

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

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

stadter and Michael Weber.

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

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

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

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

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

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

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

GLOBALPULSE

EDITED BY TOM FERGUSON

>>>AQUA VITA

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

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

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

"It's a greatest hits, but we're billing it as a new album," says Universal Denmark international exploitation manager Claus Pedersen. The album is due in September elsewhere in Europe and North America, and Pedersen says a world tour is planned. "We're getting requests from various parts of the world," he says, "but management [Copenhagen-based SBJ] will chose the shows."

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

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

-Charles Ferro

>>>TURNING **JAPANESE**

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

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

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

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

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

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

>>>SUNSETS RISING

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

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

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

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

-Marc Maes



QUESTIONS with JASON CRABB by DEBORAH EVANS PRICE

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

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

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

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

We traveled together for 15 years. We sang in places that we had never dreamed of and did it as a family. You cannot get a better life than doing the things that you enjoy doing with the people that you love the most. It was an awesome run. I remember the day that my dad [hit songwriter Gerald Crabb] came off the road and let me decide what to sing, how to do the lineup and what to say. It felt like they had clipped the bandages off my wings and let me fly a little bit and grow. I watched my brothers desire that same thing. They started stepping out and my sisters doing the same thing. It was just a different day. It's not like anyone got mad. There was no family feud and no one did anything. We are still best friends.

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

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

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

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

I grew up on country music and



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

What kind of songs were you looking for?

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

5 What was it like working with Vince Gill?

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

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

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

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



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THEBILLBOARD REVIEWS

ALBUMS

POP

REGINA SPEKTOR

Far

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

Sire Release Date: June 23 Rising from tiny Manhattan clubs where aspiring singer/songwriters refused to drink folk-music syrup, Regina Spektor found her voice as a compelling and whimsical storyteller who uses experience and observation to craft indelible songs. With her third Sire album, the deliciously attractive "Far," Spektor again shows how original she is, finding the gleam in modern life with its contradictions and confusion in a uniquely colloquial manner. Her pop-perfect piano chops are informed by classical music and her voice teems with mirthful idiosyncrasy—floating, firm and full of surprising loops and whoops. On "Far" ballads turn into dances and carny-like beats bounce. Lyrically the album is a collection of songs about youthful dreams (the bright beach tune "The Folding Chair" skips with desire), concerns about the mechanized future (enslaved in assembly lines in "Blue Lips," being "downloaded daily" on the subtly turbulent "Machine") and sweet hope (the happy-go-lucky "One More

ROCK

PATTERSON HOOD Murdering Oscar (And

Time With Feeling").-DO

Other Love Songs)

Producers: Patterson Hood, David Barbe

Ruth St. Records

Release Date: June 23

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

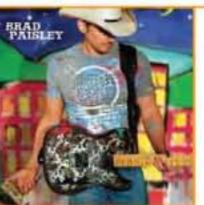
THE DEAR HUNTER

Act III: Life and Death

Producer: Casey Crescenzo Triple Crown Records

Release Date: June 23

The Boston-based Dear Hunter shares any number of parallels



BRAD PAISLEY

American Saturday Night

Producer: Frank Rogers

Arista Nashville

Release Date: June 30

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

ROB THOMAS

Cradlesong

Producer: Matt Serletic Emblem/Atlantic

Release Date: June 30

Rob Thomas is a musical chameleon. From his early hits with Match-

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

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

WORLD

OMAR FARUK TEKBILEK

Rare Elements

Producers: various

5 Points Records

Release Date: June 9

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

Don't Turn Your Back Producer: Alison Brown

BLUEGRASS

Compass Records

on the strings, stretching the

melody. Junior Sanchez's re-

mix of "Selemet" melds a

gawwali-like song with a deep

beat, entirely appropriate to

the spirit of the piece.-PVV

DALE ANN BRADLEY

Release Date: June 16 With a stunningly beautiful voice, Dale Ann Bradley has won the International Bluegrass Music Assn.'s female vocalist of the year honor in 2007 and 2008. Her sweet and soulful soprano breathes life into this wonderful collection of songs that runs the gamut from the Carter Family's "Fifty Miles of Elbow Room" to Fleetwood Mac's "Over My Head" and Tom Petty's "I Won't Back Down." Bradley's originals are as strong as her choice of covers. The spirited "Ghost Bound Train" and thoughtful paean to Nashville "Music City Queen" were co-written by Bradley and Louisa Branscomb, while the latter's "Will I Be Good Enough" is a poignant ballad about the challenges of parenthood. Supported by a stellar cast of musicians, Bradley shines on every track.-DEP

JAZZ

KURT ELLING

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

Producers: Kurt Elling, Laurence Hobgood

Concord Jazz

Release Date: June 23

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

WILCO Wilco (The Album)

Producers: Jim Scott, Wilco

At first glance, it might seem odd

Nonesuch Records

that Wilco frontman Jeff Tweedy would choose this

Release Date: June 30

point in his band's career to release a self-titled album. After all, Wilco has been through numerous personnel changes during the course of 15 years and seven albums. But the band's current six-member lineup, together five years and responsible for 2007's stunning "Sky Blue Sky," is its strongest to date—and "Wilco (The Album)" is as well-rounded an effort as the group has released. The humorous, self-referential "Wilco (The Song)" opens the gateway to a carnival of rock, as Tweedy sees it. Windows-down anthemic pop like "You Never Know" sits alongside the tense, textural rocker "One Wing" and the dark, pulsating murder-escape drama "Bull Black Nova." More contemplative fare like the spare "Solitaire" and "You and I"—a duet with Canadian singer/songwriter Feist-balances out the album. And

thus Wilco, showing no signs of creative stagnancy, sol-

diers on with one of the more fascinating careers in

modern American rock.—TC

LEGEND & CREDITS

EDITED BY MITCHELL PETERS AND WAYNE ROBINS

Your Gun") are even fun.—EL

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

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

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BILLBOARD JULY 11, 2009

who wears the skirt."-KT

BY KEN TUCKER COUNTRY

Harp Changes Tune

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

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

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

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

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

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

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



FASHION FORWARD

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

Last month Mane entered Hot R&B/Hip-Hop Songs with his latest single, the Plies-assisted

"Wasted," which is No. 78 this week. He also made appearances on other tracks like "Break Up," by Mario featuring Sean Garrett, which is No. 17; "Boi!," by Young Problemz and Mike Jones, which peaked at No. 83; "I Think I Love Her," by Greg Street, at No. 91; and K. Michelle's "Self Made," which reached No. 94.

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

"To be honest with you, when I came home from being incarcerated in March, my manager made a bet with me that I should collaborate with everyone that reached out in the next three months," says Mane, who was in jail for violating probation. "Now, that idea has changed the whole wave of things for me. So when Will.i.am reached out to me personally and I heard the banging track, I recorded my verse the same day."

As for his Carey collaboration, brokered by 50

about. She's cool as hell, and we have more in common than meets the eye." Now that Mane has gotten enough exposure,

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he can confidently release his often-delayed album, which includes production from Drumma Boy, Shawty Redd, Bangladesh, Nitti, DJ Toomp, Timbaland, DJ Khaled and Polow Da Don. Carey, the Black Eyed Peas, Soulja Boy Tell 'Em, Shawty Lo, OJ Da Juiceman and Snoop

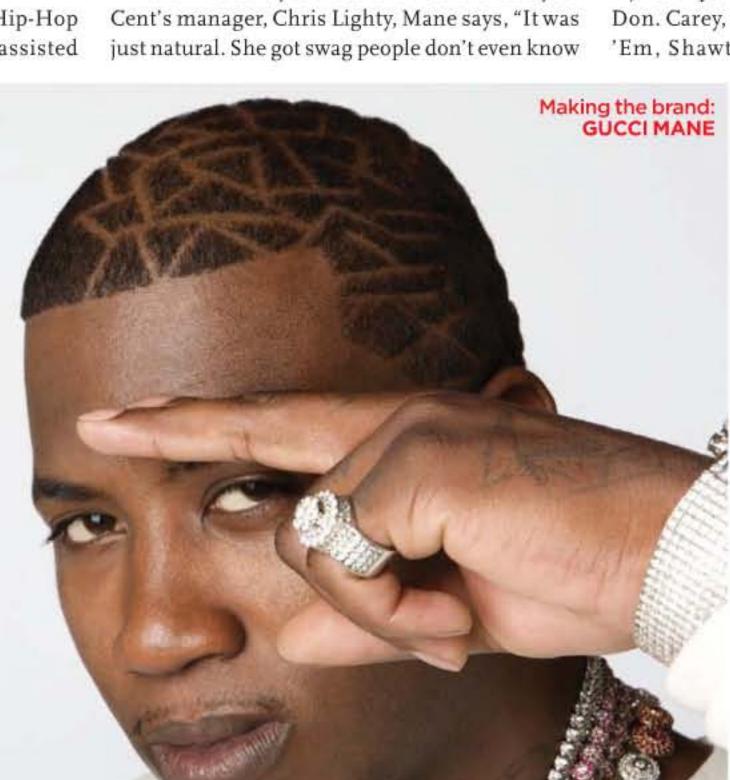
Dogg make guest appearances. Tracks slated to appear on the album are the boastful "Awesome," featuring Snoop, and the cocky "Photo Shoot."

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

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

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

-Mariel Concepcion



'WANTED' POSTER GIRL

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

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

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

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

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

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



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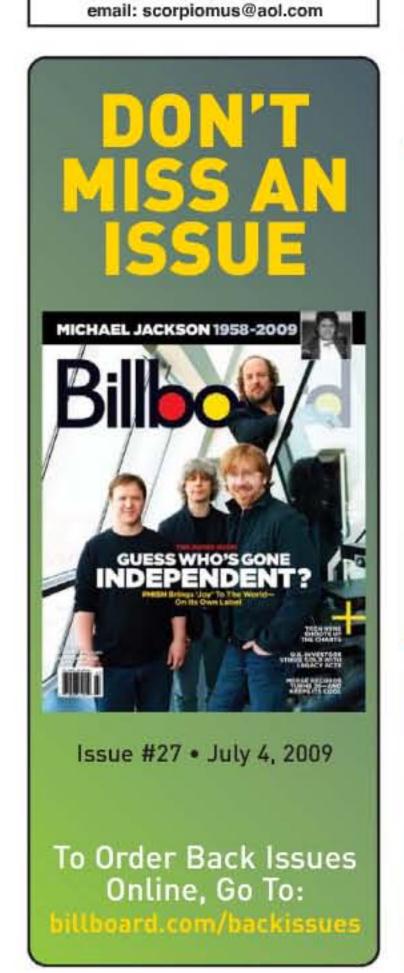
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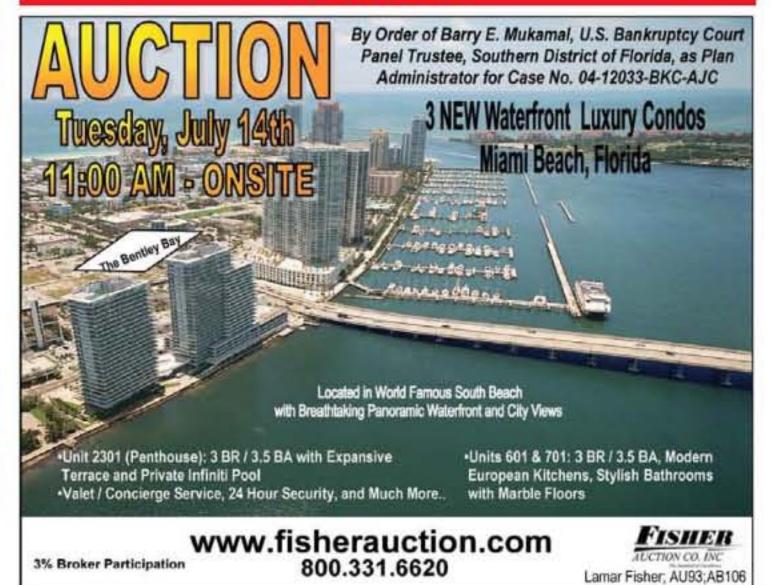
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OF NOTABLE CHART **ACHIEVEMENTS**

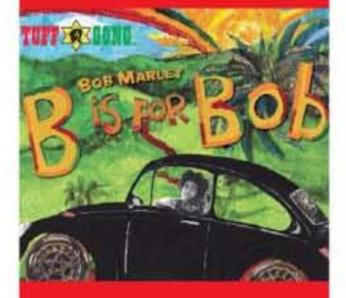


'FAR' OUT!

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

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

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



KID JAMMIN'

>>Not only does Bob Marley notch a record-extending 11th No. 1 on Top Reggae Albums with "B is for Bob," he makes his first entry on Top Kid Audio. The set's child-friendly. lineup of retooled Marley songs enters atop the fally with 5,000.

Michael Jackson Rocks Billboard's Chart World

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

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



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

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

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

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

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

Comparatively, Jackson's catalog of

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

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

It would be more appropriate to stack Jackson's physical sales of 181,000 next to Sinatra's 123,000, since

the latter passed away in a nondigital world.

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

According to Sound-Scan's Building chart

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

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

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

Billboard.

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

The feat almost occurred last year,

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

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

DIGITAL THRILL: Michael Jackson's

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

CHART

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

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

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



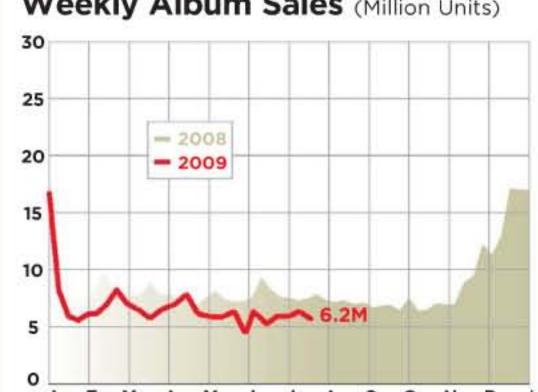
Read Chart Beat every week at billboard.com/chartbeat.

Warket Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	6,220,000	1,559,000	23,432,000
Last Week	6,760,000	1,397,000	21,578,000
Change	-8.0%	11.6%	8.6%
This Week Last Year	7,667,000	1,275,000	20,934,000
Change	-18.9%	22.3%	11.9%
*Digital album sales are a	also counted within albu	ım sales.	

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL	INIT SALES		
Albums	204,641,000	174,478,000	-14.7%
Digital Tracks	542,639,000	613,023,000	13.0%
Store Singles	830,000	845,000	1.8%
Total	748,110,000	788,346,000	5.4%
Albums w/TEA*	258,904,900	235,780,300	-8.9%
*Includes track equi to one album sale.	valent album sales (TEA)	with 10 track downloads	s equivalent

ALBUM SALES 204.6 million '08

SALES BY ALBUM FORMAT

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

174.5 million

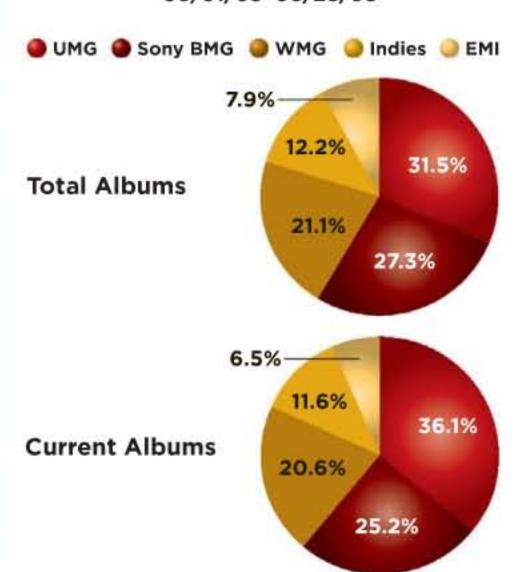
For week ending June 28, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Over The

Counter



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



'09

(0							
WEEK	AST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	ERT.	PEAK	
1	2	1	3	#1 THE BLACK EYED PEAS The END	Ü	1	Mari
2	1	-	2	JONAS BROTHERS HOLLYWOOD 002820 (19.98) Lines, Vines And Trying Times		i	6
3	HOT	SHOT BUT	1	REGINA SPEKTOR SIRE 519396*/WARNER BROS. (15.98) €		3	The elal
4	3	2	4	DAVE MATTHEWS BAND Big Whiskey And The GrooGrux King		1	age—th
5	4	3	6	BAMA RAGS/RCA 48712*/RMG (18.98) ⊕ Big Willskey And The Globaltax King EMINEM Relapse		1	was ava
6	NE	W	1	WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98) DREAM THEATER Black Clouds & Silver Linings		6	multiple tions, in
7	NI	W	1	SOUNDTRACK Transformers: Revenue Of The Fallen: The Album		7	deluxe
8	6	6	35	LADY GAGA The Fame	П	4	edition for \$132
9	NE	W	1	GINUWINE A Man's Thoughts		9	/ 24.5
10	8	7	14	SOUNDTRACK Hannah Montana: The Movie	П	3	Less
11	10		33	TAYLOR SWIFT Fearless		1	1
12	1000	W	1	THE MARS VOLTA		12	10
13	11	12	40	KINGS OF LEON Only By The Night	•	5	12
14	9	8	7	GREEN DAY STREET DAY 21st Century Breakdown		4	The act
15	7	4		CHICKENFOOT Chickenfoot		4	album f Bros.—
	- 300		20	ZAC PROWN BAND			spendin
16	12	16	32	ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	_	12	chart ca Univers
17	13		6	BNA 49530/SMN (18.98) Greatest Fits II	-	3	starts w
18	16	15	32	ROADRUNNER 618028 (18.98) LASON ALDEAN	2	2	"The Be
19		19	12	BROKEN BOW 7637 (18.98) Wide Open		4	Goliath, No. 3 w
20	15	14	12	LYRIC STREET 002604 (18.98) Unstoppable		1	
21	20		41	CAPITOL NASHVILLE 85506 (18.98)		5	
22	21	17	34	SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Dent.	1	
23	23	21	53	ATLANTIC 511244/AG (18.98)	•	8	HV
24	5	=	2	INCUBUS IMMORTAL/EPIC 45317*/SONY MUSIC (18.98) Monuments And Melodies		5	63
25	18	5	3	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN (14.98) The Last		5	After sp
26	25	26	63	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum	•	4	month a exclusiv
27	26	24	32	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98) I AmSasha Fierce	2	1	23 physi
28	30	22	14	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME (18.98) NOW 30	•	1	of the se
29	NE	W	1	DINOSAUR JR. JAGJAGUWAR 150* (14.98)		29	and a 10
30	32	27	35	PINK LAFACE 36759/JLG (18.98) Funhouse		2	Top Cast its first
31	35	32	65	THEORY OF A DEADMAN 604 618009/ROADRUNNER (13.98) Scars & Souvenirs	•	26	penthou
32	44	=	2	PETE YORN COLUMBIA 32162*/SONY MUSIC (15.98) Back & Fourth		32	
33	28	37	49	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98) Love On The Inside		1	68
34	31	29	13	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98) Defying Gravity		i	In the w
35	36		2	BEYONCE Above And Beyonce: Video Collection & Dance Mixes (EP) MUSIC WORLD/COLUMBIA 75394 EX/SONY MUSIC (13.98 CD/DVD) ⊕		35	dad-frie
36	34	31	14	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98) In A Perfect World		4	albums in the p
37	41	38	59	JASON MRAZ ATLANTIC 448508*/AG (18.98) ⊕ We Sing. We Dance. We Steal Things.		3	week fe
38	14	-	2	MICHAEL BUBLE Michael Buble Meets Madison Square Garden 143/REPRISE 517750/WARNER BROS. (24.98 CD/DVD) €		14	set, whi
39	46	36	140	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ Taylor Swift	3	5	
40	38	39	8	CHRISETTE MICHELE DEF JAM 012797/IDJMG (13.98) ⊕ Epiphany		1	10.00
41	24	-	2	GEORGE HARRISON DARK HORSE/APPLE 65019/CAPITOL (18.98) Let It Roll: Songs By George Harrison		24	
42	43	45	21	THE FRAY EPIC 10202*/SONY MUSIC (18.98) The Fray	•	1	1
43	27	-	2	LAURA IZIBOR ATLANTIC 512240/AG (13.98) Let The Truth Be Told		27	97
44		w	1	PAULINA RUBIO Gran City Pop		44	The sev
45	29	9	3	MOS DEF		9	"Americ
46	33	23	4	ELVIS COSTELLO Secret Profane & Sugarcane		13	album a
47	54	50	43	HOLLYWOOD UNDEAD Swan Songs		22	nearly 5 The set'
48	45		20	BILLY CURRINGTON Little Rit Of Everything		13	gle, "He
49		W	1	SOUNDTRACK Transformers: Revenue Of The Fallen: The Score		49	Sleeve,' eighth v
50	2011	10	3	PLEASURE P The Introduction Of Marcus Cooper		10	Adult Co
	10	T.W		ALLANTIC 516393/AG (16.96) (#			- 9
THE	EE	BILLI	B	OARD 200 ARTIST INDEX BUSTA RHYMES	DARKE		UR10



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



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



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

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



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

-	いる	50	黑豆	ARTIST	Ħ	PEAK
WEEK		THE STATE OF	WEEKS ON CHT	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	
51	39	47	47	MERCURY NASHVILLE 011237*/UMGN (13.98) MICIN 8. VANDEL	•	2
52	49	30	5	WY/MACHETE 012967/UMLE (11.98) ⊕		
53	57	44	32	30H!3 PHOTO FINISH 511181 (13.98) Want		N.
54	53	49	28	JAMIE FOXX J 41294/RMG (18.98) Intuition		B
55	47	55	69	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98) Good Time	•	
56	56	46	54	KATY PERRY CAPITOL 04249* (12.98) One Of The Boys		
37	NE	w	4	NEVER SHOUT NEVER LOVEWAY 520373/WARNER BROS. (6.98) The Summer EP		1977
58	62	56	16	KELLY CLARKSON 5/19/RGA 32715/SONY MUSIC (18.98) ⊕ All I Ever Wanted		
59	55	53	88	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98) Carnival Ride	2	
60	64	54	10	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98) ⊕ Deeper Than Rap		
61	67	83	55	ADELE XL/GOLUMBIA 31859*/SONY MUSIC (15.98)		200
62	50	43	6	DANE COOK ISolated Incident		
63	RE-E	NTRY	2	THE NEW BROADWAY CAST RECORDING Hair		1
64	-	57	9	BOB DYLAN Together Through Life		
65	19	ES A	2	HANK WILLIAMS JR. 127 Rose Avenue		1
		60	7	CURB 79149 (18.98)		0
66	71	68		LOYAUTE 0105*/GLASSNOTE (11.98) Wolfgang Amadeus Phoenix		
67	22	2500	2	PEAK 31278/CONCORD (18.98) Classique		100
88	48	52	6	WINGRAFT/DUCK/REPRISE 517584/WARNER BROS. (24.98)		
69	66	85	90	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕ Rock N Roll Jesus		
70	79	79	55	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98) Tha Carter III	3	
3	NE	w	1	MAYLENE AND THE SONS OF DISASTER FERRET 4128 (14.98)		
72	78	63	5	GRIZZLY BEAR WARP 0182* (15.98) Veckatimest		
73	60	28	4	311 VOLCANO 48091*/JLG (17.98) ⊕ Uplifter		
74	61	70	13	DIANA KRALL VERVE 012433/VG (13.98) Quiet Nights		
75	75	78	87	SEETHER WIND-UP 13127 (18.98) Finding Beauty In Negative Spaces	•	
76	69	80	28	KELLIE PICKLER 19/8NA 22811/SMN (18.98) ⊕ Kellie Pickler		
77	NE	w	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 812564/UME (13.98) B Is For Bob		No.
78	73	76	54	COLDPLAY Viva La Vida or Death And All His Friends	2	
79	70	48	6	METHOD MAN & REDMAN Blackout! 2		
30	82	88	3	VARIOUS ARTISTS Disney Channel Playlist		3
3	NE		14	ALEXISONFIRE Old Crows / Young Cardinals		
32	68	20	3	TEENA MADIE		
83		35	4	MITCHEL MUSSO Mitchel Musso		
		162		WALT DISNEY 003103 (13.98) MITCHEI MUSSO		
34		73	65	MCA NASHVILLE 010826/UMGN (13.98)		
35)	NE			HIDDEN BEACH 00092 (15.98)		100
36	87	97	28	MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98) The Point Of It All		K
37		LOCAL DE	32	19/RCA 33463/RMG (18.96)		
38	83	74	28	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98) TAKING BACK SUNDAY		N.
39	65	33	4	TAKING BACK SUNDAY WARNER BROS. 516894* (13.98) ⊕ New Again		
90	85	77	16	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98) Love V/S Money		
91	88	101	136	DAUGHTRY RCA 88860/RMG (18,98) ⊕ Daughtry	4	
92	104	95	6	MAT KEARNEY AWARE/COLUMBIA 19597/SONY MUSIC (15.98) City Of Black & White		
93	37) in:	2	TOM MORELLO/BOOTS RILEY SSSC 519745/ILG (15.98) Street Sweeper Social Club		1000
94	99	82	39	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕ Paper Trail		
95	63	66	17	U2 ISLAND/INTERSCOPE 012630*/IGA (13.98) ⊕ No Line On The Horizon		
96		41	4	RANCID Let The Dominges Fall		T.
7	NE			MICHAEL JOHNS Hold Back My Heart		
98		69	3	VARIOUS ARTISTS Vans Warned Tour: 2009 Tour Compilation		100
	92			SILVEDSIIN DICKLIDS		<u> </u>
99	105	OA	11	Swoon		-

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ALBUMS Billboard

0		TC	OP POP CATALOG"	
WEEK	ST	WEEKS ON CHT		itle
		CRISITION OF	### GREATEST MICHAEL JACKSON Number	Ones
-	Sec. 1	116	MICHAEL JACKSON The Essential Michael Jac	
2	RE-E	NTRY	EPIC/LEGACY 94287/SONY MUSIC (25.98)	1000
3	RE-E	MTRY	EPIC/LEGACY 17986*/SONY MUSIC (19.98)	nriller
4	RE-E	NTRY	MICHAEL JACKSON Off The EPIC/LEGACY 66070*/SONY MUSIC (12:98)	Wall
6	HOT	SHOT BUT	JACKSON 5 MOTOWN 530558/UME (13,96) The Ultimate Colle	ction
6	RE-E	NTRY	MICHAEL JACKSON EPIC/LEGACY 66072*/SONY MUSIC (12.98)	Bad
7	RE-E	NTRY	MICHAEL JACKSON Dange EPIC/LEGACY 66071*/SONY MUSIC (12.98)	rous
8	RE-E	NTRY	MICHAEL JACKSON Greatest Hits: HIStory – Volu	me 1
9	NE	w	MICHAEL JACKSON The Ultimate Colle	ction
10	77	w	MJJ/EPIC 92600/SONY MUSIC (59.98 CD/DVD) SOUNDTRACK Woodstock: Music From The Original Soundtrack And	More
\succ			JACKSON 5 The Best Of The Jackson 5: 20th Century Masters The Millennium Col	
W		MTRY	MOTOWN 153364/UME (9.98) JOURNEY Journey's Greates	
12	3	816	COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) €	100000
13	NE	W	MICHAEL JACKSON HIStory: Past, Present And Future Bo EPIC 59000*/SONY MUSIC (32.98)	
14	1	39	TOBYMAC FOREFRONT 70379 (17.98) ⊕ (portable sou	inds)
15	2	84	LED ZEPPELIN Mother SWAN SONG 313148*/ATLANTIC (19.98) ⊕	rship
16	5	1000	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The V TUFF GONG/ISLAND 548904*/UME (13.98/8.98) €	Vailers
17	4	641	CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greates	t Hits
18	6	275	GUNS N' ROSES Greates	
19		W	THE JACKSONS The Jacksons Story: Number	r 1's
\sim	1/67		HIP-O 009599/UME (13.98)	276.12
20	NE	W	EPIC 69400*/SONY MUSIC (12.98)	
21	16	111	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) Minutes To Mid Minutes To Mid	17
22	NE	W	MICHAEL JACKSON Blood On The Dance Floor: HIStory In The MJJ/EPIC 68000*/SONY MUSIC (13.98)	e Mix
23	9	492	ABBA Gold – Greatest POLAR/POLYDOR 517007/UME (18.98/12.98)	Hits
24	10	195	NICKELBACK ROADRUNNER 618300 (18.98)	sons
25	14	20	KINGS OF LEON Because Of The T	imes
26	11	189	CARRIE UNDERWOOD Some H	earts
27	22	107		RIOTI
		NAME OF THE OWNER, OWNE	FUELED BY RAMEN 159612*/AG (13.98) ORIGINAL BROADWAY CAST RECORDING W	cked
28		217	DECCA BROADWAY 001682/DECCA (18.98) TOM PETTY AND THE HEARTBREAKERS Greates	
29	19	42	GEFFEN 010327/UME (13.98)	
30	17	37	AEROSMITH Devil's Got A New Disguise: The Very Best Of Aero GEFFEN/COLUMBIA 00867/SONY MUSIC (18.98)	
31	37	213	STEVIE WONDER The Definitive Colle UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	ction
32	7	136	GEORGE STRAIT 50 Number MCA NASHVILLE 000459/UMGN (25.98)	Ones
33	13	127	BRAD PAISLEY Time Well Warrista Nashville 69642/SMN (18.98)	asted
34	15	137	SUGARLAND Enjoy The MERCURY NASHVILLE 007411/UMGN (13.98)	Ride
35	27	427	THE BEATLES	1
36	26	1000	APPLE 29325/CAPITOL (18.98/12.98) AC/DC Back In I	Black
		Total Control	ELVIS PRESLEY Elv1s: 30 #1	Hits
37	41	230	RCA 68079*/SONY MUSIC (19.98/12.98) FLEETWOOD MAC Greates	1174
38	25	472	WARNER BROS. 25801 (18.98)	
39	33	13	RCA 64544/RMG (11.98) Aha Shake Hearti	975000
40	32	1661	PINK FLOYD CAPITOL 46001* (18.98/10.98) Dark Side Of The I	Moon
41	24	228	MICHAEL BUBLE It's 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	Time
42	34	759	BOB SEGER & THE SILVER BULLET BAND Greates CAPITOL 30334 (16.98)	t Hits
43	38	300	JIMI HENDRIX Experience Hendrix: The Best Of Jimi He	ndrix
44		293	EXPERIENCE HENDRIX 111671*/UME (18.98/12.98) KENNY CHESNEY Greates	Hits
			BNA 67976/SMN (18.98/12.98) ORIGINAL BROADWAY CAST RECORDING Jersey	2010000
45		119	RHINO 73271 (18.98)	allica
46	36	894	ELEKTRA 61113*/AG (18.98)	
47	44	66	KORN Greatest Hits IMMORTAL/EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	
40	28	239	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98) Michael E	Buble
48	-	1	The state of the s	-
49		NTRY	LINKIN PARK WARNER BROS. 47755 (18.98/12.98) [Hybrid The	eory]

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



20

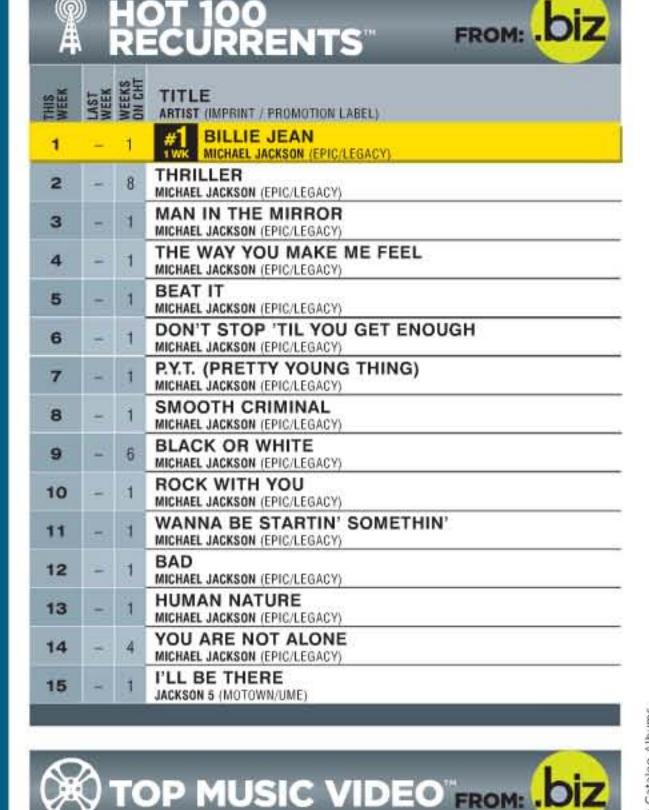
22

25

WEEK	WEEK WEEKS ON CHT	The state of the s	BB 200 RANKING	CERT.
1	RE-ENTRY	MICHAEL JACKSON The Essential Michael Jackson TWK EPIC/LEGACY /SONY MUSIC	-	
2	RE-ENTRY	MICHAEL JACKSON Thriller EPIC/LEGACY /SONY MUSIC	-	•
3	NEW	MICHAEL JACKSON Number Ones MJJ/EPIC /SONY MUSIC	_	
4	NEW	MICHAEL JACKSON Off The Wall EPIC/LEGACY /SONY MUSIC	_	7
5	NEW	REGINA SPEKTOR Far SIRE /WARNER BROS. ⊕	3	
6	2 3	THE BLACK EYED PEAS The E.N.D. INTERSCOPE /IGA	1	
7	NEW	SOUNDTRACK Transformers: Revenge Of The Fallen: The Album REPRISE /WARNER BROS.	7	
8	NEW	MICHAEL JACKSON EPIC/LEGACY / SONY MUSIC Bad	-	8
9	3 4	DAVE MATTHEWS BAND Big Whiskey And The GrooGrux King BAMA RAGS/RCA /RMG €	4	
10	NEW	MICHAEL JACKSON EPIC/LEGACY/SONY MUSIC Dangerous	-	7
11	5 37	KINGS OF LEON Only By The Night	13	
12	NEW	MICHAEL JACKSON The Ultimate Collection MJJ/EPIC /SONY MUSIC	-	
13	1 2	JONAS BROTHERS Lines, Vines And Trying Times	2	
14	NEW	MICHAEL JACKSON Greatest Hits: HIStory – Volume 1 EPIC /SONY MUSIC	=	
15	7 31	LADY GAGA The Fame STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	8	
16	NEW	THE MARS VOLTA RODRIGUEZ LOPEZ PRODUCTIONS /WARNER BROS. Octahedron	12	
17	8 6	EMINEM Relapse WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	5	
18	NEW	NEVER SHOUT NEVER The Summer EP LOVEWAY / WARNER BROS.	57	
19	NEW	SOUNDTRACK Transformers: Revenge Of The Fallen: The Score REPRISE 519972/WARNER BROS.	49	
20	15 7	GREEN DAY 21st Century Breakdown REPRISE /WARNER BROS.	14	
21)	NEW	DREAM THEATER Black Clouds & Silver Linings ROADRUNNER	6	
22	13 33	TAYLOR SWIFT Fearless BIG MACHINE ⊕	11	
23	NEW	MICHAEL JACKSON HIStory: Past, Present And Future Book 1 EPIC /SONY MUSIC	-	7
24	11 34	SOUNDTRACK Twilight SUMMIT/CHOP SHOP/ATLANTIC /AG ⊕	22	2
25	NEW	DINOSAUR JR. Farm JAGJAGUWAR	29	

THIS	LAST WEEK	WEEKS ON CH	ARTIST Title IMPRINT / DISTRIBUTING LABEL	BB 201
0	NE	W	DREAM THEATER Black Clouds & Silver Linings ROADRUNNER 617883*	6
2	NE	W	THE NEW BROADWAY CAST RECORDING Hair GHOSTLIGHT/SH-K-BOOM 84467/RAZOR & TIE	63
3	NE	w	REGINA SPEKTOR Far SIRE 519396*/WARNER BROS. ⊕	3
4	4	4	DAVE MATTHEWS BAND Big Whiskey And The GrooGrux King BAMA RAGS/RCA 48712*/RMG €	4
5	6	2	GEORGE HARRISON Let It Roll: Songs By George Harrison DARK HORSE/APPLE 65019/GAPITOL	41
6	3	2	MICHAEL BUBLE Michael Buble Meets Madison Square Garden 143/REPRISE 517750/WARNER BROS. ⊕	38
7	5	7	GREEN DAY 21st Century Breakdown REPRISE 517153*/WARNER BROS.	14
8	7	4	CHICKENFOOT Chickenfoot REDLINE 20091*	15
9	NE	w	THE MARS VOLTA Octahedron RODRIGUEZ LOPEZ PRODUCTIONS 519384/WARNER BROS.	12
10	8	3	THE BLACK EYED PEAS The E.N.D. INTERSCOPE 012887*/IGA	1
11	9	9	VARIOUS ARTISTS Playing For Change: Songs Around The World HEAR 31130 ⊕	-
12	NE	w	DINOSAUR JR. Farm JAGJAGUWAR 150*	29
13	10	6	ERIC CLAPTON AND STEVE WINWOOD Live From Madison Square Garden WINCRAFT/DUCK/REPRISE 517584/WARNER BROS.	68
14	2	2	JONAS BROTHERS Lines, Vines And Trying Times HOLLYWOOD 002820	2
15	18	2	CAST RECORDING Chess: In Concert REPRISE 517635/WARNER BROS.	164
16	NE	w	ENSEMBLE DEVOTIO MODERNA God Shall Be Praised: Music From Lune Convent CANTATE 5803	
17	NE	W	PETE YORN COLUMBIA 32162*/SONY MUSIC Back & Fourth	32
18	15	5	EMINEM Relapse WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA	5
19	11	4	ELVIS COSTELLO Secret, Profane & Sugarcane	46

TOP INTERNET



LABEL/DISTRIBUTING LABEL (PRINCIPAL PERFORMER) NUMBER ONES 2 WKS EPIC MUSIC VIDEO/SONY MUSIC VIDEO (MICHAEL JACKSON) CMT CROSSROADS BIG MACHINE/UNIVERSAL MUSIC & VIDEO DIST. (TAYLOR SWIFT/DEF LEPPARD) FLIGHT 666: THE FILM UME/SONY MUSIC VIDEO (IRON MAIDEN LIVE IN BUCHAREST: THE DANGEROUS TOUR LIVE FROM MADISON SQUARE GARDEN WINCRAFT/DUCK/REPRISE MUSIC VIDEO/WARNER MUSIC VISION (ERIC CLAPTON AND STEVE WINWOOD) VIDEO GREATEST HITS: HISTORY EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON CHESS: IN CONCERT REPRISE MUSIC VIDEO/WARNER MUSIC VISION (VARIOUS ARTISTS) HISTORY ON FILM: VOLUME II EPIC/SONY MUSIC VIDEO (MICHAEL JACKSON) LIVE AT LAST **GET READY: THE DEFINITIVE PERFORMANCES 1965-1972** MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. (THE TEMPTATIONS) PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S EAGLE ROCK (JEFF BECK) THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO (BEYONCE) EAGLE ROCK (DIANA KRALL NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO (AC/DC) LIVE IN TORONTO '69 GRAVITY/SHOUT! FACTORY (JOHN LENNON & THE PLASTIC ONO BAND)



More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts-albums, singles, digital, mobile, and morerefreshed every Thursday.

BETWEEN THE BULLETS

MJ'S GREATEST HITS



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

The chart, which ranks recurrent and gold titles no longer eligible for

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

KINGS OF LEON

TAYLOR SWIFT

LAURA IZIBOR

MIKE E. CLARK

COLUMBIA 43893*/SONY MUSIC €

HATCHET HOUSE 4608/PSYCHOPATHIC

BIG MACHINE 0200 €

BOB DYLAN

RCA 32712/RMG

SOUNDTRACK Transformers: Revenge Of The Fallen: The Score

Only By The Night 13

Together Through Life 64

Let The Truth Be Told 43

Psychopathic Murder Mix Volume 1 125

Fearless

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

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



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



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

	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE) Title	WEEKS ON CHT	ACT
Ī	HOLLY WILLIAMS MERCURY NASHVILLE 012547/UMGN (12.98) Here With Me	2	
	HUICHOL MUSICAL ASL/DISA 730254/UMLE (10.98) Quiero Que Me Quieras	IEW	7
	TODD SNIDER Excitement Plan	3	
	MISS MAY I PICE 81 (12.08) Apologies Are For The Weak	IEW	1
1	ESCALA Fecala	IEW	
	SYCO/COLUMBIA 47423/SONY MUSIC (18.98) ERIC HUTCHINSON LET'S BREAK 460412/WARNER BROS. (13.98) Sounds Like This	39	Ī
	HIT THE LIGHTS TRIPLE CROWN DIGITAL EX/EAST WEST (4.98) Coast To Coast (EP)	EW	3
	THE FRIDAY NIGHT BOYS PHOTO FINISH 518477/FUELED BY RAMEN (13.98) Off The Deep End	3	
1	WHITE RABBITS TBD 0006* (11.98) It's Frightening	6	
	TOUR WALLED	12	1
	RHETT MILLER SHOUT! FACTORY 11356 (15.98) Rhett Miller	3	
	MAJOR LAZER DOWNTOWN 70088* (14.98) Guns Don't Kill People Lazers Do	2	3 00
	EL COMPA CHUY GYPSY 37208/SONY MUSIC LATIN (13.98) El Nino De Oro	EW)
1	EDAMINIC HANGEY	.31	3
	DAT FOR LACUEC	12	
	RHONDA VINCENT ROUNDER 610623 (17.98) Destination Life	2	
1	HEY MONDAY	28	2
	DOWNHERE CENTRICITY 1068 (13.98) Ending Is Beginning	7	1 5
1	BOD EVII	23	2
-	ENSEMBLE DEVOTIO MODERNA God Shall Be Praised: Music From Lune Convent	IEW)
	KURT ELLING CONCORD JAZZ 31314/CONCORD (18.98) Dedicated To You: Kurt Elling Sings The Music Of Coltrane And Hartman	IEW	
	SLEEPING GIANT FACEDOWN 081 (12.98) Sons Of Thunder	IEW	
-	WAYNE PRADY	ENTRY	R
	DO BUDNILAM	30 16 BO BURNHAM	
-	MARCUS JOHNSON THREE KEYS 2079 (17.98) Poetically Justified	EW	5

TASTEMAKERS" TITLE SHAN ARTIST IMPRINT&NUMBER/DISTRIBUTING LABER THE MARS VOLTA Octahedron 12 REGINA SPEKTOR Far 2 NEW SIRE 519396*/WARNER BROS. € DINOSAUR JR. Farm 3 NEW JAGJAGUWAR 150* Black Clouds & Silver Linings DREAM THEATER NEW ROADRUNNER 617883* MICHAEL JACKSON Thriller EPIC/LEGACY 17986*/SONY MUSIC Back & Fourth 32 PETE YORN COLUMBIA 32162*/SONY MUSIC DAVE MATTHEWS BAND Big Whiskey And The GrooGrux King BAMA RAGS/RCA 48712*/RMG @ Veckatimest 72 **GRIZZLY BEAR** WARP 0182* Relapse WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA THE BLACK EYED PEAS The E.N.D. INTERSCOPE 012887*/IGA 21st Century Breakdown **GREEN DAY** REPRISE 517153*/WARNER BROS. The Eternal 107 SONIC YOUTH 12 MATADOR 829* The Ecstatic MOS DEF 13 DOWNTOWN 70055* MICHAEL JACKSON The Essential Michael Jackson EPIC/LEGACY 94287/SONY MUSIC Beacons Of Ancestorship 149 TORTOISE NEW THRILL JOCKEY 210*

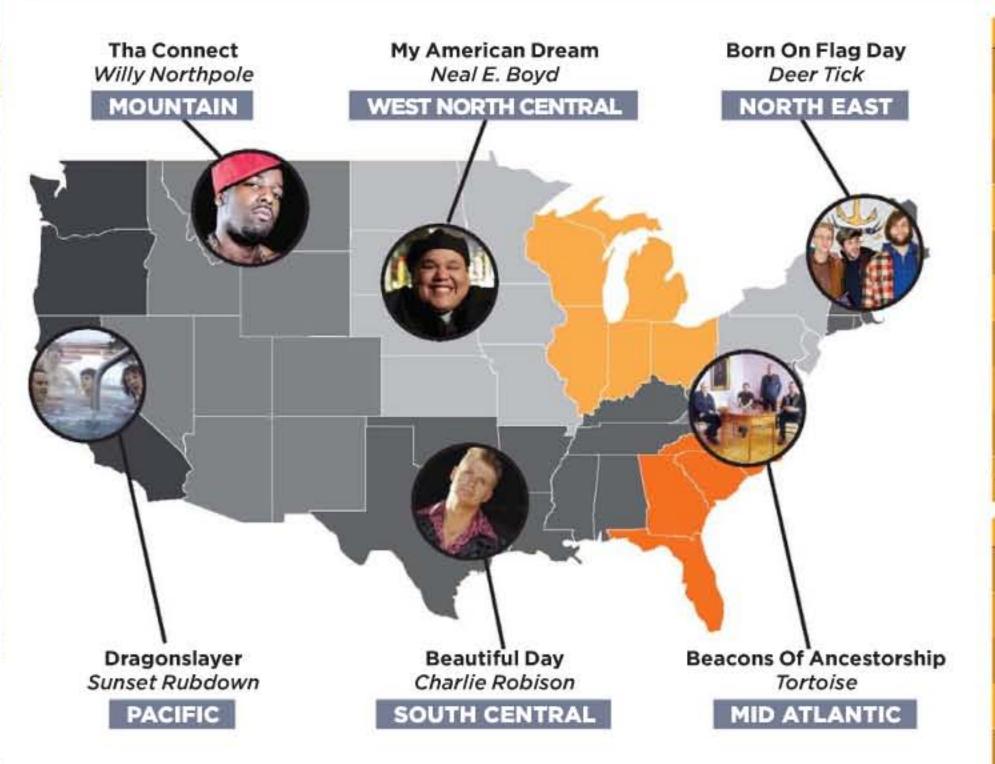
BREAKING & ENTERING

Best-known for the beats they've created for M.I.A., producers Diplo and Switch are now mashing up dancehall

with electro-hip-hop as Major Lazer. The duo's album, "Guns Don't Kill People . . . Lazers Do," recently debuted on the Billboard 200.



REGIONAL HEATSEEKER "1s



PROGRESS REPORT

Jessica Jarrell, "Armageddon"

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

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

Nielsen SoundScan, Inc. All rights reserved.

EAST NORTH CENTRAL

- Mike E. Clark Psychopathic Murder Mix Volume 1
- Sunset Rubdown Dragonslayer
- The Airborne Toxic Event The Airborne Toxic Event
- F.L.Y. (Fast Life Yungstaz) Jamboree
- **Darkest Hour**
- Eternal Return Randy Houser
- Anything Goes
- Tortoise Beacons Of Ancestorship
- The Veronicas Hook Me Up
- **David Garrett**
- David Garrett Carolina Liar

Coming To Terms

SOUTH ATLANTIC

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

BDS

THE BILLBOARD HOT 100°

E	S		ч	E BILLBUAKU HUT I			
و	N SE	EKS	E E	TITLE	* ***	24	PEAK
THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	CERT.	PEAK
0	2	2	3	#1 GREATEST I GOTTA FEELING GAINER/AIRPLAY D.BUETTA F.RIESTERGR (W. ADAMS, A. PINEDA J. BOMEZS	The Black Eyed Peas		1
2	1	1	16	BOOM BOOM POW	The Black Eyed Peas		1
3	3	27		WILL.I.AM (W.ADAMS, A.PINEDA, S.FERGUSON, J.GOMEZ) BEST I EVER HAD	WILL.I.AM/INTERSCOPE Drake		3
	3			and the second and th	FROZEN MOMENTS/HIP HOP SINCE 1978 aturing Kanye West & Ne-Yo	-	5.0
4	4	3	-1A	DANJA (F.N.HILLS,K.L.HILSON,K.COSSOM,S.SMITH,M.ARAICA,K.WEST)	MOSLÉY/ZONE 4/INTERSCOPE		3
5	6	5	Ti	REDONE (S.G.GERMANOTTA, N.KHAYAT) OOO STREAML	Lady Gaga INE/KONLIVE/CHERRYTREE/INTERSCOPE		5
6	5	4	18	I KNOW YOU WANT ME (CALLE OCHO) PRICH, N. FASANO (D. WOLINSKY, D. SERAPHINE, S. BOSCO, P. GONELLA, A. C. PER	Pitbull BEZ) • ULTRA		2
7	7	8	8	FIRE BURNING	Sean Kingston		7
8	8	6	77	REDONE (K.ANDERSON, N.KHAYAT, B.HAJJI) BIRTHDAY SEX	BELUGA HEIGHTS/EPIC Jeremih		4
			-	M.SCHULTZ (J.FELTON,K.JAMES,M.SCHULTZ) GREATEST NEW DIVIDE	MICK SCHULTZ/DEF JAM/IDJMG Linkin Park		
9	30	41	6	GAINER/DIGITAL M. SHINODA (LINKIN PARK)	MACHINE SHOP/WARNER BROS		6
10	11	11	ij	WAKING UP IN VEGAS G.WELLS (K.PERRY,D.CHILD,A.CARLSSON)	Katy Perry © CAPITOL		10
0	16	18	10	YOU BELONG WITH ME N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE)	Taylor Swift BIG MACHINE		11
12	14	13	29	DON'T TRUST ME M.SQUIRE,30H/3,B.BLANCO (S.FOREMAN,N.MOTTE)	3OH!3 ● PHOTO FINISH/ATLANTIC/BRP		7
13	9	9	31	SECOND CHANCE	Shinedown		7
2000	- 72			R.CAVALLO (B.SMITH, D.BASSETT) HALO	ATLANTIC Beyonce	F	-
14	1000	10	4.5	R.TEDDER, B.KNOWLES (B.KNOWLES, R.TEDDER, E.K.BOGART)	GO ■ MUSIC WORLD/COLUMBIA		5
15	12	7.	28		Lady Gaga INE/KONLIVE/CHERRYTREE/INTERSCOPE		1
16	15	12	17	THE CLIMB J.SHANKS (J.ALEXANDER, J.MABE)	Miley Cyrus		4
17	10	34	8	EVERY GIRL THA BIZNESS (D. CARTER A GRAHAM J. MILLS J. PREYAN C. LILLY J. HENDERSON, C. WHITACRE) ••	Young Money		10
18	20	20	11	PLEASE DON'T LEAVE ME	Pink		18
19	21	22	SIF	M.MARTIN (PINK,M.MARTIN) IF TODAY WAS YOUR LAST DAY	LAFACE/JLG Nickelback		19
\sim	170.20		E.	R.J.LANGE, NICKELBACK, J.MOI (NICKELBACK, C.KROEGER) USE SOMEBODY	ROADRUNNER/RRP Kings Of Leon		121
20	23	23	22	A.PETRAGLIA, J.KING (C.FOLLOWILL, J.FOLLOWILL, M.FOLLOWILL, N.FOLLOWI	LL) • BCA/RMG		19
21	17	15	24	DAY 'N' NITE DOT DA GENIUS, KID CUDI (S.MESCUDI, O.OMISHORE) • DI	Kid Cudi REAM ON/G.O.O.D./UNIVERSAL MOTOWN		3
22	18	16	10	GOODBYE THE PENTAGON BABYFACE (A DIXON E DAWKINS, D.E. THOMAS, A. SHROPSHIRE, G.DECARLO, D.	Kristinia Debarge FRASHUER.PLEKAI ⊕ SODAPOP/ISLAND/IDJ/MG		15
23	19	14	24	BLAME IT	Jamie Foxx Featuring T-Pain		2
24	HOT	SHOT	1	D.O.A. (DEATH OF AUTO-TUNE)	Jay-Z		24
		BUT		NO LD. (S.C.CARTER, E.WILSON, G.DECARLO, D. FRASHUER, PLEKA, J. NILOVIC OUT LAST NIGHT	D.SUCKY) © ROC NATION Kenny Chesney		
25	22	17		B.CANNON, K.CHESNEY (K.CHESNEY, B.JAMES)	● BNA		16
26	26	28	16		Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE		26
27	25	24	11	I DO NOT HOOK UP H.BENSON (K.PERRY, K.DIOGUARDI, G.WELLS)	Kelly Clarkson ● 19/RCA/RMG		20
28	24	19	22	RIGHT ROUND DR. LUKE KOOL KOJAK (T.DILLARD, L.GOTTWALD, A.GRIGG, J.FRANKS.P. LAWRENCE, B. MARS, A.BAY-SCHUCK, P.BU	FIO Rida	3	1
29	27	25	32	YOU FOUND ME A JOHNSON, M. FLYNN (THE FRAY, J. KING, I. SLADE)	The Fray • EPIC	2	7
30	31	46	7	BATTLEFIELD	Jordin Sparks		30
31	33	33	68	R. TEDDER, S. WATTERS, L. BIANCANIELLO, W. WILKINS (L. BIANCANIELLO, S. WATTER I'M YOURS	Jason Mraz	3	F-3234
				M.TEREFE (J.MRAZ) HER DIAMONDS	ATLANTIC/RRP Rob Thomas	_	
32	41	44		M.SERLETIC (R.THOMAS) LOVE STORY	EMBLEM/ATLANTIC Taylor Swift		32
33	29	26	42	N.CHAPMAN,T.SWIFT (T.SWIFT)	BIG MACHINE/UNIVERSAL REPUBLIC		4
34	39	43	9	PEOPLE ARE CRAZY C.CHAMBERLAIN, B.CURRINGTON (B.BRADDOCK, T.JONES)	Billy Currington • MERCURY NASHVILLE		34
35	37	38	15	I RUN TO YOU V.SHAW,P.WORLEY (D.HAYWOOD,C.KELLEY,H.SCOTT,T.DOUGLAS)	Lady Antebellum		35
36	35	39	-13	SIDEWAYS B.BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE		35
37	28	30	15	THEN	Brad Paisley		28
1000011			I AND	F.ROGERS (B.PAISLEY, C. DUBOIS, A. GORLEY) YOU'RE A JERK	ARISTA NASHVILLE New Boyz		
38	32	100	12	D.A. THOMAS (D.A. THOMAS, E.H. BENJAMIN V) NO SURPRISE	ASYLUM/WARNER BROS Daughtry		32
39	45	48	8	H.BENSON (C.DAUGHTRY, C.KROEGER, R.WESTBERG, E.DILL)	● 19/RCA/RMG		15
40	40	31	33	GIVES YOU HELL E. VALENTINE (T.RITTER, N. WHEELER, M. KENNERTY, C. GAYLOR)	The All-American Rejects O DOGHOUSE/DGC/INTERSCOPE		4
41	49	55	7	ALRIGHT F.ROGERS (D.RUCKER,F.ROGERS)	Darius Rucker O CAPITOL NASHVILLE		41
42	36	29	47	JUST DANCE Lady Ga	iga Featuring Colby O'Donis	3	1
43	44	58		EGO	Beyonce		43
	55			MY LIFE WOULD SUCK WITHOUT YOU	MUSIC WORLD/CÓLUMBIA Kelly Clarkson		0
44	48	36	-4	DR. LUKE, M. MARTIN (L. GOTTWALD, C. KELLY, M. MARTIN) SUGAR	● 19/RCA/RMG		1
45	34	21	15	DJ MONTAY (T.DILLARD, M.HUMPHREY, H.SIMMONS, K.ROBERSON, C. BATTEY, S. BATTEY, M.LOBINA, G. RAND		•	5
46	46	50	12	BEST DAYS OF YOUR LIFE C.LINDSEY (K.PICKLER,T.SWIFT)	Kellie Pickler • 19/BNA		46
47	38	32	17	TURN MY SWAG ON NATURAL DISASTER, TOP CAT (D.WAY, A.RANDOLPH, K.MCCONNDEL)	Soulja Boy Tell'em © COLLIPARK/INTERSCOPE		19
48	57	90	3	NEVER SAY NEVER	The Fray		48
49	42		15	A.JOHNSON,M.FLYNN (THE FRAY,J.KING,I.SLADE) KISS A GIRL	● EPIC Keith Urban		16
Value of the last				D.HUFF,K.URBAN (M.POWELL,K.URBAN) KISS ME THRU THE PHONE Soulia Bo	● CAPITOL NASHVILLE y Tell 'em Featuring Sammie		TAYS
50	47	35	21	JIM JONSIN (J.G.SCHEFFER, D.SIEGEL, D.WAY)	● COLLIPARK/INTERSCOPE		3
51	NE	W	1	HERE WE GO AGAIN SUPERSPY (I.HASSON, L.ROBBINS, M.FILIAN)	Demi Lovato ⊕ HOLLYWOOD		51
52	43	42	18	ALL THE ABOVE JUST BLAZE (J.COLEMAN, J.SMITH, B.ROSSER, B.RACKLEY, T-PAIN)	Maino Featuring T-Pain O HUSTLE HARD/ATLANTIC	•	39
53	65	85	3	BIG GREEN TRACTOR M.KNOX (J.COLLINS,D.L.MURPHY)	Jason Aldean BROKEN BOW		53
54	51	54	5	SUMMER NIGHTS D.HUFF, RASCAL FLATTS (G.LEVOX, B. JAMES, BUSBEE)	Rascal Flatts • LYRIC STREET		51
55	NE	W	1	21 GUNS	Green Day		55
				B.VIG, GREEN DAY (B.J. ARMSTRONG, GREEN DAY)	• REPRISE		



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



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

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



track to Lovato's new album, due

July 21.

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

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

Ì	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE Artist	CERT.	PEAK
ı	56		78	30	NOT MEANT TO BE IMPRINT / PROMOTION LABEL Theory Of A Deadman	33	55
1				-	H.BENSON (T.CONNOLLY,K.DIOGUARDI,D.BRENNER,D.BACK) WETTER (CALLING YOU DADDY) Twista		1000
	57	58	61	b	THE LEGENDARY TRAXSTER (C.MITCHELL,S.LINDLEY,E.LOCKHART,Q.SAFFOLD)		57
4	58	66	80	5	K.RUDOLF (COBRA STARSHIPK.RUDOLF,K.DIOGUARDI, J.KASHER)		58
	59	54	65	12	ALWAYS STRAPPED MR. BEATZ (B.WILLIAMS,D.CARTER,R.COBB II) Birdman Featuring Lil Wayne ⊕ CASH MONEY/UNIVERSAL MOTOWN		54
I	60	53	49	11	KNOW YOUR ENEMY GREEN DAY, B. VIG (GREEN DAY) Green Day Green Day		28
	61	52	45	15	BOYFRIEND #2 RICO LOVE,E.HOOD,E2 (RICO LOVE,E.GOUDY II,E.HOOD,R.ZAMOR) Pleasure P O ATLANTIC		42
	62	62	73	9	PRETTY WINGS H.DAVID, MUSZE (H.DAVID, MUSZE) Maxwell Go COLUMBIA		62
Ī	63	59	68	6	I NEED A GIRL Trey Songz		59
ì	64	56	47	20	STARGATE (J.AUSTIN,M.S.ERIKSEN,T.E.HERMANSEN,E.LIND,A.BJORKLUND) On Song Book/ATLANTIC Britney Spears		19
	65	63			M.MARTIN (M.MARTIN, SHELLBACK, S.KOTECHA, A.KRONLUND) HOTEL ROOM SERVICE Pitbull		63
	${}$		74		WILD AT HEART Gloriana		
	66	68	74	10	M.SERLETIC (M.SERLETIC, J.KEAR, S.BENTLEY) BOOTS ON Randy Houser		66
Į.	67	73	71	5	M.WRIGHT, C. AUDRETCH, III (R.HOUSER, B.KINNEY)		67
	68	61	53	17	B.GALLIMORE, K.BUSH, J.NETTLES (J.O.NETTLES, K.BUSH, B.PINSON) • MERCURY NASHVILLE		33
	69	76	77	9	LOST YOU ANYWAY T.KEITH (T.KEITH, B. PINSON) Toby Keith Show Dog Nashville		69
	70	70	60	ō	PARANOID J.FIELDS (N.JONAS, J.JONAS, K.JONAS II, C.DENNIS, J.FIELDS) Jonas Brothers ⊕ HOLLYWOOD		37
	71	72	62	8	SWAG SURFIN' K.ERONDU (A.BRYANT,M.GORDON, JR.,S.SPEARMAN,J.RICE) F.L.Y. (Fast Life Yungstaz)		62
	72	77	79	5	ICE CREAM PAINT JOB 2MUCH (D.D.DORROUGH, R.A. PROCTOR) Dorrough O NGENIUS/E1		72
	73	75	75	7	COME BACK TO ME R.CAVALLO (Z.MALOY,E.LIND, A.B.JORKLUND) David Cook 19/RCA/RMG		63
Ī	74	69	63	12	SISSY'S SONG K.STEGALL (A.JACKSON) Alan Jackson O ARISTA NASHVILLE		61
Ī	75	84	93		LAST CHANCE Ginuwine		75
	76	74	98	4	B.M.COX (B.M.COX,A.SHROPSHIRE,W.WELLS) ● NOTIFI/ASYLUM/WARNER BROS. WANTED Jessie James		74
ì	77	71	69	111	M.ALLAN (J.JAMES,D.H.HODGES,M.ALLAN,K.DIOGUARDI) SHOW ME WHAT I'M LOOKING FOR Carolina Liar		67
ì	78	64	57	20	M.MARTIN,T.KARLSSON (C.WOLF,T.KARLSSON) ■ ATLANTIC The Lonely Island Featuring T-Pain		56
To the	79	81	76	20	WYSHMASTER (A.SAMBERG,A.SCHAFFER,J.TACCONE,A.CHERRINGTON,T-PAIN) ● UNIVERSAL REPUBLIC STRANGE Reba		76
	\vdash				M.BRIGHT (W.MOBLEY, J. SELLERS, N. THRASHER) I'M IN MIAMI TRICK LMFAO		-
	80	86	86	b	S.K.GORDY, S.A.GORDY (LMFAO) TAKE ME ON THE FLOOR The Veronicas		73
	81	RE-E		2	T.GAD (T. GAD, J. ORIGLIASSO, L. ORIGLIASSO) • ENGINEROOM/SIRE/WARNER BROS.		81
á	82	90	92	3	T.BROWN,G.STRAIT (G.STRAIT,B.STRAIT,D.DILLON)		82
ı	83	60	52	9	HALLE BERRY (SHE'S FINE) Hurricane Chris Featuring SupaSTAAR PLAY-N-SKILLZ,Q SMITH,SUPASTAAR (C.DOOLEY,J.PARKER,J.SALINAS, JR.,O.SALINAS) ● POLO GROUNDS/J/RMG		52
1	84	98	7	2	BREAK UP Mario Featuring Gucci Mane & Sean Garrett S.GARRETT,S.CRAWFORD (S.GARRETT,S.CRAWFORD,R.DAVIS) © 3RD STREET/J/RMG		84
	85	89	83	4	J.STOVER (B.D.MAHER, J.S.STOVER, J.MOORE) Justin Moore O VALORY		83
Ì	86	82	70	17	CARELESS WHISPER R.PETERSEN, SEETHER (G.MICHAEL, A.J.RIDGELEY) Seether WIND-UP		63
3	87	91	99	A	THROW IT IN THE BAG C.STEWART,T.NASH (J.D.JACKSON,C.A.STEWART,T.NASH) Fabolous Featuring The-Dream DESERT STORM/DEF JAM/IDJMG		87
	88	79	59	16	ONE IN EVERY CROWD B.CHANCEY (E.MONTGOMERY,I.DEAN,K.TRIBBLE) Montgomery Gentry © COLUMBIA (NASHVILLE)		53
	89	80	51	3	MAKE HER SAY Kid Cudi Featuring Kanye West & Common KWEST SAMESCURIK MESTLA LYMIS E GERMANDITA NIKHWATI PARI NIL MALABI A PRESCOTTIC HENDER A MELANCHON, CONTE, IR , POXCI TARSH, LT EROWN		51
	90	NE	W	CH	LOVE YOUR LOVE THE MOST Eric Church		90
2	91	92		5	J.JOYCE (E.CHURCH,M.P.HEENEY)		87
ŀ	92		66		T.NASH,L.O.S. DA MAESTRO (T.NASH,C.MCKINNEY,K.WEST) O RADIO KILLA/DEF JAM/IDJMG FUNNY THE WAY IT IS Dave Matthews Band		37
9			w	er c	R.CAVALLO (C.BEAUFORD,S.LESSARD,D.J.MATTHEWS,L.MOORE,B.TINSLEY,T.REYNOLDS) TRUST Keyshia Cole Duet With Monica		93
	93	THE CO.	College College	M	D.ALFORD,R.FAIR (K.M.COLE,F.TAYLOR) • IMANI/GEFFEN/INTERSCOPE AIN'T NO REST FOR THE WICKED Cage The Elephant		12/20
1	94		94	EL.F	J.JOYCE (CAGE THE ELEPHANT) SOUND OF MADNESS Shinedown		92
	95	NE	W		R.CAVALLO (B.SMITH, D.BASSETT)		95
	96	100		2	WHEN LOVE TAKES OVER David Guetta Featuring Kelly Rowland D.GUETTA,F.RISTER (K.ROWLAND,M.NERVO,O.NERVO,D.GUETTA,F.RISTER)		96
	97	78	64	ā	DRUMMA BOY (C.GHOLSON,A.MATHIS,E.MILLS) Gorilla Zoe BLOCK/BAD BOY SOUTH/ATLANTIC		57
N. S.	98	NE	W	To the	J.STOVER (B.HAYSLIPR.AKINS,D.DAVIDSON) Jack Ingram ⊕ BIG MACHINE		98
	99	96	88	19	IT'S AMERICA THEWITT, RATKINS (A. PETRAGLIA, B. JAMES) Rodney Atkins © CURB		44
100	100	95	97	4	BEAUTIFUL EMINEM (M.MATHERS,L.E.RESTO,J.BASS,D.BLACK,A.HILL)		17

BETWEEN THE BULLETS

BACK-TO-BACK BLACK EYED PEAS



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

BDS

ARTIST (IMPRINT / PROMOTION LABEL)

BRAD PAISLEY (ARISTA NASHVILLE)

NICKELBACK (ROADRUNNER/RRP)

PEOPLE ARE CRAZY

KELLY CLARKSON (19/RCA/RMG)

FLO RIDA (POE BOY/ATLANTIC)

RIGHT ROUND

KISS A GIRL

BEYONCE (MUSIC WORLD/COLUMBIA)

DARIUS RUCKER (CAPITOL NASHVILLE)

KEITH URBAN (CAPITOL NASHVILLE)

TOBY KEITH (SHOW DOG NASHVILLE)

TWISTA (GET MONEY GANG/CAPITOL)

TREY SONGZ (SONG BOOK/ATLANTIC)

WETTER (CALLING YOU DADDY)

KRISTINIA DEBARGE (SODAPOP/ISLAND/IDJMG)

LADY GAGA FEAT. COLBY O'DOMS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)

LOST YOU ANYWAY

BOYFRIEND #2

PLEASURE P (ATLANTIC)

I NEED A GIRL

USE SOMEBODY

KINGS OF LEON (RCA/RMG)

SUMMER NIGHTS

HER DIAMONDS

PRETTY WINGS

NO SURPRISE

BOOTS ON

STRANGE

DAUGHTRY (19/RCA/RMG)

RASCAL FLATTS (LYRIC STREET)

ROB THOMAS (EMBLEM/ATLANTIC)

RANDY HOUSER (UNIVERSAL SOUTH)

KISS ME THRU THE PHONE

GOODBYE

JUST DANCE

LADY ANTEBELLUM (CAPITOL NASHVILLE)

BILLY CURRINGTON (MERCURY NASHVILLE)

IF TODAY WAS YOUR LAST DAY

THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)

MY LIFE WOULD SUCK WITHOUT YOU

OUT LAST NIGHT

KENNY CHESNEY (BNA)

I RUN TO YOU

GIVES YOU HELL

26

32

33

27

37

36

28

29

35

54

38

28

29

31

33

36

38

39

43

LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD) BEYONCE (MUSIC WORLD/COLUMBIA)

PITBULL (ULTRA)

EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE) DON'T TRUST ME 30HI3 (PHOTO FINISH/ATLANTIC/RRP)

SECOND CHANCE SHINEDOWN (ATLANTIC) FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

WAKING UP IN VEGAS KATY PERRY (CAPITOL) POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)

BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG) PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)

I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE) YOU FOUND ME THE FRAY (EPIC)

WHATEVER IT IS ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE) SIDEWAYS DIERKS BENTLEY (CAPITOL NASHVILLE)

KELLY CLARKSON (19/RCA/RMG) DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN) LOVE STORY

I DO NOT HOOK UP

TAYLOR SWIFT (BIG MACHINE)

I'M YOURS JASON MRAZ (ATLANTIC/RRP)

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

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

72 24 IT'S AMERICA RODNEY ATKINS (CURB)

HOT DIGITAL SONGS

	/			
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	# I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
2	-	13	THRILLER MICHAEL JACKSON (EPIC/LEGACY)	
3		1	MAN IN THE MIRROR MICHAEL JACKSON (EPIC/LEGACY)	
4	-	1	BILLIE JEAN MICHAEL JACKSON (EPIC/LEGACY)	
5	2	13	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
6	-	1	WAY YOU MAKE ME FEEL MICHAEL JACKSON (EPIC/LEGACY)	
7	340	1	BEAT IT MICHAEL JACKSON (EPIC/LEGACY)	
8	3	3	BEST I EVER HAD DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978)	
9	-	1	DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON (EPIC/LEGACY)	
10	4	8	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
0	22	6	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
12	-	1	SMOOTH CRIMINAL MICHAEL JACKSON (EPIC/LEGACY)	
13	=	1	BLACK OR WHITE MICHAEL JACKSON (EPIC/LEGACY)	
14	-	1	P.Y.T. (PRETTY YOUNG THING) MICHAEL JACKSON (EPIC/LEGACY)	
15	5	11	LOVEGAME LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE)	
16	6	18	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	
1	-	1	ROCK WITH YOU MICHAEL JACKSON (EPIC/LEGACY)	
18	7	14	KNOCK YOU DOWN KERE HILSON FEAT, KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
19	8	9	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
20	-	1	WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON (EPIC/LEGACY)	
21	15	9	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
22	-	1	D.O.A. (DEATH OF AUTO-TUNE) JAY-Z (ROC NATION)	
23	190	1	MICHAEL JACKSON (EPIC/LEGACY)	

BIRTHDAY SEX

POKER FACE

JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)

LADY GAGA (STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	13	35	DON'T TRUST ME 30HI3 (PHOTO FINISH/ATLANTIC/RRP)	
27	9	24	SECOND CHANCE SHINEDOWN (ATLANTIC)	
28	*	1	YOU ARE NOT ALONE MICHAEL JACKSON (EPIC/LEGACY)	
29	21	4	I'LL BE THERE JACKSON 5 (MOTOWN/UME)	
30	10	3	EVERY GIRL YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
31	=	1	JACKSON 5 (MOTOWN/UME)	
32	190	1	DIRTY DIANA MICHAEL JACKSON (EPIC/LEGACY)	
33	17	20	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
34	7	1	ABC JACKSON 5 (MOTOWN/UME)	
35	27	1	REMEMBER THE TIME MICHAEL JACKSON (EPIC/LEGACY)	
36	16	22	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
37	21	1	MICHAEL JACKSON (EPIC/LEGACY)	
38	14	9	GOODBYE KRISTINIA DEBARGE (SODAPOP/ISLAND/IDJMG)	
39	18	17	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
40	21	6	JORDIN SPARKS (19/JIVE/JLG)	L
41	20	13	NICKELBACK (ROADRUNNER/RRP)	
42	7	1	HERE WE GO AGAIN DEMI LOVATO (HOLLYWOOD)	
43	19	22	DAY 'N' NITE KID CUBI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	
44	23	2	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)	Ļ
45	31	6	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	
46	26	10	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	
47	27	20	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC) WILL YOU BE THERE	3
48	200	1	MICHAEL JACKSON (M.J./EPIC SOUNDTRAX/EPIC/LEGACY) OUT LAST NIGHT	
49	24	4	KENNY CHESNEY (BNA)	

SHAKE YOUR BODY (DOWN TO THE GROUND)

THE JACKSONS (EPIC/LEGACY)

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51)		9	OFF THE WALL MICHAEL JACKSON (EPIC/LEGACY)	
52	42	3	NEVER SAY NEVER THE FRAY (EPIC)	
53	30	24	THAT'S NOT MY NAME	
54	38	8	NO SURPRISE	
55	29	16	TURN MY SWAG ON	
56	32	50	JUST DANCE	3
57	34	13	WHATEVER IT IS	
58	41	5	PEOPLE ARE CRAZY	
59	25	15	SUGAR	
60	45	4	GOOD GIRLS GO BAD	
61	35	12	BEST DAYS OF YOUR LIFE	
62	-	1	YOU ROCK MY WORLD	
63	28	18	ALL THE ABOVE	
64	-	1	21 GUNS	
65	49	2	ALRIGHT	
66	39	10	I DO NOT HOOK UP	
67	44	12	I RUN TO YOU	
68	36	20	I'M ON A BOAT	
69	43	11	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC) KNOW YOUR ENEMY	
70	40	1	SCREAM	
71)	71	2	MICHAEL JACKSON & JANET JACKSON (MJJ/EPIC/LEGACY) BIG GREEN TRACTOR	
72	11.0	1	NEVER CAN SAY GOODBYE	
	00		JACKSON 5 (MOTOWN/UME) BLAME IT	
73	33	22	JAMIE FOXX FEAT. T-PAIN (J/RMG) THEN	
74	37	15	BRAD PAISLEY (ARISTA NASHVILLE) BEN	
75	2	1	MICHAEL JACKSON (MOTOWN/UME)	

ALBUM CHARTS

Sales data compiled from a comprehesive 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.

Where included, this award indicates the title with the chart's largest unit increase.

Where included, this award included to SHILL the chart's biggest percentage growth. Where included, this award indicates the title with

IENSEES: 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.



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

O CD single available. O Digital Download available. O DVD single available. • Vinyl Maxi-Single available. • Vinyl single available. © CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

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

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.

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). PRIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. O Certification for net shipments of 100,000 units (Oro).
Certification of 200,000 units (Platino). 2 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). Numeral 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. O RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS

 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. O 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.

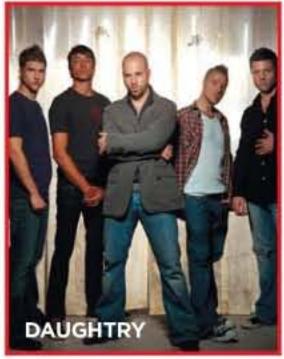
POP/ADULT/ROCK Billboard.

6		M	AINSTREAM
A		I	OP 40
- 2	J	SE	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	# BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
2	3	16	DON'T TRUST ME 30H!3 (PHOTO FINISH/ATLANTIC/RRP)
3	7	9	LOVEGAME
4	5	13	I KNOW YOU WANT ME (CALLE OCHO)
5	2	20	HALO
	10.710	-	WAKING UP IN VEGAS
6	9	10	KATY PERRY (CAPITOL) SECOND CHANCE
7	4	19	SHINEDOWN (ATLANTIC)
0	10	12	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
9	8	12	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
10	6	19	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
0	12	9	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
12	22	4	GREATEST I GOTTA FEELING GAINER THE BLACK EYED PEAS (INTERSCOPE)
13	14	11	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
14	15	7	BIRTHDAY SEX
15	13	10	GOODBYE
			KNOCK YOU DOWN
16	19	6	KERI HILSON FEAT, KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE) POKER FACE
17	11	23	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) YOU BELONG WITH ME
18	26	3	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
19	21	5	JORDIN SPARKS (19/JIVE/JLG)
20	17	32	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
21	16	17	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)
22	24	15	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)
23	27	6	NO SURPRISE DAUGHTRY (19/RCA/RMG)
24	25	20	DAY 'N' NITE KID CUDI (DREAM ON/G.D.O.D./UNIVERSAL MOTOWN)
25	30	9	WANTED
26	29	20	KISS ME THRU THE PHONE
27	33	5	NOT MEANT TO BE
28		6	THEORY OF A DEADMAN (604/ROADRUNNER/RRP) PARANOID
William.	32	200	JONAS BROTHERS (HOLLYWOOD) IF U SEEK AMY
29	23	19	BRITNEY SPEARS (JIVE/JLG) SUGAR
30	31	14	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
31)	36	5	NEVER SAY NEVER THE FRAY (EPIC)
32	35	5	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
33	38	2	GOOD GIRLS GO BAD CORRA STARSHIP FEAT. LEIGHTON MEESTER (DECAYDANCE FUELED BY RAMENVALLANTIC/RRP)
34	NE	w	USE SOMEBODY KINGS OF LEON (RCA/RMG)
35	37	2	BEAUTIFUL EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
36	39	2	WHEN LOVE TAKES OVER
37	40	2	I'M IN MIAMI TRICK
38	10000	w	BEST I EVER HAD
39	310	w	DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978) HUSH HUSH
			THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE) CARELESS WHISPER
40	I NE	W	SEETHER (WIND-UP)

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

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

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



	6		A	DULT
	A		9(DNTEMPORARY
THIS SHAPE	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
()	1	36	#1 LOVE STORY 6WKS TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
6	•	2	16	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
) 8	3	4	47	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
) 4	1:	3	41	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
E	,	5	37	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
6	3	6	50	VIVA LA VIDA COLDPLAY (CAPITOL)
7	2	7	36	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
()	8	23	YOU FOUND ME THE FRAY (EPIC)
5	,	9	21	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
0	0	10	20	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
0	0	13	21	GREATEST JUST GO LIONEL RICHIE (DEF JAM/IDJMG)
0	2	12	12	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
0	3	11	25	LIGHT ON DAVID COOK (19/RCA/RMG)
0	4	14	26	HOT N COLD KATY PERRY (CAPITOL)
1	5	15	10	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
1	6	18	7	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
0	7	17	12	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
100	8	16	17	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
1	9	20	6	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)
2	0	19	15	FINALLY HOME MERCYME (INO/COLUMBIA)
2	1	21	8	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
2	2	24	11	SOBER PINK (LAFACE/JLG)
2	3	28	2	ELECTRICITY ELTON JOHN (MERCURY/DECCA BROADWAY/DECCA)
2	4	23	6	COME BACK TO ME DAVID COOK (19/RCA/RMG)
2	5	22	18	WHERE DID I LOSE YOUR LOVE JOURNEY (NOMOTA)

(ADULT TOP	
4	ADDU BE	4(0)
A		

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 SECOND CHANCE 4WKS SHINEDOWN (ATLANTIC)
2	2	14	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
3	3	10	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
4	9	11	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
6	6	15	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	4	32	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
7	5	31	YOU FOUND ME THE FRAY (EPIC)
0	10	12	COME BACK TO ME DAVID COOK (19/RCA/RMG)
9	11	8	NO SURPRISE DAUGHTRY (19/RCA/RMG)
10	8	33	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
11	12	17	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)
12	14	16	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	24	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
14	17	7	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
15	16	10	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
16	15	16	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
T	18	8	NEVER SAY NEVER THE FRAY (EPIC)
18	20	9	USE SOMEBODY KINGS OF LEON (RCA/RMG)
19	19	14	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)

GAINER FALLING FOR YOU COLBIE CAILLAT (UNIVERSAL REPUBLIC)

SHE IS LOVE

COLDPLAY (CAPITOL)

STAY

BEYONCE (MUSIC WORLD/COLUMBIA)

SAFETYSUIT (UNIVERSAL MOTOWN)

BOOM BOOM POW

LIFE IN TECHNICOLOR II

THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)

6			
(Q)		RO	OCK SONGS"
Ą			ACINCALCO
×	H.M.	EKS	TITLE
WEE	LAS	WE	ARTIST (IMPRINT / PROMOTION LABEL)
0	1	4	# NEW DIVIDE SWAS LINKIN PARK (MACHINE SHOP/WARNER BROS
2	2	4	USE SOMEBODY KINGS OF LEON (RCA/RMG)
3	5	4	SOUND OF MADNESS
	(2.0)	207	SHINEDOWN (ATLANTIC) KNOW YOUR ENEMY
4	3	4	GREEN DAY (REPRISE)
(5)	4	4	PANIC SWITCH SILVERSUN PICKUPS (DANGERBIRD)
6	6	4	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
7	7	4	CARELESS WHISPER
8	10	4	21 GUNS
	1100		FEEL GOOD DRAG
9	12	4	ANBERLIN (UNIVERSAL REPUBLIC)
10	11	4	DROWNING (FACE DOWN) SAVING ABEL (SKIDDGO/VIRGIN/CAPITOL)
11	8	4	SECOND CHANCE SHINEDOWN (ATLANTIC)
12	9	4	THE NIGHT
13	14	4	CHAMPAGNE
~	2.22		CAVO (REPRISE) WHISKEY HANGOVER
120	16	3	GODSMACK (UNIVERSAL REPUBLIC)
15	13	4	PAPA ROACH (DGC/INTERSCOPE)
16	20	4	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
17	15	4	SEX ON FIRE
1000		4	I DON'T CARE
9	18		APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG) KIDS
19	19	4	MGMT (COLUMBIA)
20	17	4	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)
21	22	4	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
22	24	4	NO YOU GIRLS
23	23	4	SOMETIME AROUND MIDNIGHT
_			THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT) FACTORY/ISLAND/ID AUDIENCE OF ONE
24	21	4	RISE AGAINST (DGC/INTERSCOPE)
25	26	4	I GET OFF HALESTORM (ATLANTIC)
26	25	4	DO WHAT YOU DO MUDVAYNE (EPIC)
27	27	4	HEARTLESS
28	35	4	NOTION
-		170	ALL NIGHTMARE LONG
29	30	4	METALLICA (WARNER BROS.)
30	28	4	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
31	31	4	HALF-TRUISM THE OFFSPRING (COLUMBIA)
32	29	4	SCARLET LETTERS
33	33	4	I'VE GOT FRIENDS
	3.00	VA.	MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA) SINK INTO ME
34	32	4	TAKING BACK SUNDAY (WARNER BROS.)
35	37	4	YOU'RE GOING DOWN SICK PUPPLES (RMR/VIRGIN/CAPITOL)
36	HOT BEI	SHOT BUT	GREATEST JARS GAINER CHEVELLE (EPIC)
37	36	4	HATE MY LIFE
38	38	4	THEORY OF A DEADMAN (604/ROADRUNNER/RRP) CONTAGIOUS
	350	150	TRAPT (ELEVEN SEVEN) LIFE IN TECHNICOLOR II
39	39	4	COLDPLAY (CAPITOL)
40	41	4	HELP I'M ALIVE METRIC (METRIC/LAST GANG)
41)	48	2	SAVIOR RISE AGAINST (DGC/INTERSCOPE)
42	40	4	ZERO
•			YEAH YEAH YEAHS (DRESS UP/DGC/INTERSCOPE) I ALMOST TOLD YOU THAT I LOVED YOU
43	42	3	PAPA ROACH (DGC/INTERSCOPE)
44	43	2	THIS IS IT STAIND (FLIP/ATLANTIC)
45	50	2	IT'S ALRIGHT 311 (VOLCANO/JLG)
46	44	4	OH YEAH
47	34	4	HEY YOU
- A	34		311 (VOLCANO/JLG) YOU NEVER KNOW
-	100000		. OO HEVER KROW
48	49	2	WILCO (NONESUCH/WARNER BROS.)
•	200	2 W	WILCO (NONESUCH/WARNER BROS.) WISHING WELL THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/ID WRONG

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



A			CTIVE ROCK
THIS	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	14	#1 SOUND OF MADNESS SHINEDOWN (ATLANTIC)
2	2	6	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	5	11	CHAMPAGNE CAVO (REPRISE)
4	4	16	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
5	3	21	THE NIGHT DISTURBED (REPRISE)
6	7	3	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
7	9	7	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
8	6	16	SCARLET LETTERS MUDVAYNE (EPIC)
0	8	13	I GET OFF HALESTORM (ATLANTIC)
10	11	8	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)
0	14	10	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
12	13	17	SEASONS THE VEER UNION (UNIVERSAL MOTOWN)
13	12	18	CARELESS WHISPER SEETHER (WIND-UP)
14	10	11	KNOW YOUR ENEMY GREEN DAY (REPRISE)
15	17	20	CONTAGIOUS TRAPT (ELEVEN SEVEN)
16	15	24	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
17	20	16	FAR FROM OVER REV THEORY (VAN HOWES/MALOOF/DGC/INTERSCOPE)
18	16	40	DO WHAT YOU DO MUDVAYNE (EPIC)
19	18	43	SECOND CHANCE SHINEDOWN (ATLANTIC)
20	21	17	GUILTY SINCE OCTOBER (TOOTH & NAIL/CAPITOL)
21	22	4	YOU'RE GOING DOWN SICK PUPPIES (RMR/VIRGIN/CAPITOL)
22	24	8	SULFER SLIPKNOT (ROADRUNNER/RRP)
23	23	13	HOW COULD YOU? SALIVA (ISLAND/IDJMG)
24	25	3	I ALMOST TOLD YOU THAT I LOVED YOU PAPA ROACH (DGC/INTERSCOPE)
25	NE	w	GREATEST JARS GAINER CHEVELLE (EPIC)

HERITAGE ROCK

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	11	#1 KNOW YOUR ENEMY GREEN DAY (REPRISE)
2	1	6	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
3	4	15	DROWNING (FACE DOWN) SAVING ABEL (SKIDDCO/VIRGIN/CAPITOL)
4	5	14	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
5	3	23	PAPA ROACH (DGC/INTERSCOPE)
6	6	11	OH YEAH CHICKENFOOT (REDLINE)
7	7	10	CHAMPAGNE CAVO (REPRISE)
8	9	8	BURN IT TO THE GROUND NICKELBACK (ROADRUNNER/RRP)
9	10	30	HATE MY LIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
10	8	42	SECOND CHANCE SHINEDOWN (ATLANTIC)
11	13	3	WHISKEY HANGOVER GODSMACK (UNIVERSAL REPUBLIC)
12	11	17	CARELESS WHISPER SEETHER (WIND-UP)
13	12	33	SOMETHING IN YOUR MOUTH NICKELBACK (ROADRUNNER/RRP)
14	14	12	I GET OFF HALESTORM (ATLANTIC)
15	15	18	THE NIGHT DISTURBED (REPRISE)
16	19	8	ALL NIGHTMARE LONG METALLICA (WARNER BROS.)

20

THIS IS IT

STAIND (FLIP/ATLANTIC)

USE SOMEBODY KINGS OF LEON (RCA/RMG)

ANYTHING GOES

HOW COULD YOU? SALIVA (ISLAND/IDJMG)

SCARLET LETTERS

CAGE THE ELEPHANT (DSP/JIVE/JLG)

DROWNING POOL (ELEVEN SEVEN)

AIN'T NO REST FOR THE WICKED

BROTHER PEARL JAM (LEGACY/EPIC)

GREEN DAY (REPRISE)

37 STITCHES

21 GUNS

HOT COUNTRY SONGS™ TITLE

SEN SEN	WEEK	2 WE	WEEK ON CH	PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK
0	3	3	18	#1 SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley © CAPITOL NASHVILLE	-	1
2	2	5	25	WHATEVER IT IS K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE)	Zac Brown Band Home GROWN/ATLANTIC/BIG PICTURE		2
3	1	1	74	OUT LAST NIGHT B.CANNON,K.CHESNEY (K.CHESNEY,B.JAMES)	Kenny Chesney		1
4	4	2	15	THEN F.ROGERS (B.PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley • ARISTA NASHVILLE		1
6	6	6	24	I RUN TO YOU V.SHAW,P.WORLEY (D.HAYWOOD,C.KELLEY,H.SCOTT,T.DOUGLAS)	Lady Antebellum		5
6	7	7	17	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington • MERCURY		6
7	5	4	16	KISS A GIRL D.HUFF,K.URBAN (M.POWELL,K.URBAN)	Keith Urban ⊕ CAPITOL NASHVILLE		3
8	8	8	11	YOU BELONG WITH ME N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE)	Taylor Swift ⊕ BIG MACHINE		8
9	9	9	12	ALRIGHT F.ROGERS (D.RUCKER, F.ROGERS)	Darius Rucker G CAPITOL NASHVILLE		9
10	10	10	17	LOST YOU ANYWAY T.KEITH (T.KEITH, B. PINSON)	Toby Keith show dog Nashville		10
1	11	12	11	SUMMER NIGHTS D.HUFF,RASCAL FLATTS (G.LEVOX,B.JAMES,BUSBEE)	Rascal Flatts • LYRIC STREET		11
12	12	13	12	STRANGE M.BRIGHT (W.MOBLEY, J.SELLERS, N.THRASHER)	Reba • STARSTRUCK/VALORY		12
13	13	14	19	M.WRIGHT,C.AUDRETCH, III (R.HOUSER,B.KINNEY)	Randy Houser • UNIVERSAL SOUTH		13
14	14	15	33	BEST DAYS OF YOUR LIFE C.LINDSEY (K.PICKLER, T.SWIFT)	Kellie Pickler 19/8NA		14
15	15	20	5	LIVING FOR THE NIGHT T.BROWN,G.STRAIT (G.STRAIT,B.STRAIT,D.DILLON)	George Strait MCA NASHVILLE		15
16	16	16	19	I'LL JUST HOLD ON S.HENDRICKS (B.HAYSLIP,T.OLSEN,B.SIMPSON)	Blake Shelton warner bros./wrn		16
17	17	17	23	WILD AT HEART M.SERLETIC (M.SERLETIC, J.KEAR, S.BENTLEY)	Gloriana ⊕⊕ EMBLEM/REPRISE/WARNER BROS./WRN		17
18	18	19	15	J.STOVER (B.HAYSLIRR.AKINS.D.DAVIDSON)	Jack Ingram BIG MACHINE		18
19	21	24	7	GREATEST BIG GREEN TRACTOR M.KNOX (J.COLLINS,D.L.MURPHY)	Jason Aldean BROKEN BOW		19
20	19	18	21	SMALL TOWN USA J.STOVER (B.D.MAHER, J.S.STOVER, J.MOORE)	Justin Moore O VALORY		18
21	20	22	8	INDIAN SUMMER K.BROOKS,R.DUNN (K.BROOKS,R.DUNN,B.DIPIERO)	Brooks & Dunn ARISTA NASHVILLE		20
				LOVE VOUD LOVE THE MOST	Esia Church		



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



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

Eric Church

CAPITOL NASHVILLE

Darryl Worley

● STROUDAVARIOUS

Love And Theft

⊙ CAROLWOOD

Chris Young

	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT	PEAK
	26	25	26	18	THE CLIMB J.SHANKS (J.ALEXANDER.J.MABE)	Miley Cyrus walt disney/hollywood/lyric street		25
1	27	27	34	7	15 MINUTES THEWITT, R.ATKINS (T.MULLINS, J.L. THURSTON)	Rodney Atkins © CURB		27
	28	29	28	11	BELIEVERS B.ROWAN (A.GORLEY, W.KIRBY, B.LUTHER)	Joe Nichols O UNIVERSAL SOUTH		28
	29	28	29	14	WHAT I'M FOR D.HUFF (M.BEESON, A.SHAMBLIN)	Pat Green • BNA		28
	30	32	31	20	FIGHT LIKE A GIRL C.HOWARD (K.SHEPARD, K.OSMUNSON, B.REGAN)	Bomshel © CURB		30
	31	31	30	16	BOY LIKE ME J.FLOWERS (J.FLOWERS)	Jessica Harp • WARNER BROS,/WRN		30
1	32	30	33	8	ALL I ASK FOR ANYMORE EROGERS (C.BEATHARD, T.JAMES)	Trace Adkins O CAPITOL NASHVILLE		30
	33	35	36	18	RED LIGHT FLIDDELL,M.WRUCKE (J.SINGLETON,M.PEIRCE,D.MATKOSKY)	David Nail MCA NASHVILLE		33
	34	33	32	11	I WANT MY LIFE BACK M.A.MILLER.D.OLIVER (F.J.MYERS, A.SMITH)	Bucky Covington LYRIC STREET		32
j	35	34	35	10	DO I J.STEVENS (L.BRYAN, C.KELLEY, D.HAYWOOD)	Luke Bryan		34
	36	36	38	6	BONFIRE PO'DONNELL, C. MORGAN (T.BOTKIN, K.DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan • BNA		36
Ì	37	38	40	-11	DEAD FLOWERS FLIDDELL,M.WRUCKE (M.LAMBERT)	Miranda Lambert © COLUMBIA		37
1	38	37	37	9	SINCE YOU BROUGHT IT UP J.OTTO,PWORLEY (J.OTTO,D.BERG,R.RUTHERFORD)	James Otto WARNER BROS,/WRN		37
	39	40	43	9	I JUST CALL YOU MINE D.HUFF,M.MCBRIDE (J.CATES, T.LACY,D.MATKOSKY)	Martina McBride		39
ı	40	39	41	7	ROCKIN' THE BEER GUT T.KEITH (BUTTER)	Trailer Choir SHOW DOG NASHVILLE		39
	41	42	48	3	LONG LINE OF LOSERS B.CHANCEY (K.FOWLER, K.TRIBBLE)	Montgomery Gentry © COLUMBIA		41
	42	41	39	12	SOLITARY THINKIN' T.BROWN (W.PAYNE)	Lee Ann Womack MCA NASHVILLE		39
j	43	43	44	4	EIGHT SECOND RIDE J.RITCHEY (J.OWEN,E.DURRANCE)	Jake Owen © RCA		43
	44	44	42	16	ADDRESS IN THE STARS C.LINDSEY (C.LYNN, C.LINDSEY, H.LINDSEY, A.MAYO)	Caitlin & Will © COLUMBIA		42
Ì	45	45	47		HENRY CARTWRIGHT'S PRODUCE STAND L.REYNOLDS, T.TOMLINSON (T.TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson CAROLWOOD		45
	46	50	-	2	JOEY B.GALLIMORE, K. BUSH, J. NETTLES (J.O. NETTLES, K. BUSH, B. ANDERSON)	Sugarland • MERCURY		46
	47	46	46	6	I'LL BE THAT M.BRIGHT (J.WAYNE, B.REGAN, K.PAIGE)	Jimmy Wayne • VALORY		46
	48	48	49	7	LONG PAST GONE B.CANNON (M.MULLINS,M.CANNON-GOODMAN)	Megan Mullins © STONEY CREEK		48
	49	47	50		UP TO HIM TLAWRENCE, J. KING (D. KENT, T. JOHNSON)	Tracy Lawrence © ROCKY COMFORT/NINE NORTH		47
	50	49	53	8	SHE NEVER GOT ME OVER YOU J.RITCHEY (D.DILLON, K. WHITLEY, H. COCHRAN)	Mark Chesnutt BIG 7/LOFTON CREEK		49

TOP COUNTRY ALBUMS

LOVE YOUR LOVE THE MOST

SOUNDS LIKE LIFE TO ME
J.BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P.O'DONNELL)

J.COPLAN, R.E. ORRALL (S.B.LILES, C.SMITH, R.BLACKLEDGE)

GETTIN' YOU HOME (THE BLACK DRESS SONG)
J.STROUD (C.YOUNG, C.BATTEN, K.BLAZY)

J.JOYCE (E.CHURCH, M.P.HEENEY)

22 22 21

23 23

24 25

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	3	POSITION
1	1	1	10	SOUNDTRACK Hannah Montana: The Mov	e	1
2	2	2	33	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless		1
3	3	5	32	ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 518931/AG (13.98) The Foundation	•	2
4	4	3	6	KENNY CHESNEY BNA 49530/SMN (18.98) Greatest Hits II		1
5	6	6	12	JASON ALDEAN BROKEN BOW 7637 (18.98) Wide Open		2
6	5	4	12	RASCAL FLATTS LYRIC STREET 002604 (18.98) Unstoppable		9
7	8	7	41	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98) Learn To Live		1
8	9	8	66	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98) Lady Antebellum	•	1
9	10	11	49	SUGARLAND MERCURY 011273*/UMGN (13.98) Love On The Inside		1
10	11	9	13	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98) Defying Gravity		1
11	14	10	140	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕ Taylor Swift	3	1
12	13	16	37	BILLY CURRINGTON MERCURY 009550/UMGN (13.98) Little Bit Of Everything		2
13	12	12	47	JAMEY JOHNSON MERCURY 011237*/UMGN (13.98) That Lonesome Song	•	6
14	15	14	69	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98) Good Time	•	1
15	17	13	88	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98) Carnival Ride	2	1
16	7	3	2	HANK WILLIAMS JR. CURB 79149 (18.98) 127 Rose Avenue		7
17	18	18	39	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕ Kellie Pickler		1
18	16	17	ij5	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98) Troubadour		1
19	20	19	35	RASCAL FLATTS LYRIC STREET 002764 (13.98) Greatest Hits Volume 1		2
20	22	22	14	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98) Carolina	3,000/4	4
21	21	21	21	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98) Feel That Fire		1
22	23	15	5	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98) For Our Heroes		5
23	19	-	2	RODNEY CARRINGTON CAPITOL NASHVILLE D6288 (18.98) El Nino Loco		19
24	24	27	60	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98) 35 Biggest Hits		1
25	28	25	32	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98) Anything Goes		21

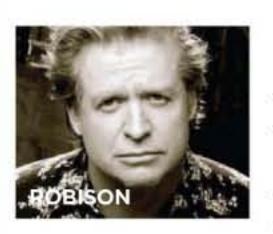
WEEK	LAST	Z WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
26	33	32	21	COLT FORD AVERAGE JOE'S 1001 (16.98) Ride Through The Country		26
27	25	24	37	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98) Lucky Old Sun		1
28	29	29	35	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98) That Don't Make Me A Bad Guy	•	1
29	26	23	7	STEVE EARLE NEW WEST 6164* (17.98) Townes		6
30	30	28	15	RANDY TRAVIS WARNER BROS. 518189/WRN (18.9) Told You So: The Ultimate Hits Of Randy Travis		3
31	31	30	61	TIM MCGRAW CURB 79086 (14.98) Greatest Hits: Limited Edition		1
32	32	37	14	MARTINA MCBRIDE RCA 34190/SMN (17,98) Shine		1
33	HOT DE	SHOT BUT	1	CHARLIE ROBISON DUALTONE 1448 (13.98) Beautiful Day		33
34	37	34	35	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98) The Life Of A Song		10
35	34	38	44	VARIOUS ARTISTS CAPITOL NASHVILLESONY MUSICUNIVERSAL DI 17724/JUNGN (18.98) NOW That's What I Call Country		1
36	40	40	32	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98) Startin' Fires		7
37	38	-	2	HOLLY WILLIAMS MERCURY 012547/UMGN (12.98) Here With Me		37
38	48	33	4	PACE RYAN BINGHAM & THE DEAD HORSES Roadhouse Sun		17
39	35	35	9	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98) Growing Up Is Getting Old		7
40	36	31	40	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98) Jet Black & Jealous		5
41	39	36	13	RODNEY ATKINS CURB 79132 (18.98) It's America		3
42	27	20	3	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98) The Rock		20
43	42	26		DARRYL WORLEY STROUDAVARIOUS 01002 (13.98) Sounds Like Life		26
44	44	43	60	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18:98) Greatest Hits/Every Mile A Memory 2003-2008		2
45	43	44	55	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98) Back When I Knew It All		3
46	41	47	34	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98) Play		1
47	51	42	18	JAKE OWEN RCA 31287/SMN (12.98) Easy Does It		2
48	47	41	10	RON WHITE CAPITOL NASHVILLE 98425 (18.98) Behavioral Problems		13
49	45	39	14	JOHN RICH WARNER BROS. 508796/WRN (18.98) Son Of A Preacher Man		3
50	46	46	31	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98) X: Ten		7

TOP BLUEGRASS ALBUMS

WEEK	LAST	2 WEE	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	1	19	#1 STEVE MARTIN The Crow: No 15WKS 40 SHARE 610647/ROUNDER	w Songs For The Five-String Banjo
2	2	2	RHONDA VINCENT ROUNDER 610623	Destination Life
3	3	2	SARAH JAROSZ SUGAR HILL 4049/WELK	Song Up In Her Head
4	7	40	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher
5	4	35	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADA	Ultimate Bluegrass
6	6	45	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One
7	RE-E	NTRY	THE STEELDRIVERS ROUNDER 610598	The SteelDrivers
8	9	45	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Country Bluegrass Homecoming Volume Two
9	11	6	RUSSELL MOORE & IIIRD TYME OUT RURAL RHYTHM 1045	Russell Moore & Illird Tyme Out
10	5	5	DOYLE LAWSON & QUICKSILV SSK 610635/ROUNDER	'ER Lonely Street

BETWEEN THE BULLETS

ROBISON RETURNS



Charlie Robison lands the Hot Shot Debut on Top Country Albums with his first set of new songs in five years, as "Beautiful Day" opens at No. 33 and debuts on the Heatseekers list at No. 25 (2,000 copies). The new set marks his fifth appearance

and second-highest bow on the country chart, where he most recently appeared with "Good Times" in October 2004. His best start happened when "Step Right Up" moved 5,000 copies and bowed at No. 27 on the April 28, 2001, chart. The new collection is Robison's second outing for the independent Dualtone label, and he has concert dates booked through early October. - Wade Jessen

SoundScan

ADULT R&B"

R&B/HIP-HOP Billboard. TOP R&B/HIP-HOP ARTIST TITLE IMPRINT / DISTRIBUTING LABEL # GINUWINE AMANS THOUGHTS NOT FLASY LUM 519147 WARNER BROS THE BLACK EYED PEAS THE E.N.D. INTERSCOPE 012887*/IGA EMINEM RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA CHRISETTE MICHELE EPIPHANY DEF JAM 012797/IDJMG € PLEASURE P THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG € LAURA IZIBOR LET THE TRUTH BE TOLD ATLANTIC 512240/AG TEENA MARIE CONGO SQUARE STAX 31320/CONCORD WILL DOWNING CLASSIQUE PEAK 31278/CONCORD KERI HILSON IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/GA I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC DEEPER THAN RAP MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG € JAMIE FOXX 11 28 INTUITION J 41294/RMG F.L.Y. (FAST LIFE YUNGSTAZ) JAMBOREE MUSIC LINE/DEF JAM 013100/IDJMG ANTHONY HAMILTON THE POINT OF IT ALL MISTER'S MUSIC/SO SO DEF 23387/JLG CHARLIE WILSON UNCLE CHARLIE P MUSIC/JIVE 23389/JLG HONEY I'M HOME HIDDEN BEACH 00092 MOS DEF THE ECSTATIC DOWNTOWN 70055* METHOD MAN & REDMAN BLACKOUT! 2 WIJ-TANG/DEF SQUAD/DEF JAM 012400*/IDJMG THE-DREAM LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG D-BLOCK NO SECURITY D-BLOCK 5091/E1 JADAKISS THE LAST KISS RUFF RYDERS O-BLOCK RDC-A-FELLA DEF JAM 012291* IDJMG **BUSTA RHYMES** THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC € **GUCCI MANE** 25 MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY JUICY J OF THREE 6 MAFIA HUSTLE TILL I DIE D-BRADY 3621/HYPNOTIZE MINDS BEYONCE 26 23 2 ABOVE AND REVOKES-VICEO COLLECTION & CANCE MICES (EP) MUSIC MUFILD FOLL ARIA 7530 FE (SOLY MUSIC) (KEYSHIA COLE A DIFFERENT ME IMANI/GEFFEN 012395/IGA TEAR GAS SMC 349 RAPHAEL SAADIQ THE WAY I SEE IT COLUMBIA 08585*/SONY MUSIC SOLANGE SOL-ANGEL & THE HADLEY ST. DREAMS MUSIC WORLD/GEFFEN 011785/IGA CIARA 27 8 FANTASY RIDE LAFACE 31390/JLG LIL WAYNE THA CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG MUSIQ SOULCHILD ONMYRADIO ATLANTIC 512335/AG CAM'RON CRIME PAYS DIPLOMATIC MAN 518073/ASYLUM SEAL SOUL 143 515868/WARNER BROS. SOULJA BOY TELL'EM ISOULJABOYTELLEM COLLIPARK/INTERSCOPE 012388*/IGA LIONEL RICHIE JUST GO ISLAND D11917/IDJMG PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG € CHRISTELLE DEBUT R&B/POP EP MCGANN 1028/CHRISTELLE TESTIMONY: VOL. 2, LOVE & POLITICS SOLLBROWN/ERSAL REPUBLIC 012572 UVRG 🕣 YOUNG JEEZY THE RECESSION CTE/DEF JAM 011536*/IDJMG UGK 4 LIFE TRILL/UGK/JIVE 86966/JLG 39 DJ QUIK & KURUPT BLACKOUT MAD SCIENCE 17/RBC KANYE WEST 808S & HEARTBREAK ROC-A-FELLA/DEF JAM 012198*/IDJMG PRINCE/BRIA VALENTE LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX WILLY NORTHPOLE

has been a year of comebacks for chart
eterans at Adult R&B. Maxwell,
inuwine, Al B. Sure and BeBe & CeCe
linans have all returned after long
bsences. This week Chico DeBarge joins
he list as "Oh No" (No. 35) becomes his
rst debut in six years.

NE-YO

AKON



MAINSTREAM R&B/HIP-HOP ## TITLE ## ARTIST (IMPRINT/ PROMOTION LABEL) # BEST I EVER HAD DRAKE (BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978) YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) KNOCK YOU DOWN 3 KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE) BIRTHDAY SEX 4 JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG) BEYONCE (MUSIC WORLD/COLUMBIA) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC) ALWAYS STRAPPED BIRDMAN FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) LAST CHANCE 15 13 GINUWINE (NOTIFI/ASYLUM/WARNER BROS.) NOT ANYMORE LETOYA (CAPITOL) SWAG SURFIN' (F.L.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) 12 14 KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE) DOWNLOAD LIL KIM FEAT, T-PAIN & CHARLIE WILSON (BROCKLAND/UNIVERSAL REPUBLIC) 1 BREAK UP MARIO FEAT GUCCI MANE & SEAN GARRETT (SRD STREETGIRMS **BOYFRIEND #2** PLEASURE P (ATLANTIC) HALLE BERRY (SHE'S FINE) 16 HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) BLAME IT 12 24 JAMIE FOXX FEAT. T-PAIN (J/RMG) GOD IN ME 18 MARY MARY FEAT, KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA) PRETTY WINGS 19 25 MAXWELL (COLUMBIA) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) THROW IT IN THE BAG 23 FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN) IMMA PUT IT ON HER DAY26 FEAT. P. DIDDY & YUNG JOC (BAD BOY/ATLANTIC) WALKIN' ON THE MOON 25 THE-DREAM FEAT, KANYE WEST (RADIO KILLA/DEF JAM/IDJMG) TURN MY SWAG ON 26 SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) YOU'RE A JERK 27 32 NEW BOYZ (ASYLUM/WARNER BROS. DANCIN ON ME 28 WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILLE1) MAYBACH MUSIC 2 RICK ROSS FEAT KANYE WEST, T-PAIN & LIL! WAYNE (MAYBACH SLIP-II-SLIDE DEF JAM (DUMS) WHO'S REAL 30 37 JADAKOSS FEAT, SWIZZ BEATZ & QJ DA JUICEMAN (FUFF RYDERS/D-BLOCK/DEF,JAMAD,ING) IMMA STAR (EVERYWHERE WE ARE) JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG) **FUTURISTIC LOVE (ELROY)** 32 YUNG L.A. FEAT. RICCO BARRINO (GRAND HUSTLE/INTERSCOPE) 33 NEW **EPIPHANY (I'M LEAVING)** CHRISETTE MICHELE (DEF JAM/IDJMG) OBSESSED 35 MARIAH CAREY (ISLAND/IDJMG) LIKE A SURGEON CIARA (LAFACE/JLG) HALO 33 BEYONCE (MUSIC WORLD/COLUMBIA) 38

A	8		HYTHMIC"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT/ PROMOTION LABEL)
1	2	12	KNOCK YOU DOWN WAS KERI HILSON FEAT. KANYE WEST & NE-YO (NOSLEY/ZONE 4 INTERSCOR
2	1	12	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
3	3	8	BEST I EVER HAD
4	4	17	BOOM BOOM POW
6	8	9	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) EVERY GIRL
6	5	21	I KNOW YOU WANT ME (CALLE OCHO
7	6	22	BLAME IT
1000	SE		JAMIE FOXX FEAT. T-PAIN (J/RMG) DAY 'N' NITE
8	7.	27	YOU'RE A JERK
9	11	10	NEW BOYZ (ASYLUM/WARNER BROS.) HALO
10	9	17	BEYONCE (MUSIC WORLD/COLUMBIA)
(11)	10	11	PLEASURE P (ATLANTIC)
12	14	7	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
13	13	8	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	12	20	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
15	15	14	SUGAR FLO RIDA FEAT, WYNTER (POE BOY/ATLANTIC)
16	26	4	HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)
17	17	14	ALL THE ABOVE MAING FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
18	16	22	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE
19	19	29	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC
20	28	3	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)
21	22	6	SO FINE SEAN PAUL (VP/ATLANTIC)
22	24	8	WALKIN' ON THE MOON THE-DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJIMG
23	18	12	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
24	29	6	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)
25	27	7	MY TIME FABOLOUS FEAT, JEREMIH (DESERT STORM/DEF JAM/IDJMG)
26	21	12	ICE CREAM PAINT JOB
27	23	8	GOODBYE
28	25	13	KRISTINIA DEBARGE (SODAPOP/ISLAND/IDJMG) ECHO
29	BEET FEE	EW	GREATEST OBSESSED GAINER MARIAH CAREY (ISLAND/IDJMG)
-	-		PATRON TEQUILA
30	30	6	PARADISO GIRLS (WILL.I.AM/INTERSCOPE) MAKE HER SAY
31	37	2	KID CUDI FEAT. KANYE WEST & COMMON DREAM ON G.O.O.D./UNIVERSAL MOTOW! ALWAYS STRAPPED
32	31	6	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN
33	33	4	BEYONCE (MUSIC WORLD/COLUMBIA)
34	34	4	CHILLIN WALE FEAT. LADY GAGA (ALLIDO/INTERSCOPE)
35	36	5	JON'T TRUST ME 30HI3 (PHOTO FINISH/ATLANTIC/RRP)
36	32	3	BEAUTIFUL EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
37	39	3	SWAG SURFIN' (F.L.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG)
38	40	2	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)
39	38	17	AIN'T I YUNG LA. FEAT. YOUNG DRO & T.L (GRAND HUSTLE/INTERSCOPE
40	35	10	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT, SUPASTAAR (POLO GROUNDS/J/RMG)

BETWEEN THE BULLETS

BOOTY DEW

39

JACKSON JOLTS R&B LISTS



With Michael Jackson's catalog dominating purchases, overall sales activity on Top R&B/Hip-Hop Albums was light. Aside from 17 de-

chart (viewable at billboard.biz/charts), placing titles in the top 12 slots. Overall his name is attached to 17 albums (either as a solo artist or with the Jackson 5 or the Jacksons) on the 25-position chart. "Thriller" is the top seller, re-entering at No. 1 (its 21st week there since 1997). Other Jackson catalog albums make posthumous de-

his final studio album, enters at No. 11.

A ADOLI ROD						
- N	r×.	WEEKS ON CHT	TITLE			
EN	LAST	WEB	ARTIST (IMPRINT/ PROMOTION LABEL)			
1	2	19	# ON THE OCEAN KJON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)			
2	d	9	PRETTY WINGS MAXWELL (COLUMBIA)			
3	3	25	SOBEAUTIFUL			
4	6	19	NEVER GIVE YOU UP			
	722		THE POINT OF IT ALL			
5	5	14	ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG) THERE GOES MY BABY			
6	7	37	CHARLIE WILSON (P MUSIC/JIVE/JLG)			
7.	4	37	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)			
8	8	31	JENNIFER HUDSON (ARISTA/RMG)			
0	11	18	GREATEST LAST CHANCE GAINER GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)			
10	9	20	EPIPHANY (I'M LEAVING)			
_	10	31	CHOCOLATE HIGH			
11		et et e	INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD) UNIVERSAL REPUBLIC) CAN'T LIVE WITHOUT YOU			
12	18	9	CHARLIE WILSON (P MUSIC/JIVE/JLG)			
13	12	22	SAILING AVANT (CAPITOL)			
14	14	12	CAN'T LAST A DAY TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)			
15	16	20	CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)			
16	17	16	THE BEST PART OF THE DAY			
	100		TOGETHER			
17	15	16	RUBEN STUDDARD (19/HICKORY/RED) MAJIC			
18	20	11	JOE (563/KEDAR)			
19	21	6	IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN (J/RMG)			
20	22	6	BLAME IT ON ME CHRISETTE MICHELE (DEF JAM/IDJMG)			
21	19	6	GIVE IT TO ME RIGHT MELANIE FIONA (SRC/UNIVERSAL MOTOWN)			
22	23	16	YOU COMPLETE ME			
200	2234		I LOVE IT (PAPI AYE AYE AYE)			
23	24	7	AL B. SURE! (HIDDEN BEACH)			
24	26	6	SOMETHING SPECIAL WILL DOWNING (PEAK/CMG)			
25	25	12	JAMIE FOXX FEAT. TIMBALAND (J/RMG)			
			- Marie Seria Gillardin Herri - Hinbard			
@)					
Q		HO	OT RAP SONGS			
Â		-	OT RAP SONGS"			
A SHEK		-	TITLE			
A SHAN		1 441	TITLE ARTIST (IMPRINT / PROMOTION LABEL) # GREATEST BEST I EVER HAD			
THIS WEEK	LAST	ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DRAME (BRYANTIFROZEN MOMENTS HIP HOP SINCE 1978) EVERY GIRL			
THIS C	LAST WEEK	ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DAME (BRYANTIFICEN MOMENTS HP HIP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)			
THIS WEEK	1 2 4	10 ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DRAWE (BRWITTHOUGH MOMENTSHIP HUP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)			
THIS C	LAST WEEK	ON CHI	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DRAME (BYWHITHROZEN MOMENISHIP HOP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE)			
THIS 2	1 2 4	10 ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DRAKE (BRYANTIFROZEN MOMENTS HP HUP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/LINIVERS AL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW			
MAEER 2	1 2 4 3	10 11 8 17	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DAME BROWNTHROTEN NOMENTSHIP HOP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED			
3 4 5	1 2 4 3 5	10 11 8 17 13	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DRAME (BRWITTRICEN MOMENTSHIP HUP SINCE 1878) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN'			
3 4 5 6 7	1 2 4 3 5 6 8	10 11 8 17 13 17 12	TITLE ARTIST (IMPRINT / PROMOTION LABEL) ### GREATEST BEST I EVER HAD DRAKE (BYWITHROZEN MOMENTSHIP HUP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/LINIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (EL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK			
SHLL 1 2 3 4 5 6 7 8	1 2 4 3 5 6 8 10	10 11 8 17 13 17 12 8	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DAME BRANTIFROZEN MOMENTS HP HUP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (ELY.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG)			
SHLL 1 2 3 4 5 6 7 8 9	1 2 4 3 5 6 8 10 12	10 11 8 17 13 17 12 8 11	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DAME (BRWAITFROTH MOMENISHPHOP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)			
SHLL 1 2 3 4 5 6 7 8	1 2 4 3 5 6 8 10	10 11 8 17 13 17 12 8	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD BAKE (BYWAITROZEN MOMENISHP HOP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/LINMERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG)			
SHLL 1 2 3 4 5 6 7 8 9	1 2 4 3 5 6 8 10 12	10 11 8 17 13 17 12 8 11	TITLE ARTIST (IMPRINT / PROMOTION LABEL) ### GREATEST BEST I EVER HAD DRAKE (RYWITHRUZEN MOMENISHP HUP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE)			
SHLL 1 2 3 4 5 6 7 8	1 2 4 3 5 6 8 10 12 7	10 11 8 17 13 17 12 8 11 13	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD DWARE (BYWAITHRUZEN MOMENTSHIP HUP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/LINMERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON			
SHLL 2 3 4 5 6 7 8 9 10	1 2 4 3 5 6 8 10 12 7 9	10 11 8 17 12 8 11 13 16	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD DRAWE BRANTIFROTEN MOMENISHE HAP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY, CASH MONEY, UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG, CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL. LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY, UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (ELY.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY			
SHLL 1 2 3 4 5 6 7 8 9 10 11 12 13	1 2 4 3 5 6 8 10 12 7 9 17 19	10 11 8 17 13 17 12 8 11 13 16 3	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD DAME (BYWAITHROEN MOMENISHIP HUR SINGE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE			
SHL 2 3 4 5 6 7 8 9 10 11 12 13 14	1 2 4 3 5 6 8 10 12 7 9 17 19 14	10 11 8 17 12 8 11 13 16 3 6 15	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD DRIVE BY BUSINESS BEST BY BUSINESS BY BUSINESS BEST BY BUSINESS BEST BY BUSINESS BEST BY BUSINESS BY BUSINESS BEST BY BUSINESS BEST BY BUSINESS BEST BY BUSINESS BY BUSINESS BEST BY BUSINESS BUSINESS BEST BY BUSINESS BEST BY BUSINESS BEST BY BUSINESS BUSINESS BUSINESS BEST BY BUSINESS BUSINESS BUSINESS BEST BY BUSINESS BUSINESS BUSINESS BUSINESS BEST BY BUSINESS BUSINESS BUSINESS BEST BY BUSINESS BUSINESS BUSINESS BUSINESS BUSINESS BUSINESS BUSINESS BUSINESS BU			
SHLING 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13	10 11 8 17 12 8 11 13 16 3 6 15 29	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD DRAKE BRWATTRICEN MOMENISHPHOP SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY,CASH MONEY,LIMINERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL,LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT, LIL WAYNE (CASH MONEY/LINIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (ELY.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT, SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT, THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT, T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE TIL FEAT, JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)			
SHL 2 3 4 5 6 7 8 9 10 11 12 13 14	1 2 4 3 5 6 8 10 12 7 9 17 19 14	10 11 8 17 12 8 11 13 16 3 6 15	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FOR CALLEST BEST I EVER HAD DRAW BY			
SHLING 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13	10 11 8 17 12 8 11 13 16 3 6 15 29	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD DWARE BRANKTERIZEN MOMENISHER HIP STICE 1875) EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MOMEY/UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE T.L FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD			
SHLL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5	TITLE ARTIST (IMPRINT / PROMOTION LABEL) #1 GREATEST BEST I EVER HAD DRAWE (BRWITTERCEN MORENISHPHOR SINCE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY, CASH MONEY, LINIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG, CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL, LAM, INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT, LIL WAYNE (CASH MONEY, UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT, SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT, THE DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT, T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE TIL FEAT, JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIKIM FEAT, T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC) KISS ME THRU THE PHONE			
SHL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FIGRATEST BEST I EVER HAD DRAKE BYWITHROEN MOMENSHIP HOP STICE 1978 EVERY GIRL YOUNG MONEY (YOUNG MONEY CASH MONEY, UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY, UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FLY.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE DREAM (DESERT STORM, DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) DEAD AND GONE T.L FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE			
SHL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FIGRATEST BEST I EVER HAD INVESTIGATION OF THE PROMOTION LABEL) EVERY GIRL YOUNG MONEY (YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG,CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY,UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (ELY) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK,INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE OREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE TIL FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DEAD AND GONE TIL FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIKIM FEAT. T-PAIN & CHARLE WILSON (BROOKLAND,UNIVERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK,INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG) WHO'S REAL			
SHLL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24 20	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FIGRATEST BEST I EVER HAD DRAKE (RYWITHROEN MODENISHP HOP STICE 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY CASH MONEY JUNNERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FLY.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLE WILSON (BROOKLAND/UNIVERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG)			
SHLIN 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24 20 21	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2 7 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FOR CONTROL GREATEST BEST I EVER HAD DAME (ROWITHOUR MONEY FOR 1978) EVERY GIRL YOUNG MONEY (YOUNG MONEY, CASH MONEY, UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY, UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIKIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND, UNIVERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 205/POLO GROUNDS/J/RMG) WHO'S REAL JADANSS FEAT. SWIZZ BEATZ & OLD A JUCEMAN (RUFF RIDERSO-BLOCKOEF JAM/IDJME) SO FINE SEAN PAUL (VP/ATLANTIC)			
SHLL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24 20 21	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FOR ALLER BEST I EVER HAD DAME STANDARD FOR SIDE 1878) EVERY GIRL YOUNG MONEY (YOUNG MONEY (CASH MONEY (UNIVERSAL MOTOWN)) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY (UNIVERSAL MOTOWN)) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (FLY) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) DEAD AND GONE T.L FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLANDUNWERSAL PEPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG) WHO'S REAL JUMMISS FRAT SWEDERITS & OLDA JUCENAN (RUFF PICERSO-BLOCKOF JAM/ICLME) SO FINE SEAN PAUL (VP/ATLANTIC) SUCCESSFUL DRAKE FEAT TREY SONEZ (BRYAND/FROZEN MOMENTSHP) HOP SINCE 1978)			
SHLIN 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24 20 21	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2 7 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD SWAS GAINER DAME GRYWITH COMMENSAMPHOP SINCE 1879 EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/LIMINERSAL MOTOWIN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GAMG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWIN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (EL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG). TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIKIM FEAT. T-PAIN & CHARLIE WILSON (BROCKLANDUNWERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG) WHO'S REAL JUDANS FEAT. SWEZ BALZ & OLDA JUCEMAN (RUFF RIDERS O-BLOCKOEF JAM/ICANE) SO FINE SEAN PAUL (VP/ATLANTIC) DANCIN ON ME WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HIL/E1)			
SHL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24 20 21 N	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2 7 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) FIRST (IMPRINT / PROMOTION LABEL) FOR GREATEST BEST I EVER HAD DIME GRAVITRICEN MONED SINCE 1978 EVERY GIRL YOUNG MONEY (YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY,UNIVERSAL MOTOWN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (EL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG) TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LI KIM FEAT. T-PAIN & CHARLIE WILSON (BROCKLANDUNWERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG) WHO'S REAL JUDANSS FEAT. SWIZZ BEATZ & OLDA JUICEMAN (RUFF RICERSO-BLOCK DEF JAM/ICLME) SO FINE SEAN PAUL (VP/ATLANTIC) DANCE TERY SONCE 1978)			
SHLL 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	1 2 4 3 5 6 8 10 12 7 9 17 19 14 13 18 11 15 24 20 21 NE	10 11 8 17 13 17 12 8 11 13 16 3 6 15 29 5 23 13 2 7 2	TITLE ARTIST (IMPRINT / PROMOTION LABEL) GREATEST BEST I EVER HAD SWAS GAINER DAME GRYWITH COMMENSAMPHOP SINCE 1879 EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/LIMINERSAL MOTOWIN) WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GAMG/CAPITOL) BOOM BOOM POW THE BLACK EYED PEAS (WILL.LAM/INTERSCOPE) ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWIN) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) SWAG SURFIN' (EL.Y.) FAST LIFE YUNGSTAZ (MUSIC LINE/IDJMG) YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.) ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1) HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPASTAAR (POLO GROUNDS/J/RMG). TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE) THROW IT IN THE BAG FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG) PLENTY MONEY PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC) ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC) DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC) DOWNLOAD LIKIM FEAT. T-PAIN & CHARLIE WILSON (BROCKLANDUNWERSAL REPUBLIC) KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE) SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC) HOTEL ROOM SERVICE PITBULL (MR. 305/POLO GROUNDS/J/RMG) WHO'S REAL JUDANS FEAT. SWEZ BALZ & OLDA JUCEMAN (RUFF RIDERS O-BLOCKOEF JAM/ICANE) SO FINE SEAN PAUL (VP/ATLANTIC) DANCIN ON ME WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HIL/E1)			

ALBUMS: See Charts Legend for rules and explanations, 82 MAINSTREAM R&B/HIP-HOP, 74 RHYTHMIC, 63 ADULT R&B ored 24 hours a day, 7 days a week, HOT RAP SONGS: Reflects the top rap titles at Mainstream R&B/Hip-Hop and Rhythm for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved

MULLAGE (FROM THE GROUND UP/JIVE/JLG)

THE BLACK EYED PEAS (WILL I.AM/INTERSCOPE)

GS BOYZ (SWAGG TEAM/JIVE/BATTERY)

BOOM BOOM POW

buts. "Blood on the Dancefloor," first released in 1997, bows at No. 15, and 2001's "Invincible," -Raphael George

THA CONNECT FAMILY TREE/DTP/DEF JAM 013010/IDJMG

YEAR OF THE GENTLEMAN DEF JAM 011410*/IDJMG

FREEDOM KOM/ICT/UPFRONT/SRC/UNIVERSAL MOTOWN O12334/UMRG

JENNIFER HUDSON

JENNIFER HUDSON ARISTA 06303/RMG @

A HOT DOD HOD SONGS

1) 2) 3 4) 5 6) 7)	2 C LAST	C T Z WEEKS	T WEEKS	TITLE PRODUCER (SONGWRITER) Artist BEST I EVER HAD Drake	
2) 3 4) 5 6) 7) 8)	2	3	11	BEST I EVER HAD Drake	
3 4 5 6 7 8	2	3		3WKS BOI-1DA (A.GRAHAM,M.SAMUELS,D.HAMILTON) © BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978	
3 4 5 6 7 8	2		12	EVERY GIRL Young Money	
4 5 6 7 8		2	15	THA BIZNESS (D.CARTER,A GRAHAM, J.MILLS, J.PREYAN, C.J.LLY, J.HENDERSON, C.WHITACRE) • YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN KNOCK YOU DOWN Keri Hilson Featuring Kanye West & Ne-Yo	-
5 6 7 8	5	100	15	DANJA (F.N.HILLS, K.L.HILSON, K.COSSOM, S.SMITH, M. ARAICA, K. WEST) • MOSLÉY/ZONE 4/INTERSCOPE	
6 7 8	-	6	7	E.WILLIAMS, H.LILLY, B.KNOWLES (E.WILLIAMS, H.LILLY, JR., B.KNOWLES) • MUSIC WORLD/COLUMBIA	
7 8 9	4	4	17	BIRTHDAY SEX M. SCHULTZ (J. FELTON, K. JAMES, M. SCHULTZ) ■ MICK SCHULTZ/DEF JAM/IDJMG	_
8 9	7	9	9	PRETTY WINGS H. DAVID, MUSZE (H. DAVID, MUSZE) Maxwell GO COLUMBIA	
8 9	9	13	13	WETTER (CALLING YOU DADDY) Twista	
9		- 10		THE LEGENDARY TRAXSTER (C.MITCHELL, S.LINDLEY, E.LOCKHART, Q.SAFFOLD) • GET MONEY GANG/CAPITOL Trey Songz	-
20	6	111	16	STARGATE (J.AUSTIN, M.S.ERIKSEN, T.E. HERMANSEN, ELIND, A.BJORKLUND) ON SONG BOOK/ATLANTIC	
0	10	15	18	LAST CHANCE B.M.COX (B.M.COX, A.SHROPSHIRE, W.WELLS) Ginuwine O NOTIFI/ASYLUM/WARNER BROS.	
	11	10	17	ALWAYS STRAPPED MR. BEATZ (B.WILLIAMS,D.CARTER,R.COBB II) Birdman Featuring Lil Wayne © CASH MONEY/UNIVERSAL MOTOWN	
D	17	27	8	GREATEST BREAK UP Mario Featuring Gucci Mane & Sean Garrett	
2	-10	+1	16	SWAG SURFIN' F.L.Y. (Fast Life Yungstaz)	
-	13	14		K.ERONDU (A.BRYANT, M.GORDON, JR., S.SPEARMAN, J.RICE) MUSIC LINE/IDJMG	
3	8	5	29	BLAME IT Jamie Foxx Featuring T-Pain CHENDERSON (J.FOXX,C.HENDERSON,N.L.WALKER,J.T.BROWN,B.R.MELANCHON,J.CONTE, JR.,T-PAIN,B.PRESCOTTI,TNASH)	
4	12	7	22	BOYFRIEND #2 RICO LOVE,E.HOOD,E2 (RICO LOVE,E.GOUDY II,E.HOOD,R.ZAMOR) Pleasure P O ATLANTIC	-
5	18	21	10	TRUST Keyshia Cole Duet With Monica	ı
4			30	D.ALFORD,R.FAIR (K.M.COLE,F.TAYLOR) SOBEAUTIFUL Musiq Soulchild	
6	16	8	11000	MUSIQ SOULCHILD, L. HUTSON, JR. (T. JOHNSON, L. HUTSON JR.)	L
7	15	16	41	ON THE OCEAN K'Jon K'Jon,PROTEUS (K.JOHNSON)	
8	19	19	17	NOT ANYMORE BEI MAEJOR,NE-YO (S.SMITH,B.GREEN) LeToya © CAPITOL	
9	14	12	24	HALLE BERRY (SHE'S FINE) Hurricane Chris Featuring SupaSTAAR	Ī
20	500		32	PLAY-N-SKILLZ,Q SMITH,SUPASTAAR (C.DOOLEY,J.PARKER, J.SALINAS, JR.,Q.SALINAS) ● POLO GROUNDS/J/RMG GOD IN ME Mary Mary Featuring Kierra "KiKi" Sheard	÷
0	26	31		W.CAMPBELL (W.CAMPBELL, E.ATKINS-CAMPBELL, T.ATKINS-CAMPBELL) MY BLOCK/COLUMBIA	4
1	23	29	11	PLENTY MONEY DRUMMA BOY (A.L.WASHINGTON, C.GHOLSON) Plies BIG GATES/SLIP-N-SLIDE/ATLANTIC	-
2	20	17	20	EPIPHANY (I'M LEAVING) C.HARMONY (S.SMITH, C.HARMON) © DEF JAM/IDJMG	
3	21	28	12	DOWNLOAD Lil Kim Featuring T-Pain & Charlie Wilson	1
				NOT LISTED (NOT LISTED) • BROOKLAND/UNIVERSAL REPUBLIC IF THIS ISN'T LOVE Jennifer Hudson	-6
4	22	20	33	B.KENNEDY (B.SEALS,T.THOMAS,T.THOMAS)	ı
5	34	38	14	ICE CREAM PAINT JOB 2MUCH (D.D.DORROUGH,R.A.PROCTOR) Dorrough ● NGENIUS/E1	
6	24	30	12	THE POINT OF IT ALL I.AVILA,B.R.AVILA,J.WRIGHT (A.HAMILTON,I.J.AVILA,B.R.AVILA,J.Q.WRIGHT) Anthony Hamilton MISTER'S MUSIC/JIVE/JLG	
7	25	22	30	ROCKIN' THAT THANG The-Dream	1
4				C.STEWART,T.NASH,S.K.HALL (C.A.STEWART,T.NASH,S.K.HALL) THROW IT IN THE BAG Fabolous Featuring The-Dream	-
8	36	40	-	C.STEWART, T.NASH (J.D. JACKSON, C.A.STEWART, T.NASH) @ DESERT STORM/DEF JAM/IDJMG	į
9	28	34	17	NEVER GIVE YOU UP R.SAADIQ (R.SAADIQ,C.L.HILTON JR.) Raphael Saadiq Featuring Stevie Wonder & CJ © COLUMBIA	
0	31	25	30	FROM MY HEART TO YOURS C.STEWART (L.IZIBOR) Laura Izibor O ATLANTIC	-
1	35	23	35	THERE GOES MY BABY Charlie Wilson	-
2	33	35	27	IMMA PUT IT ON HER DAY26 Featuring P. Diddy & Yung Joc	1
•				BLAZE (FCRAWFORD, J.ROBINSON, W.TAYLOR, R.CURRY, Q.MOSLEYB ANDREWS M.MCCLUNNEYR YOUNG, K. JOHNSON) BAD BOY/ATLANTIC	ı
3	30	32	33	BUTTER BEATS (S.SMITH, A.JIMENEZ, D.BROWN, J.JACKSON, D.SUMMER) • DEF JAM/IDJMG	ı
4	27	26	51	AIN'T I B.FRANK (L.AUSTIN,C.J.HARRIS, JR.,D.HART,T.CLEMONS) Yung L.A. Featuring Young Dro & T.I. GRAND HUSTLE/INTERSCOPE	To the second
5	32	24	24	TURN MY SWAG ON NATURAL DISASTER, TOP CAT (D. WAY, A. RANDOLPH, K. MCCONNDEL) Soulja Boy Tell'em COLLIPARK/INTERSCOPE	1
6	29	18	19	DAY 'N' NITE Kid Cudi	1
	200	.0		DOT DA GENIUS, KID CUDI (S.MESCUDI, O.OMISHORE) OBSESSED OREAM ON/G.O.O.D./UNIVERSAL MOTOWN Mariah Carey	٠.
7	52	5	2	M. CAREY, T. NASH, C. STEWART (M. CAREY, T. NASH, C. A. STEWART) ISLAND/IDJMG	1
8	40	44	10	WALKIN' ON THE MOON T.NASH,L.O.S. DA MAESTRO (T.NASH,C.MCKINNEY,K.WEST) The-Dream Featuring Kanye West ● RADIO KILLA/DEF JAM/IDJMG	
9	55	75	3	SUCCESSFUL N.SHEBIB (A.GRAHAM, N.SHEBIB, T.NEVERSON, D. CARTER) Drake Featuring Trey Songz BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978	
0	47	52	6	YOU'RE A JERK New Boyz	Ī
-40				TURNIN ME ON D.A.THOMAS (D.A.THOMAS, E.H.BENJAMIN V) O ASYLUM/WARNER BROS. Keri Hilson Featuring Lil Wayne	-9
1	39	36	32	POLOW DA DON (K.L.HILSON, J. JONES, Z. WALLACE, D. CARTER)	4
2	44	46	9	WHO'S REAL Jadakiss Featuring Swizz Beatz & OJ Da Juiceman swizz Beatz, SNAGZ, MUSIC MAN TY (J.PHILLIPS, K.DEAN, N.LEW, T.JOHNSON, O.WILLIAMS, JR.) • RUFF RYDERS, D-BLOCK/DEF JAM/DJMG	
3	45	43	50	COOL K.WOOTEN (A.HAMILTON,K.WOOTEN,R.MONTGOMERY) Anthony Hamilton Featuring David Banner MISTER'S MUSIC/SO SO DEF/JLG	
4	49	59	6	CAN'T LIVE WITHOUT YOU Charlie Wilson	Ī
4	Surar e	COAL I		THE UNDERDOGS (H.J.MASON, JR.,D.E.THOMAS, J.FAUNTLEROY II, S.L.RUSSELL) O P MUSIC/JIVE/JLG Beyonce	-
5	37	33	17	R.TEDDER, B.KNOWLES (B.KNOWLES, R.TEDDER, E.K.BOGART) ●●● MUSIC WORLD/COLUMBIA	ą
6	42	39	37	MAD STARGATE,NE-YO (S,SMITH,M.S,ERIKSEN,T.E.HERMANSEN) Ne-Yo ● DEF JAM/IDJMG	- 10
7	43	41	43	HERE I STAND A. HARRIS, V. DAVIS (U. RAYMOND, A. HARRIS, V. DAVIS, J. JONES, A. BLACKSTONE, G. GADDISS) O LAFACE/JLG	-
8	63	76	3	IMMA STAR (EVERYWHERE WE ARE) Jeremih	
4				M. SCHULTZ (J. FELTON, K. JAMES, M. SCHULTZ) THE ONE Mary J. Blige Featuring Drake	-
9	53	60	3	R.JERKINS (M.J.BLIGE, R.JERKINS, E. DEAN, A. GRAHAM) MATRIARCH/GEFFEN/INTERSCOPE	1
0	46	45	28	WALK THAT WALK DSF PRODUCTIONS (D.D.DORROUGH) O NGENIUS/E1	
1	50	47	18	I DON'T NEED IT Jamie Foxx Featuring Timbaland TIMBALAND, JROC (T.V.MOSLEY, J.E.FAUNTLEROY II, J.WASHINGTON, J.HARMON)	
	68	68	6	5 STAR Yo Gotti	Ī
2	56	53	8	HOT ROD (M.MIMMS,R.TATE, JR.) © POLO GROUNDS/J/RMG R. Kelly Featuring OJ Da Juiceman	-6



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



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



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

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as a third single debuts. This one enters solely on physical sales.

Anticipation is high for Maxwell's new album, due July 7,



Eminem's for No. 1 on next week's Top Rap Albums chart.

	1	53				ž.
THS WEEK	AST	2 WEEKS AGO	WEEKS ON CHT	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	CERT	PEAK
56	65	66	12	TRICK'N RAW SMOOV (B.MCMULLEN,M.HUTCHINSON) G FROM THE GROUND UP/JIVE/JLG		53
57	89	86	7	MAJIC Joe		57
58	57.	78	6	J.THOMAS (J.THOMAS) 563/KEDAR IN LOVE WITH ANOTHER MAN Jazmine Sullivan		57
59	66	55	11	A.BELL.J.SULLIVAN (J.SULLIVAN,A BELL) 6 J/RMG FUTURISTIC LOVE (ELROY) Yung L.A. Featuring Ricco Barrino		55
60	54	51	11	J.ROSSER,B.RACKLEY (L.AUSTÍN,K.V.WASHINGTON) BOOM BOOM POW The Black Eyed Peas		51
61	70	63		WILL.I.AM (W.ADAMS, A.PINEDA, S.FERGUSON, J.GOMEZ) D.O.A. (DEATH OF AUTO-TUNE) Jay-Z		61
62	NAME OF TAXABLE	SHOT		NO I.D. (S.C.CARTER, E. WILSON, G. DECARLO, D. FRASHUER, P.LEKA, J. NILOVIC, D. SUCKY) O ROC NATION Maxwell	-	MSSSS I
			1	H. DAVID MUSZE (MUSZE H. DAVID) CHOCOLATE LEGS Eric Benet		62
63		62	20	K.CROUCH, J.SMITH (K.CROUCH, E.BENET, J.SMITH) O FRIDAY/REPRISE/WARNER BROS. Pleasure P		36
64	200	W	1	TANK (TANK, A. DIXON, L. BEREAL, R. NEW, J. FRANKLIN, T. JONES, K. STEPHENSON, M. COOPER) • ATLANTIC		64
65	51	42	6	POLOW DA DON (C.J.HARRIS, JR.,J.JONES,J.L.PERRY,E.DEAN) GRAND HUSTLE/ATLANTIC		42
66	67	54	6	MAYBACH MUSIC 2 Rick Ross Featuring Kanye West, T-Pain & Lil' Wayne JU.S.TI.C.E. LEAGUE (WROBERTS ILK.CROWE,E.ORTIZ,T-PAIN,D.CARTER,K.WEST,D.WANSEL) • MAYBACH,SLIP-N-SLIDE,DEF JAM/IDJING		54
67	59	64	5	LIKE A SURGEON C.STEWART,T.NASH (C.A.STEWART,T.NASH) Ciara € LAFACE/JLG		59
68	71	72	4	BOOTY DEW GS Boyz D HAWK (D.JEFFERSON, M. GRIFFITH, M. DINKINS, K. CHERRY, T. FLOWERS, D. KENNER) SWAGG TEAM/JIVE/BATTERY ■ SWAGG TEAM/JIVE/BATTERY		68
69	69	58	20	SAILING A.DIXON,E.DAWKINS (C.CROSS) AVant O CAPITOL		54
70	72	57	17	GIVE IT TO ME RIGHT A.MARTIN (A.MARTIN, R.ARGENT) Melanie Fiona SRC/UNIVERSAL MOTOWN		57
71	82	79	4	CHAMPION Ace Hood Featuring Jazmine Sullivan & Rick Ross THE RUNNERS I BARNAS, CHARGINS I A MCCOLLETER A HARR JURKSON I BARNAS, CHARGINS JULINANI, WROBERTS I JURYSER LIRUSH) • WE THE BEST OFF JUNIOUMS		71
72	58	77	3	BAD HABITS H.DAVID,MUSZE (H.DAVID,MUSZE) Maxwell COLUMBIA		58
73	NE	w	1	MAKE HER SAY Kid Cudi Featuring Kanye West & Common KWST SMESCUKWSTLAUMSSGERMOTTAMALWAJERBRESCUTCHBUERARMANDOLLONE, ALARMATARINAL BOOM © DEMONSOLOLUMERSA NOTOMA		73
74	64	56	9	MUST BE LOVE Cassie Featuring Puff Daddy		56
75	76	73	111	M.WINANS,DIDDY (M.WINANS,S.COMBS,M.JONES,L.WATSON,A.D.CLARKE) PART OF THE LIST Ne-Yo		70
76	80	88	A	C.HARMONY (S.SMITH, C.HARMON) DEF JAM/IDJMG JUST A KISS Mishon		76
77	62	61	100	DA INTERNZ,H.MASON, JR. (M.PALACIOS,E.CLARK,PLAWRENCE,B.MARS) O DYNASTY/ZONE 4/STREAMLINE/INTERSCOPE Chrisette Michele		61
2500	LETTE.	172/01		C.HARMONY (C.PAYNE, C.HARMON, C.KELLY) WASTED Gucci Mane Featuring Plies		0.500
78	78	92	3	FATBOI (L.DOUGLAS,R.DAVIS,A.WASHINGTON) MIZAY/SO ICEY/WARNER BROS. SUNSHINE Phyllisia Featuring Ne-Yo & Flo Rida		78
79	79	81	5	S.STORCH (S.SMITH, YBARKER, D.L.R.BARKSDALE, S.C.CARTER, J.S.HARRIS III, T.S.LEWIS, M.C.ROBINSON, D.PVANDERPOOL) SOBE THE BEST PART OF THE DAY Urban Mystic		79
80	73	67	12	M.GORDON (M.GORDON) TOGETHER Ruben Studdard		67
81	60	70	11	STARGATE, MARTIN K. (M.S.ERIKSEN, T.E.HERMANSEN, P.T.JACKSON, M. KLEVELAND) • 19/HICKORY/RED		60
82	81	87	3	HATERS THE TRACKBOYZ (C.JENNINGS, C.FABICH, T.CHURCH, A. ADEKUNLE) ASYLUM/WARNER BROS.		81
83	87	91	4	WHY R U WIZ THE BUCHANAN, AMERIE (A.M.M. ROGERS, S. JOHNSON, C. MILLER, K. THORNTON, H. ROONEY) Amerie DEF JAM/IDJMG		83
84	74	71	20	NASTY SONG C.GETER (S.SAMUELS,C.GETER) Lil' Ru D HEADHUNTER/PRESIDENTIAL/DEF JAM/IDJMG		60
85	85	80	8	FRANKY D.JOHNSON (D.JOHNSON,T.GRAHAM,C.POLK.A.JESSIE,D.RUDD) Paper Chaserz ● SKO N GO		71
86	86	83	5	BOI! Young Problemz & Mike Jones Featuring Gucci Mane OHICOS MUNIESBRISOLOMON JOLBERTAD PRED JR. JETEMERIM PROPRES JORDAN RODANS		83
87	NE	W	1	MILLION BUCKS SWIZZ BEATZ (J.COLEMAN, K.DEAN, A.CHAMBLISS, J.ALEXANDER) Maino Featuring Swizz Beatz HUSTLE HARD/ATLANTIC		87
88	88	82	7	THE DEDICATION (AY DJ) THE SMEEZINGTONS (J.CAMPBELL, B.MARS, PLAWRENCE, A.LEVINE) Jibbs Featuring Lloyd BEASTA/GEFFEN/INTERSCOPE		82
89	NE	W	7	OH NO C.DEBARGE, J. THOMAS (C.DEBARGE, J. THOMAS, A. BEST) Ohico DeBarge Ohico DeBarge Ohico DeBarge		89
90	77	84	5	I LOVE IT (PAPI AYE AYE AYE) AL B. SUREI, K. WEST (AL B. SUREI, K. WEST) Al B. SUREI (AL B. SUREI, K. WEST)		77
91	91	93	3	I THINK I LOVE HER Greg Street Featuting Gucci Mane		91
92	96	(HA)	2	NOT LISTED (NOT LISTED) WALK WIT A DIP Ca\$h		92
93	90	99	3	MR. HIT DAT HOE Treal Lee & Prince Rick Featuring Wideframe		90
94	92	85	10	D.REE (M.L.LEE,R.T.HARRIS) OFF THA MUSCLE SLOW JUKIN' Young Steff		80
95	94	89	19	C.O'RYAN,D.SCOTT (D.SCOTT,C.O'RYAN,E.NELSON) O RICHCRAFT/ATLANTIC Maino Featuring T-Pain		59
-	1550	135,001	3	JUST BLAZE (J.COLEMAN, J.SMITH, B.ROSSER, B.RACKLEY, T-PAIN) OO HUSTLE HARD/ATLANTIC WIll Downing	24	050
96	98	97	No.	W.DOWNING,R.RIDEOUT (W.DOWNING,R.RIDEOUT,G.TAYLOR) SELF MADE K. Michelle Featuring Gucci Mane		96
97	99	94	3	DRUMMA BOY (K.MICHELLE,C.GHOLSON,M.JIMINEZ,S.HILL,K.TAYLOR,R.DAVIS,E.CRAWFORD) O HITZ COMMITTEE/JIVE/JLG CLOSE TO YOU BeBe & CeCe Winans		94
98	-	NTRY	2	K.THOMAS (B.WINANS)		98
99		74	14	RAZ BEAT (D.HART, L. AUSTIN, S. COOKE) O GRAND HUSTLE/ATLANTIC		71
100	RE-E	NTRY	2	WHAT YOU DO Chrisette Michele Featuring Ne-Yo		99

BETWEEN THE BULLETS

JACKSON'S LASTING LEGACY



Michael Jackson's chart career on Hot R&B/Hip-Hop Songs stands as one of the most successful ones in the chart's 65-year history. His collection of hits, which spans almost four decades, includes 20 No. 1s as a member of the Jackson 5 and as a solo artist. With 13 chart-toppers on his own, Jackson is tied for the fourth-most No. 1s by a male artist. Perhaps his greatest feat is a streak of 12 consecutive top 10s, which includes seven No. 1s, from 1984 to 1992. In all, Jackson earned 30 top 10 solo hits, his last being "Butterflies" (No. 2) in 2001.

-Raphael George

WEBSTAR, REEMO (R.R. GREEN, D.RYAN, J. JONES)

CAN'T LAST A DAY

DANCIN ON ME

T.MARIE (T.MARIE)

Teena Marie Featuring Faith Evans

Webstar & Jim Jones Featuring Juelz Santana

STAX/CMG

CHRISTIAN/GOSPEL Billocard.

© A		C F	IRISTIAN SONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	31	# THE MOTIONS MATTHEW WEST SPARROW/EMI CMG
2	2	45	BY YOUR SIDE TENTH AVENUE NORTH REUNION/PLG
3	3	23	IN THE HANDS OF GOD
4	4	22	I WILL RISE CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
(5)	7	15	WAIT AND SEE BRANDON HEATH MONOMODE/REUNION/PLG
6	6	9	REVELATION SONG
7	8	42	THERE WILL BE A DAY
8	21	12	GREATEST MORE BEAUTIFUL YOU
9	5	26	FREE TO BE ME
10	9	18	TWO HANDS
	-	11.00	JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG FINALLY HOME
11	10	26	YOU FOUND ME
12	12	18	BIG DADDY WEAVE FERVENT/WORD-CURB
13	14	17	REMEDY DRIVE WORD-CURB MY DELIVERER
14	13	20	MANDISA SPARROW/EMI CMG
15	16	7	PERFECT PEOPLE NATALIE GRANT CURB
16	15	13	CLOSER TO LOVE MAT KEARNEY AWARE/COLUMBIA/INPOP
17	17	5	BORN AGAIN THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL/PLG
18	11	16	FORGIVEN AND LOVED JIMMY NEEDHAM INPOP
19	18	17	GOD YOU REIGN LINCOLN BREWSTER INTEGRITY
20	26	6	THE LOST GET FOUND BRITT NICOLE SPARROW/EMI CMG
21	19	6	LEAD ME TO THE CROSS CHRIS AND CONRAD VSR
22	20	15	GOD OF THIS CITY
23	22	10	WHILE I'M WAITING
24	23	14	CAN'T TAKE AWAY
25	24	6	HOLD MY HEART
-	2017		SPEAKING LOUDER THAN BEFORE
26	27	4	JEREMY CAMP BEC/TOOTH & NAIL LAY 'EM DOWN
27	29	4	NEEDTOBREATHE ATLANTIC/WORD-CURB YOU'RE NOT SHAKEN
28	25	2	PHIL STACEY REUNION/PLG ALWAYS
29	28	8	BUILDING 429 INO
30	30	4	MIGHTY TO SAVE MICHAEL W. SMITH REUNION/PLG
31	31	2	TO GOD ALONE AARON SHUST BRASH
32	35	4	GOD OF THIS CITY CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
33	33	8	OCEAN WIDE THE AFTERS INO
34	38	4	THE NEW SONG WE SING MEREDITH ANDREWS WORD-CURB
35	36	5	TAKE ME AS I AM FM STATIC TOOTH & NAIL
36	32	20	I'LL LOVE YOU SO ABOVE THE GOLDEN STATE SPARROW/EMI CMG
37	44	4	BLESS HIS NAME JEREMY RIDDLE VARIETAL/VINEYARD
38	37	3	HERO SKILLET ARDENT/INO
39	42	4	JESUS CALLING
40	34	4	WHAT DO I KNOW OF HOLY
41	43	4	MOVIN'
42	1711		MY LAST AMEN
	41	6	NING OF THE WORLD
43	39	4	POINT OF GRACE WORD-GURB I DO NOT BELONG
44	45	4 SHIDT	KUTLESS BEC/TOOTH & NAIL HOLE IN MY POCKET
45	DE	BUT	JOY LIPPARD PATTON HOUSE
46	46	4	PRESS PLAY DREAM
47	50	4	THE CLIMB MILEY CYRUS WALT DISNEY/HOLLYWOOD/LYRIC STREET
48	49	2	HOW HE LOVES DAVID CROWDER BAND SIXSTEPS/SPARROW/EMI CMG
49	48	4	TO KNOW THAT YOU'RE ALIVE KUTLESS BEC/TOOTH & NAIL
50	47	2	EMPTY & BEAUTIFUL MATT MAHER ESSENTIAL/PLG

	0		T C	P CHRISTIAN BUMS	
The same of	WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
	0	4	6	# MAT KEARNEY CITY OF BLACK & WHITE AWARE COLUMBIA/KPDP 1466/EMI CMG	
	2	7	36	MARY MARY THE SOUND MY BLOCK/INTEGRITY/COLUMBIA 4433*/PROMOENT-INTEBRITY ③	
Ï	3	5	8	NEWSBOYS	
i	4	2	38	VARIOUS ARTISTS	•
H				NOW HELD DOOR THE TRANSFOR CHROMATERS AND WILL BE CASE PROVIDED. A TELEFFOR HET CANCEL CHRO	
	5	3	5	UNITED A DROSS/THE EARTH TEARDOWN THE WALLS HILLSONG WITEDATLY ASSTRUMEDAT AMEGNITY CHRIS TOMLIN	
	6	6	43	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG TENTH AVENUE NORTH	
Į	7	9	58	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY	
	8	14	8	THE DEVIL WEARS PRADA WITH ROOTS ABOVE AND BRANCHES BELOW FERRET 123-WORD-CURB THE DEVIL WEARS PRADA	
	9	8	12	MERCYME 10 INO 4626/PROVIDENT-INTEGRITY ⊕	
	10	12	37	FRANCESCA BATTISTELLI MY PAPER HEART FERVENT 887378/WORD-CURB	
	11	16	20	RED INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY (*)	
	12	7	48	THIRD DAY	
i	13	11	35	MICHAEL W. SMITH	
1	14	27	39	ANBERLIN	
	2000 2000 2000 2000 2000 2000 2000 200		ASSURE LABORATE	JARS OF CLAY	
	15	13	10	THE LONG FALL BACK TO EARTH GRAY MATTERS/ESSENTIAL 10903/FROVIDENT-HITEGRITY EMery	
	16	17	4	IN SHALLOW SEAS WE SAIL TOOTH & NAIL 4009/EMI CMG	
	17	20	14	THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY	
	18	10	3	TRACY LAWRENCE THE ROCK ROCKY COMFORT 10194	
	19	26	20	KARI JOBE KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY	
1	20	22	45	BRANDON HEATH WHAT IF WE MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY	
ľ	21	21	42	MATTHEW WEST SOMETHING TO SAY SPARROW 4520/EMI CMG	
	22	23	31	JEREMY CAMP SPEAKING LOUDER THAN BEFORE BEC 6780/EMI CMG (*)	
	23	32	39	LECRAE REBEL REACH 98070/INFINITY	
Ī	24	25	12	JOHN WALLER	
ĺ	25	29	4	CHRISTY NOCKELS	
	26	28	8	DECYFER DOWN	
		4.000		CRASH INO 4483/PROVIDENT-INTEGRITY MANDISA	
	27	24	14	GAITHER VOCAL BAND	1
	28	35		REUNION VOLUME ONE GAITHER MUSIC GROUP 2788/EMI CMG	
H	29	33	5	IDENTITY CRISIS REACH 8078	
Section 1	30	30	6	DOWNHERE ENDING IS BEGINNING CENTRICITY 1068/WORD-CURB	
	31	31	15	RANDY TRAVIS THEE WOODS CROSSES: THE REPREVIOUS LITTLE OF FAMOUT TRAVES LIVE AND STREET, WORLD CLIFE.	
100	32	41	3	VARIOUS ARTISTS WHENTER DECEMBER DECEMBER OF THE SECRETARY AND THE HELDER SHEET, REPORTED TO THE SECRETARY AND THE SECR	
	33	45	16	SEVENTH DAY SLUMBER TAKE EVERYTHING BEC 8003/EMI CMG	
The state of	34	18	2	LARRY FORD THE BEST OF LARRY FORD GAITHER MUSIC GROUP 2722/EMI CMG	
	35	34	12	THIRD DAY UNE REVENTIONS ON STACE * OFF STACE * MICKSTAGE ESSENTIAL 10258 PROVIDENT HITESRITY (*)	
The second	36	39	13	MORIMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG) DOBE TROUBURT OF PURP BESSING AMERICAL POWER & SPRETIAL FOR FOLLY OF STATES	
	37	48	68	NATALIE GRANT RELENTLESS CURB 79025/WORD-CURB	
	38	RE-E	NTRY	MEWITHOUTYOU	
	39	49	6	FAMILY FORCE 5	
H	40	40	8	JIMMY NEEDHAM	
	110.50	INE.	2	NOT WITHOUT LOVE INPOP 1405/EMI CMG EVERYDAY SUNDAY	
	41	15	A COMPANY	VARIOUS ARTISTS	
	42	-	MTRY	TOP 25 PRAISE SONGS 2009 EDITION MARAMATHAN CORINTHIAN 71956 WORD-CURS VARIOUS ARTISTS	
The state of the s	43	44	1550	COMPASSIONALT: CREATING PREEDOM FROM POWERTY GLOWORKS SPARROW SWEETH CASS	
	44	36	22	ONE LIFE INO 4484/PROVIDENT-INTEGRITY	
The same	45	46	24	AUDIENCE OF ONE EMI GOSPEL 6512/EMI CMG	
	46	RE-E	NTRY	SWITCHFOOT THE BEST YET CREDENTIAL/COLUMBIA/LEGACY 5843/EMI CMG ⊕	
	47	RE-E	NTRY	YOLANDA ADAMS PLAYUST: THE VERY BEST OF YOLANDA ADAMS VERITIVILEGACY 27450 SONY MUSIC	
-	48	50	19	GAITHER VOCAL BAND REUNION VOLUME TWO GAITHER MUSIC GROUP 2795/EMI CMG	
	49	42	2	VARIOUS ARTISTS BEST OF COUNTRY GOSPEL MADACY SPECIAL PRODUCTS 53896 MADACY	
1	50	RE-E	NTRY	TOBYMAC ALIVE AND TRANSPORTED FOREFRONT 5684/EMI CMG €	

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



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



(H(OT CHRISTIAN
Ā	A	A	C SONGS"
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	32	#1 THE MOTIONS 12 WKS MATTHEW WEST SPARROW/EMI CMG
2	2	22	I WILL RISE CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	4	9	PHILLIPS, CRAIG & DEAN INC
4	3	23	IN THE HANDS OF GOD NEWSBOYS INPOP
5	7	15	WAIT AND SEE BRANDON HEATH MONOMODE/REUNION/PLG
6	5	26	FREE TO BE ME FRANCESCA BATTISTELLI FERVENT/WORD-CURB
7	6	19	YOU FOUND ME BIG DADDY WEAVE FERVENT/WORD-CURB
8	13	14	JONNY DIAZ ING
9	9	18	TWO HANDS JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
10	10	46	BY YOUR SIDE TENTH AVENUE NORTH REUNION/PLG
11	8	18	FORGIVEN AND LOVED JIMMY NEEDHAM INPOP
12	14	12	ALL ALONG REMEDY DRIVE WORD-CURB
13	12	20	MY DELIVERER MANDISA SPARROW/EMI CMG
14	11	26	MERCYME INO
15	17	8	PERFECT PEOPLE NATALIE GRANT CURB
16	18	12	CLOSER TO LOVE MAT KEARNEY AWARE/COLUMBIA/INPOP
17	19	13	MIKESCHAIR CURB
18	21	5	BORN AGAIN THIRD DAY FEATURING LACEY MOSLEY ESSENTIAL/PLG
19	22	22	JOHN WALLER BEACH STREET/REUNION/PLG
20	20	16	BLUETREE LUCID
21	23	9	ALWAYS BUILDING 429 INO
22	26	6	TENTH AVENUE NORTH REUNION/PLG
23	25	6	CHRIS AND CONRAD VSR
24	24	16	PULL ME OUT BEBO NORMAN BEC/TOOTH & NAIL
25	29	5	GREATEST THE LOST GET FOUND GAINER BRITT NICOLE SPARROW/EMI CMG

25	29	5	GAINER BRITT NICOLE SPARROW/EMI CMG
		6 1	IRISTIAN CHR
Æ		98	
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	15	#1 CLOSER TO LOVE 2VXS MAT KEARNEY AWARE/COLUMBIA/INPOP
2	2	14	TAKE ME AS I AM FM STATIC TOOTH & NAIL
3	3	19	ALL ALONG REMEDY DRIVE WORD-CURB
4	8	9	MOVIN' GROUP 1 CREW FERVENT/WORD-CURB
5	9	8	THE LOST GET FOUND BRITT NICOLE SPARROW/EMI CMG
6	4	30	THE MOTIONS MATTHEW WEST SPARROW/EMI CMG
7	6	17	LET'S DANCE HAWK NELSON BEC/TOOTH & NAIL
8	7	14	CAN'T TAKE AWAY MIKESCHAIR CURB
9	5	19	MY LAST AMEN DOWNHERE CENTRICITY
10	10	20	TWO HANDS JARS OF CLAY GRAY MATTERS/ESSENTIAL/PLG
0	17	7	LIFE IS BEAUTIFUL PRESS PLAY DREAM
12	11	12	OCEAN WIDE THE AFTERS INC
13	14	13	GOD OF THIS CITY BLUETREE LUCID
14	12	4	SPEAKING LOUDER THAN BEFORE JEREMY CAMP BEC/TOOTH & NAIL
15	13	6	HOLD MY HEART TENTH AVENUE NORTH REUNION/PLG
16	16	13	WAIT AND SEE BRANDON HEATH MONOMODE/REUNION/PLG
17	18	5	LAY 'EM DOWN NEEDTOBREATHE ATLANTIC/WORD-CURB
18	15	4	HERO SKILLET ARDENT/INO
19	20	8	FADING DECYFER DOWN INC
20	21	6	BORN AGAIN THIRD DAY FEAT. LACEY MOSLEY ESSENTIAL/PLG
21	22	8	ONE OF THOSE DAYS JOY WILLIAMS SENSIBILITY
22	27	3	JONNY DIAZ ING
23	26	2	FROM THE INSIDE OUT SEVENTH DAY SLUMBER BEC/TOOTH & NAIL
24	29	2	TROMA GOTEE
25	23	5	ALIVE AYIESHA WOODS GOTEE

		st	BUMS
MEEK	AST	WEEK NO CH	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	37	# MARY MARY THE SOUND MY BLOCK COLUMBIA 28087* SONY MUSIC ①
2	2	22	VARIOUS ARTISTS MEN SOURCE SAME SHEET FRANKS TOP COSPEL AFTERS AND SOMES WHAT CHEERING MAN WHITE ARE THE
3	10	4	GREATEST BRIAN COURTNEY WILSON GAINER JUST LOVE SPIRIT RISING 056 MUSIC WORLD
4	3	14	DONNIE MCCLURKIN WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108/JLG
5	4	14	ISRAEL HOUGHTON THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC
6	6	21	DONALD LAWRENCE & CO. THE LAW OF CONFESSION, PART I QUIET WATER/VERITY 23473/JLG
7	8	39	LECRAE REBEL REACH 98070/INFINITY
8	13	54	JAMES FORTUNE & FIYA THE TRANSFORMATION BLACKSMOKE 3045/WORLDWIDE
9	5	12	SMOKIE NORFUL LIVE TREMYLES 12832/EMI GOSPEL
10	9	104	MARVIN SAPP THIRSTY VERITY 09433/JLG
11	7	34	HEZEKIAH WALKER & LFC SOULED OUT VERITY 23487/JLG
12	11	5	TEDASHII IDENTITY CRISIS REACH 8078
13	12	3	VARIOUS ARTISTS A GOSPEL TRIBUTE TO PRESIDENT BARACK OBAMA AGAINST THE FLOW \$125
14	16	14	SHEKINAH GLORY MINISTRY THE BEST OF SHEKINAH GLORY MINISTRY UMCG 3023/KINGDOM
15	19	41	VARIOUS ARTISTS WOW GOSPEL ESSENTIALS: ALL-TIME FAVORITE SONGS WORD-CLIRES/VERITY 276-19-BWI CANS
16	15	5	VARIOUS ARTISTS WOW GOSPEL ESSENTIALS 2 EMI CMG/WORD-CURB/VERITY 50098/JLD
17	17	37	VARIOUS ARTISTS GOTTA HAVE GOSPELI 6 INTEGRITY/ZOMBA/COLUMBIA 33579/SONY MUSIC €
18	38	11	GOO'S IMAGE BGA/BLACKSMOKE 3065/WORLD WIDE GOSPEI
19	14	24	HEATHER HEADLEY AUDIENCE OF ONE EMI GOSPEL 26512
20	21	38	YOLANDA ADAMS PLAYLIST: THE VERY BEST OF YOLANDA ADAMS VERITY/LEGACY 27450/SONY MUSIK
21	20	60	TYE TRIBBETT & G.A. STAND OUT COLUMBIA 16114/SONY MUSIC
22	HOT	SHOT BUT	NEW DIRECTION DESTINY NEW HAVEN 8085
23	18	24	CRYSTAL AIKIN CRYSTAL AIKIN BET/VERITY 29754/JLG
24	RE-E	NTRY	STEPHEN HURD TIMES OF REFRESHING INTEGRITY/COLUMBIA 33581/SONY MUSIC
25	29	35	KURT CARR & THE KURT CARR SINGER JUST THE BEGINNING KCG 29753/JLG

@) [н	OT GOSPEL
A		30	NGS
201		SE	TITLE
WEE	LAST	WEE ON C	ARTIST IMPRINT / PROMOTION LABEL
0	Ť	31	# IT AIN'T OVER (UNTIL GOD SAYS IT'S OVER) 3VKS MAURETTE BROWN-CLARK AIR GOSPEL/MALACO
2	2	32	BACK II EDEN DONALD LAWRENCE & CO. QUIET WATER/VERITY/JLG
3	4	40	SOULED OUT HEZEKIAH WALKER & LFC VERITY/JLG
4	3	29	PRAISE HIM IN ADVANCE
6	6	22	GOD IN ME
-	(5)	HILL.	WAIT ON THE LORD
6	5	16	DONNIE MCCLURKIN FEAT. KAREN CLARK-SHEARD VERITY/JLG JUSTIFIED
7	7	18	SMOKIE NORFUL TREMYLES/EMI GOSPEL
8	8	35	PEACE AND FAVOR REST ON US KURT CARR & THE KURT CARR SINGERS KCG/JLG
9	9	11	I WOULDN'T KNOW YOU AMES FORTURE & FRYS FEAT. REITH "WONDERBOY" JOHNSON & WANTE FOX BLACKSNOKE/WORLDWIDE
10	11	23	GOD IS ABLE JOE LEAVELL & ST. STEPHEN TEMPLE CHOIR EMTRO GOSPEL
11	10	13	LEAD ME JESUS GREG O'QUIN & IPRAIZE PENDULUM
12	12	20	JUST WANNA SAY
13	14	7	CLOSE TO YOU
200		2200	NO BATTLE, NO BLESSING
14	13	23	SHARI ADDISON BET/VERITY/JLG ALL I NEED
15	16	12	BRIAN COURTNEY WILSON SPIRIT RISING/MUSIC WORLD
16	20	7	RIGHTEOUS FORSAKEN BISHOP EDDIE LONG FEAT. GW ULTIMATE/E1
17	17	19	TIME TO GET CLOSE TO JESUS KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES GOSPEL TRUTH
18	19	9	LOVE LIKE THAT BROWN BOYZ FEAT. SPANKY WILLIAMS BLACKSMOKE/WORLDWIDE
19	18	22	I DESIRE MORE CRYSTAL AIKIN BET/VERITY/JLG
20	23	5	EVERYBODY DANCE
21	30	2	GREATEST THEY THAT WAIT
Leither I	48	lane I	GAINER FRED HAMMOND FEAT JOHN P. KEE VERITY/JLG WITH YOU ALWAYS
22	21	10	TROY SNEED EMTRO GOSPEL BETTER THAN THAT
23	22	12	PHIL TARVER KINGDOM
24	24	15	GOD BELIEVES IN YOU TED WINN TEDDYSJAMZ
25	25	6	GOD DID THAT THING BISHOP BOBBY HILTON & THE WORD OF DELIVERANCE MASS CHOIR BYHILTON

TOP TRADITIONAL

HOT DANCE CLUB SONGS

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

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

CAPRETTA DANCEMUSICLABEL.COM/CARRILLO

BIG MAMA'S HOUSE

	4	EL.	ECTRONIC ALBUMS
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	35	# LADY GAGA ST WKS THE FAME STREAMLINE KONLINE CHERRY TRE: NTERSCOPE OF 1805*/6A
2	2	2	BEYONCE MOVE AND BEYONCE VIDEO COLLECTION & CHANCE HINES (BY HUSE VIORALD COLLABOR 753H ENSON' MUSIC®
3	3	51	3OH!3 WANT PHOTO FINISH 511181
4	6	31	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
6	NE	W	VNV NATION OF FAITH, POWER AND GLORY ANACHRON 2
6	4	11	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96769*/CAPITOL®
7	5	3	DAVID WAXMAN ULTRAHITS ULTRA 2043
8	8	5	VARIOUS ARTISTS JUSTDANCE ULTRA/ISLAND 013025/IDJMG
9	9	61	SANTOGOLD SANTOGOLD LIZARD KING 70034*/DOWNTOWN
10	7	2	MAJOR LAZER GUNS DON'T KILL PEOPLE LAZERS DO DOWNTOWN 70088*
11	10	17	TONY OKUNGBOWA TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE
12	12	25	DJ SKRIBBLE TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
13	15	10	PET SHOP BOYS YES ASTRALWERKS 96470
14	13	25	JASON NEVINS JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
15	11	7	THE CRYSTAL METHOD DIVIDED BY NIGHT TINY E 009*/INGROOVES
16	NE	W	BIBIO AMBIVALENCE AVENUE WARP 177*
17	14	3	PAUL VAN DYK VOLUME: THE BEST OF PAUL VAN DYK VANDIT 2040/ULTRA®
18	16	6	FAMILY FORCE 5 DANCE OR DIE WITH A VENGEANCE TIMG 97936/TOOTH & NAIL
19	19	2	MIIKE SNOW MIIKE SNOW DOWNTOWN 70085*
20	17	18	THE PRODICY INVADERS MUST DIE TAKE ME TO THE HOSPITAL 90146*/COOKING VINYLE
21	18	75	VARIOUS ARTISTS ULTRA.DANCE 09 ULTRA 1636
22	25	7	OWL CITY MAYBE IM DREAMING SKY HARBORJUNIVERSAL REPUBLIC 012858/UMRS
23	20	10	VARIOUS ARTISTS

ULTRA.TRANCE 09 ULTRA 2015

RADIO RETALIATION ESL 140

DJ SKRIBBLE

THIEVERY CORPORATION

TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE

for HOT DANCE CLUB SONGS and TOP DANCE/ELECTRONIC ALBUMS rules, and explanations. HOT DANCE AIRPLAY: 7 dance stations are electronically monitored 24 hours a day, 7 days a week.

For TOP TRADITIONAL JAZZ ALBUMS, TOP CONTEMPORARY JAZZ ALBUMS, TOP TRADITIONAL CLASSICAL CROSSOVER ALBUMS and TOP WORLD ALBUMS rules and explanations.

NGS: 15 stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

See Charts Leger See Charts Leger SMOOTH JAZZ S

@	Н	01		DA	N	CE
A	A	R	P	LA	Y	

50

KRISTINE W FLY AGAIN MORE IS MORE

HEIDI MONTAG THE ORCHARD

A	6 4	Al	RPLAY
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1	11	#1 WHEN LOVE TAKES OVER 6 WAKS DAVID GUETTA FEAT. KELLY ROWLAND GUMASTRALIVERKS CAPITOL
2	2	8	LET THE FEELINGS GO ANNAGRACE ROBBINS
3	3	11	INFINITY 2008 GURU JOSH PROJECT ULTRA
4	5	6	ANOTHER DAY SOPHIA MAY NERVOUS
5	6	6	CRAZY POSSESSIVE KACI BATTAGLIA CURB
6	8	5	LOVEGAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
7	4	16	IF YOU KNEW CHRIS LAKE FEATURING NASTALA NERVOUS
8	RE-E	NTRY	HUSH HUSH THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER INTERSCOPE
9	7	40	FEEL YOUR LOVE KIM SOZZI ULTRA
10	12	3	BEAUTIFUL U R DEBORAH COX DECO/IMAGE
(11)	19	8	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
12	15	9	LOVE STRUCK V FACTORY REPRISE
13	14	2	FIRE BURNING SEAN KINGSTON BELUGA HEIGHTS/EPIC
14	N	W	YOUR TOUCH D.H.T. FEATURING EDMEE IMPART
15	18	2	GONE LASGO ROBBINS
16	17	2	GOODBYE KRISTINIA DEBARGE SODAPOP/ISLAND/IDJMG
17	Ni	aW.	WAKING UP IN VEGAS KATY PERRY CAPITOL
18	N	=W	ARMAGEDDON JESSICA JARRELL MERCURY/IDJMG
19	13	6	STEP ONE TWO KASKADE ULTRA
20	16	14	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
21	10	10	MODERN TIMES STEVE FOREST VS CHRIS ORTEGA FEAT, MARCUS PEARSON RED STICK/STRICTLY RHYTHM
22	NI	EW	EVERYTIME DAISY ROBBINS

RUNNIN'

25

NEW

DANCE BAILALO

EVERYTHING

KAT DELUNA UNIVERSAL MOTOWN

DOMAN & GOODING FEATURING DRU & LINCOLN HEAVEN

RON REESER AND DAN SAENZ FEATURING MYAH ULTRA

0	1	J.	ZZ ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	#I MICHAEL BUBLE 2WKS WHE WEEK WICH STANKE WHEN TO THE WARE FOR (4)	
2	2	14	DIANA KRALL QUIET NIGHTS VERVE 012433/VG	
3	3	9	MELODY GARDOT MY ONE AND ONLY THRILL VERVE 012563*/VG	
4	NE	W	KURT ELLING BENCATES TO YOU GATTELING SINGS THE MUSIC OF COLTRANE AND HAPTIMAN CONCOPED JUZZ 11:014/CONCORD	
5	5	4	FRANK SINATRA CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL	
6	4	7	FRANK SINATRA LIVE AT THE MEADOWLANDS THE FRANK SINATRA COLLECTION 31331/CONCORD	
7	6	23	FRANK SINATRA SEGUCTION: SINGTRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 518980 REPRISE	
8	8	5	GARY BURTON PAT METHENY/STEVE SWALLOW/ANTONIO SANCHEZ QUARTET LIVE CONCORD JAZZ 31303/CONCORD	
9	7	16	MADELEINE PEYROUX BARE BONES ROUNDER 613272	
10	9	10	ALLEN TOUSSAINT THE BRIGHT MISSISSIPPI NONESUCH 480380/WARNER BROS.	
11	11	68	MELODY GARDOT WORRISOME HEART VERVE 010468/VG	
12	13	2	CHRISTIAN MCBRIDE & INSIDE STRAIGHT KIND OF BROWN MACK AVENUE 1047/ARTISTRY	
13	17	22	RENEE OLSTEAD SKYLARK 143/REPRISE 44247/WARNER BROS.	
14	RE-E	NTRY	FRANK CATALANO BANG! SAVOY JAZZ 17734/SLG	
15	18	4	SOPHIE MILMAN TAKE LOVE EASY LINUS 5115/E1	

0		TO JA	P CONTEMPORAR'	Y
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	14	#1 CHRIS BOTTI 12 WKS CHRIS BOTTE IN BOSTON COLUMBIA 38735/SONY MUSIC ①	
2	3	5	SKI JOHNSON NEW BEGINNINGS WIDE-A-WAKE 11461	
3	2	4	VANESSA WILLIAMS THE REAL THING CONCORD 30816	
4	6	4	MARCUS JOHNSON POETICALLY JUSTIFIED THREE KEYS 2079	
5	4	21	BONEY JAMES SEND ONE YOUR LOVE CONCORD 30815 €	
6	13	16	THE RIPPINGTONS FEATURING RUSS FREEMAN MODERN ART PEAK 30635/CONCORD	
7	8	11	BERNIE WILLIAMS MOVING FORWARD REFORM 61217/ROCK RIDGE	
8	7	6	RICHARD ELLIOT ROCK STEADY MACK AVENUE 7018/ARTISTRY	
9	5	73	KENNY G RHYTHM & ROMANCE STARBUCKS 30670/CONCORD ⊕	
10	11	59	ESPERANZA SPALDING ESPERANZA HEADS UP 3140	
11	10	5	PAUL HARDCASTLE THE COLLECTION TRIPPIN 'N' RHYTHM 36	
12	9	50	WAYMAN TISDALE REBOUND RENDEZVOUS 5139	
13	RE-E	NTRY	NAT KING COLE RE:GENERATIONS CAPITOL 08414*	
14	12	9	SPYRO GYRA DOWN THE WIRE HEADS UP 3154	
15	15	9	MARION MEADOWS SECRETS HEADS UP 3150/CONCORD	

6		TO CR	P CLASSICAL COSSOVER ALBUMS	5"
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	3	33	# IL DIVO 24 WKS THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC	•
2	1	4	DAVID GARRETT DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP	
3	Ni	EW	NEAL E. BOYD MY AMERICAN DREAM DECCA 012897	
4	2	34	ANDREA BOCELLI INCANTO SUGAR 012161/DECCA ⊕	
5	19	5	ESCALA ESCALA SYCO/COLUMBIA 47423/SONY MUSIC	
6	4	9	PAUL POTTS PASSIONE SYCO/COLUMBIA 47439/SONY MUSIC	
7	5	14	MORIMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SOLIARE (WILBERG) DOME, THOU FORM OF EVERY BLESSING-MERICAN FILL SYMMS A SPRITULES REFERENCE CHER SOLICES	
8	7	16	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG @	
9	8	74	ANDREA BOCELLI WERE LINE IN TUSCANY SUGAR DECCA O 10665 UNIVERSAL CLASSICS GROUP ①	
10	9	7	SOUNDTRACK ANGELS & DEMONS SOMY CLASSICAL 52096/SOMY MASTERWORKS	
11	6	14	SHARON ISBIN JOURNEY TO THE NEW WORLD SOMY CLASSICAL 45456/SOMY MASTERWORKS	
12	14	75	SARAH BRIGHTMAN SYMPHONY MANHATTAN 46078/BLG	
13	10	27	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (WILBERG) PRAISE TO THE MAIL SOMES HOMORING THE PROPHET JOSEPH MURROUN TABERNACLE CHOIR 601/2223	
14	-11	37	YO-YO MA YO-YO MA # FRENCE SOME OLASSICAL 24H4SOME NASTERMORS ⊕	
15	12	8	FARYL FARYL UCJ/DECCA 012925/UNIVERSAL CLASSICS GROUP	

		202755	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	1	19	11 WKS JACKIEM JOYNER ARTISTRY
2	3	18	MOVE ON UP RICHARD ELLIOT ARTISTRY
3	2	24	STEADY AS SHE GOES WALTER BEASLEY HEADS UP
4	4	23	BADA BING DAVE KOZ FEAT. JEFF GOLUB CAPITOL
6	8	44	FORTUNE TELLER FOURPLAY HEADS UP
6	5	36	CHILL OR BE CHILLED OLI SILK TRIPPIN 'N' RHYTHM
7	9	11	GO FOR IT BERNIE WILLIAMS REFORM/ROCK RIDGE
8	6	32	LET'S GET ON IT KIM WATERS SHANACHIE
9	10	16	ONE ON ONE WAYMAN TISDALE RENDEZVOUS

WHO WILL COMFORT ME

BLAME IT ON THE SUMMER

SEND ONE YOUR LOVE

BONEY JAMES CONCORD/CMG

AND I LOVE HER

KENNY LATTIMORE VERVE

STOP, LOOK, LISTEN (TO YOUR HEART)
BONEY JAMES CONCORD/CMG

MELODY GARDOT VERVE

BASIA WHAT/E1

12 26

TALK OF THE TOWN DARREN RAHN NUGROOVE

WEEK	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	9	#1 VARIOUS ARTISTS 9 WKS PLANNS FOR CHANGE SCHOOL ARCHITIST HE WORLD HE AR STREET COROSTO (4)
2	2	35	CELTIC WOMAN THE GREATEST JOURNEY: ESSENTIAL COLLECTION MANHATTAN 34124 BLE
3	3	41	CELTIC THUNDER ACT TWO CELTIC THUNDER 011606/DECCA
4	4	69	CELTIC THUNDER CELTIC THUNDER 001/DECCA
5	8	5	VIEUX FARKA TOURE FONDO SIX DEGREES 1158
6	6	17	BELA FLECK THROW DOWN YOUR HEART ROUNDER 610634
7	RE-E	NTRY	GAELIC STORM WHAT'S THE RUMPUS? ROAR 20081/LOST AGAIN
8	NE	W	OUMOU SANGARE SEYA WORLD CIRCUIT/NONESUCH 519650/WARNER BROS
9	11	33	RODRIGO Y GABRIELA LIVE IN JAPAN ATO 21638 €
10	10	20	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: WORLD MUSIC WALT DISNEY 003161
11	9	14	AMADOU & MARIAM WELCOME TO MALI BECAUSE NONESUCH 517673* WARNER BROS
12	5	7	JAKE SHIMABUKURO LIVE HITCHHIKE 1109
13	12	7	ANUHEA ANUHEA ONEHAWAIIAN 2001
14	RE-E	NTRY	ISRAEL KAMAKAWIWOOLE & THE MAKAHA SONS OF NITHAL UNFORGETTABLE POKI 9076/TROPICAL MUSIC
15	13	4	DANIEL O'DONNELL HOPE AND PRAISE DETV MEDIA 56

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
0	25	3	#1 ENSEMBLE DEVOTIO MODERNA GOD SHALL BE PRAISED: NUSIC FROM LUNE CONVENT CANTAGE 59(3)	
2	21	10	STILE ANTICO SONG OF SONGS HARMONIA MUNDI 807489	
3	2	17	ANDRE RIEU GREATEST HITS DENON 17764/SLG ⊕	
4	1	32	THE PRIESTS THE PRIESTS RCA VICTOR 33969/SONY MUSIC	
5	5	39	ANDRE RIEU LIVE IN VIENNA DENON 17695/SLG ⊕	
6	3	16	PLACIDO DOMINGO ANDE HENTO, SONO ROPERE ENTRE PROPERCE LA STATE OF AND AND VILLA TRADE SESSIONE FOL DASSES FROM	
7	RE-E	NTRY	CATRIN FINCH BACH: GOLDBERG VARIATIONS DG DIGITAL EXUNIVERSAL CLASSICS GROUP	
8	6	33	LUCIANO PAVAROTTI THE DUETS DECCA 012245/UNIVERSAL CLASSICS GR	oui
9	8	55	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ CHANTE MUSIC FOR THE SOUL DECCA 011489 UNIVERSAL CLASSICS GROUP	
10	4	2	ANTAL DORATI HWYDN: THE COMPLETE SYMPHOMES DECCA 012865/UMMERSAL CLASSICS GRUUP	
11	7	10	SOUNDTRACK THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROU	UP
12	Ni	w	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG) BIODRE CRUETTON: THE HIGHT SCORES OF HIGHMAN TREBNACLE CHOR HIGHMAN	Ĺ
13	Ni	W	STEVEN OSBORNE RACHMANINOV: 24 PRELUDES HYPERION 67700	
14	11	17	ARVO PART	

IN PRINCIPIO ECM NEW SERIES ECM 012599 UNIVERSAL CLASSICS GROUP JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS WANLDI: THE FOUR SEASONS SOMY CLASSICAL 11013/SOMY MASTERWORKS

TING LABEL #

TOP LATIN ALBUMS

THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN

GRAN CITY POP UNIVERSAL MUSIC LATING 013075/UMLE €

YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE

DESDE LA PATRIA: EN VIVO FONOVISA 354088/UMLE ①

QUIERO QUE ME QUIERAS ASL/DISA 730254/UMLE

SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE

TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL MACHETE 280020/UMLE

LEYBIDA Y TRADICION: LAS GRANCES NORTEMAS DE LOS IDOLES DEL PLEBLO FONOVISA 354199 UNALE

EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE

EL NINO DE ORO GYPSY 37298/SONY MUSIC LATIN

LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA LA ARROLLADORA BANDA EL LIMON

16 NARCO CORRIDOS MENDIETA/FONOVISA 570037/UMLE

LOS MAS BAILABLES DEL SONIDITO NERY/FONOVISA 354076/UMLE

LA REINA DE LA BANDA FONOVISA 354031/UMLE

DURANGUENSE HITS: SINGLES DISA 724172/UMLE

LA EVOLUCION ROMANTIC STYLE EMI TELEVISA 67917

NOW LATING 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN

95/08 UNIVERSAL MUSIC LATINO 010974/UMLE €

FANTASIA MUSICAL PIMPKING MUSIK/MACHETE 130173/UMLE €

SAMPLEMENTE... EL TÓRITÓ D.A. NI./VENEMUSIC/UNIVERSAL MUSIC LATINO 653681/UNLE

EL GUERO Y SU BANDA CENTENARIO

EL COMPA CHUY

LOS RIELEROS DEL NORTE

LOS TIGRES DEL NORTE

MARCO ANTONIO SOLIS

UNA COPA MAS DISA 724175/UMLE

PANCHO BARRAZA

MAS ADELANTE DISA 724160/UMLE

LARRY HERNANDEZ

BANDA EL RECODO

HECHIZEROS BAND

GRACIELA BELTRAN

QUIEREME MAS DISA 724152/UMLE

VARIOUS ARTISTS

VARIOUS ARTISTS

ENRIQUE IGLESIAS

TREBOL CLAN

VICENTE FERNANDEZ

SE NOS MURIO EL AMOR A.R.C. 3397

HECTOR ACOSTA

TE QUIERO EMI TELEVISA 15221

MARISELA

ARDE EL CIELO WARNER LATINA 481788 @

20 EXITOS INMORTALES VOL. 2 IM 6615

EL COMPA SACRA: EL ULTIMO RAZO

HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714

PRIMERA FILA SONY MUSIC LATIN 40032 @

PATRULLA 81

TE PRESUMO FONOVISA 353799/UMLE

ESPINOZA PAZ

LUIS FONSI

NO MOLESTAR FONOVISA 353748/UMLE €

LOS DAREYES DE LA SIERRA

PESE A QUIEN LE PESE FONOVISA 354069/UMLE

LA REVOLUCION WY/MACHETE 012967/UMLE €

TITLE (IMPRINT / PROMOTION LABEL)

ARTIST

AVENTURA

PAULINA RUBIO

WISIN & YANDEL

ALICIA VILLARREAL LA JEFA FONOVISA 354073/UMLE @

TITO "EL BAMBINO"

EL PATRON SIENTE 653883/UMLE

IDON MACHETE 012867/UMLE

EL TRONO DE MEXICO

EL TRONO DE MEXICO

ALMAS GEMELAS FONOVISA 353804/UMLE

ESPINOZA PAZ

LUIS ENRIQUE

MARISELA

CICLOS TOP STOP 8910 @

HUICHOL MUSICAL

VARIOUS ARTISTS

20 EXITOS INMORTALES IM 6614

DADDY YANKEE

K-PAZ DE LA SIERRA

COMO UN TATUAJE DISA 724171/UMLE

10

12

13

14

15

16

19

22

26

31

29 22

25

26 6

40

14

16 50

13 14

DON OMAR

HOT LATIN SONGS TITLE ARTIST (IMPRINT / PROMOTION LABEL) CAUSA Y EFECTO PAULINA RUBIO (UNIVERSAL MUSIC LATINO YA ES MUY TARDE LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA) EL AMOR TITO "EL BAMBINO" (SIENTE) LO INTENTAMOS ESPINOZA PAZ (ASL) **EL KATCH** EL COMPA CHUY (SONY MUSIC LATIN) **AQUI ESTOY YO** LUIS FONSI (UNIVERSAL MUSIC LATINO) **ABUSADORA** WISIN & YANDEL (WY/MACHETE) TE PRESUMO BANDA EL RECODO (FONOVISA) **EL CULPABLE SOY YO** CRISTIAN CASTRO (UNIVERSAL MUSIC LATINO) I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA) ALL UP 2 YOU AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN) **FUE SU AMOR** 10 15 ALACRANES MUSICAL (AGUILA/FONOVISA) QUE TE QUERIA LA QUINTA ESTACION (SONY MUSIC LATIN) YO NO SE MANANA 14 LUIS ENRIQUE (TOP STOP) QUIEREME MAS PATRULLA 81 (DISA) COMPRENDEME GERMAN MONTERO (FONOVISA/MUSIVISA) LOCO POR TI 17 LOS TEMERARIOS (FONOVISA POR UN SEGUNDO AVENTURA (PREMIUM LATIN) COMO UN TATUAJE K-PAZ DE LA SIERRA (DISA/EDIMONSA) QUE TENGO QUE HACER DADDY YANKEE (EL CARTEL) QUIEN ES USTED? SERGIO VEGA (DISA) SEXY ROBOTICA CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA) LOS DAREYES DE LA SIERRA (DISA) OJOS QUE NO VEN ALEXIS & FIDO (SONY MUSIC LATIN) REIK (SONY MUSIC LATIN) **EL BALEADO** LARRY HERNANDEZ (FONOVISA/MUSIVISA) CAMINARE 29 INTOCABLE (EMI TELEVISA) TU CAMISA PUESTA 30 JENNI RIVERA (FONOVISA) POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE TE AMO TANTO FLEX (EMI TELEVISA) NO ME DEJES DE AMAR BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE) SE NOS MURIO EL AMOR 35 EL GUERO Y SU BANDA CENTENARIO (A.R.C.) ME GUSTA ME GUSTA 36 LOS BUTTRES DE CULIAÇAN SINALOA (LADISCOMUSIC UNIVERSAL MUSIC LATINO) NADA QUE ME RECUERDE A TI MARCO ANTONIO SOLIS (FONOVISA) ME HACES FALTA LOS CUATES DE SINALOA (SONY MUSIC LATIN) NECESITO DE TI VICENTE FERNANDEZ (SONY MUSIC LATIN) LOS DAREYES DE LA SIERRA (DISA) HE QUERIDO QUERERTE FRANCO EL GORILA (WY/MACHETE) SI TE LLAME EL CHAPO DE SINALOA (DISA VIVIRE YAHIR (WARNER LATINA) TE AMO ALEXANDER ACHA (WARNER LATINA) **GENTE DE ALTO PODER** EL TIGRILLO PALMA (FONOVISA) EL LATIDO DE MI CORAZON EL CORRIDO DEL PEPO LA NUEVA REBELION (ASL) ESTE CORAZON LOS HOROSCOPOS DE DURANGO (ASL) PROPIEDAD PRIVADA LOS TUCANES DE TIJUANA (FONOVISA) SI TU TE VAS

'El Culpable Soy Yo" jumps 17-9 on Hot	
latin Songs (9.2 million in audience, up	
26%) to become Cristian Castro's 25th top	
0 on the tally. The sum ties him with	
Enrique Iglesias for third-most top 10s in	
the chart's history after Luis Miguel (39)	
and Chayanne (26).	

REY RUIZ (G&A/SONY MUSIC LATIN)



27/2007	1304	-	WISIN Y YANGEL PRESENTAN LA MENTE MAESTRA WY/MACHETE 012278 UNILE	Ę
43	20	8	VICTOR MANUELLE MUY PERSONAL KIYAVI 66992/SONY MUSIC LATIN	
44	37	13	ALEXIS & FIDO DOWN TO EARTH SONY MUSIC LATIN 43561	
45	RE-E	NTRY	ROBERTO TAPIA EL NINO DE LA TUNA FONOVISA 354032/UMLE	
46	43	5	VARIOUS ARTISTS LA HISTORIA DE LOS EXITOS: BAILABLES FONOVISA: 354039/UMLE	E
47	38	15	LA QUINTA ESTACION SIN FRENOS SONY MUSIC LATIN 44947	
48	44	32	RICARDO ARJONA 5TO PISO WARNER LATINA 516669	
49	35	8	LOS HOROSCOPOS DE DURANGO PURA PASION DISA 721262/UMLE)
50	39	9	GERMAN MONTERO COMPRENDEME FONOVISA 354007/UMLE	
Mexical copies) and her opened	n Albu . The r best l at No er a c lbums	set m set m start o. 5 in areer	outs atop Regional with "La Jefa" (3,000 marks her first No. 1 debut since "Orgullo De Mujer" material 2005. The new set also best bow (No. 4) on Top	
			www.c	1
			VV VV .C	-



			GIONAL EXICAN AIRPLAY
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	19	# YA ES MUY TARDE 6WKS LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
2	3	11	LO INTENTAMOS ESPINOZA PAZ ASL
3	2	17	EL KATCH EL COMPA CHUY SONY MUSIC LATIN
4	4	36	TE PRESUMO BANDA EL RECODO FONOVISA
5	5	16	FUE SU AMOR ALACRANES MUSICAL AGUILA/FONOVISA
6	7	28	QUIEREME MAS PATRULLA 81 DISA
7	6	12	COMPRENDEME GERMAN MONTERO FONOVISA/MUSIVISA
8	10	13	COMO UN TATUAJE K-PAZ DE LA SIERRA DISA/EDIMONSA
9	8	27	ALMAS GEMELAS EL TRONO DE MEXICO FONOVISA/MUSIVISA
10	11	11	QUIEN ES USTED? SERGIO VEGA DISA
11	9	22	EL OTRO PALOMO DISA
12	12	7	SUFRE LOS DAREYES DE LA SIERRA DISA
13	13	41	ESPERO GRUPO MONTEZ DE DURANGO DISA
14	14	13	EL BALEADO LARRY HERNANDEZ FONOVISA/MUSIVISA
15	15	10	CAMINARE INTOCABLE EMI TELEVISA
16	16	8	TU CAMISA PUESTA JENNI RIVERA FONOVISA
0	17	14	NO ME DEJES DE AMAR LA APUESTA SERGA
18	18	11	SE NOS MURIO EL AMOR EL GUERO Y SU BANDA CENTENARIO A.R.C.
19	20	11	ME GUSTA ME GUSTA LOS BUTTRES DE CULLAÇAN SINALOA LADISCOMUSIC/UNIVERSAL MUSIC LATINO
20	21	4	ME HACES FALTA LOS CUATES DE SINALOA SONY MUSIC LATIN

20	21	4	LOS CUATES DE SINALOA SONY MUSIC LATIN
@	9		ROPICAL
Å		Ai	RPLAY
		100	
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 YO NO SE MANANA LUIS ENRIQUE TOP STOP
2	2	17	SI TU TE VAS REY RUIZ G&A/SONY MUSIC LATIN
3	3	7	ABUSADORA WISIN & YANDEL WY/MACHETE
4	8	20	EL AMOR TITO "EL BAMBINO" SIENTE
6	9	11	ALL UP 2 YOU AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
6	7	18	QUIEN DE LOS DOS JERRY RIVERA PLATINUM MELODIES
7	13	12	SEXY ROBOTICA DON OMAR MACHETE
8	6	3	CAUSA Y EFECTO PAULINA RUBIO UNIVERSAL MUSIC LATINO
9	12	18	BABY COME BACK MAGIC JUAN FLIA
10	5	23	ME PUEDO MATAR BACHATA HEIGHTZ NU LIFE
11	4	25	LLEGO EL AMOR GILBERTO SANTA ROSA SONY MUSIC LATIN
12	17	3	HAGAMOSLO AUNQUE DUELA MARLON MACHETE
13	10	13	OJOS QUE NO VEN ALEXIS & FIDO SONY MUSIC LATIN
14	16	15	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
15	15	4	TE AMO TANTO FLEX EMI TELEVISA
16	11	18	CUANTO DUELE CARLOS Y ALEJANDRA UML
17	14	16	DESCARA YOMO BLACK PEARL
18	18	6	SALSA CON TIMBA AYMEE NUVIOLA JSF
19	NE	W	GREATEST ERES GAINER CRUZ MARTINEZ PRESENTA LOS SUPER REYES WARRER LATINA.
20	20	14	AQUI ESTOY YO Luis Fonsi Universal Music Latino

		LATIN POP			
A		ΑI	RPLAY		
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)		
0	1	12	CAUSA Y EFECTO PAULINA RUBIO UNIVERSAL MUSIC LATINO		
2	2	24	AQUI ESTOY YO LUIS FONSI UNIVERSAL MUSIC LATINO		
3	3	24	QUE TE QUERIA LA QUINTA ESTACION SONY MUSIC LATIN		
4	4	18	EL AMOR TITO "EL BAMBINO" SIENTE		
5	5	54	LLORO POR TI ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO		
6	6	44	INOLVIDABLE REIK SONY MUSIC LATIN		
7	7	10	EL CULPABLE SOY YO CRISTIAN CASTRO UNIVERSAL MUSIC LATINO		
8	11	9	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA		
9	8	31	POR UN SEGUNDO AVENTURA PREMIUM LATIN		
10	10	52	NO ME DOY POR VENCIDO LUIS FONSI UNIVERSAL MUSIC LATINO		
0	9	21	FUI REIK SONY MUSIC LATIN		
12	12	7	YO NO SE MANANA		
13	22	7	GREATEST LOCO POR TI GAINER LOS TEMERARIOS FONOVISA		
14	19	5	ABUSADORA WISIN & YANDEL WY/MACHETE		
15	18	15	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOP		
16	16	51	CINCO MINUTOS GLORIA TREVI UNIVERSAL MUSIC LATINO		
17	17	29	ASI FUE PLAYA LIMBO SONY MUSIC LATIN		
18	14	9	ALL UP 2 YOU AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATI		
19	15	12	QUE TENGO QUE HACER DADDY YANKEE EL CARTEL		
20	13	34	TU NO ERES PARA MI FANNY LU UNIVERSAL MUSIC LATINO		

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	t	11	ALL UP 2 YOU AVENTURA FEAT, AKON & WISIN & YANDEL PREMIUM LATIN
2	2	20	EL AMOR TITO "EL BAMBINO" SIENTE
3	3	9	ABUSADORA WISIN & YANDEL WY/MACHETE
4	4	16	OJOS QUE NO VEN ALEXIS & FIDO SONY MUSIC LATIN
5	5	10	SEXY ROBOTICA DON OMAR MACHETE
6	10	24	QUE TENGO QUE HACER DADDY YANKEE EL CARTEL
7	6	4	TE AMO TANTO FLEX EMI TELEVISA
8	8	24	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
9	7	3	CAUSA Y EFECTO PAULINA RUBIO UNIVERSAL MUSIC LATINO
10	20	2	SIGUE BAILANDO JOEY FEATURING MJ FAB
11	12	7	BIRTHDAY SEX JEREMIH MICK SCHULTZ/DEF JAM/IDJMG
12	15	2	BEST I EVER HAD DRAKE BRYANT/FROZEN MOMENTS/HIP HOP SINCE 1978
13	NE	w	GREATEST DIMELO MAMI GAINER VOLTIO LANA
14	11	14	DIGALE TREBOL CLAN BLOW MUSIC FACTORY
15	14	6	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOP
16	9	9	HE QUERIDO QUERERTE FRANCO EL GORILA WY/MACHETE
17	13	6	NA NA NAU COSCULLUELA NUEVA KAMADA
18	24	11	NENA VEN CONMIGO RKM & KEN-Y PINA/MACHETE
19	21	5	SI FUERAMOS ADULTO MIGUELITO LOS CANGRI/MACHETE

AMOR GENUINO

ZION & LENNOX COEXISTENCE

LATIN RHYTHM AIRPLAY

BETWEEN THE BULLETS

RUBIO DEBUTS AT NO. 1, AGAIN



Sixteen years after her first Top Latin Pop Albums chart appearance, with "La Chica Dorada" peaking at No. 2 in March 1993, Paulina Rubio returns with her latest set, "Gran City Pop," debuting on top (9,000 copies). This is her third consecutive No. 1 debut on the chart, tying her with Shakira for the most consecutive chart-toppers by a female. Only Ricky Martin has had more consecutive No. 1 debuts on Top Latin Pop Albums, with four. -Rauly Ramirez

LOVE ONE SONY

NOBUYUKI TSUJII/YUTAKA SADO RACHMANINOV: PIANO CONCERTO NO.2 AVEX TRAX

	_	ALBUMS
WEEK	LAST	(THE OFFICIAL UK CHARTS CO.) JUNE 28, 2009
1	NEW	MICHAEL JACKSON NUMBER ONES EPIC
2	1	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA
3	2	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
4	12	TAKE THAT THE CIRCUS POLYDOR
5	18	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	3	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA
7	RE	MICHAEL JACKSON THRILLER EPIC
8	5	DANIEL MERRIWEATHER LOVE & WAR ALLIDO/J/COLUMBIA
9	6	KINGS OF LEON ONLY BY THE NIGHT RCA
10	8	THE BLACK EYED PEAS THE E.N.D (THE ENERGY NEVER DIES) INTERSCOPE

MOC	
E 28, 2009	THIS
	1
M COLUMBIA	2
	3
	4
EE/INTERSCOPE	5
REET BAND	e
	7
3,3	8
	9
INTERSCOPE	-10

		ALBUMS	
WEEK	LAST	(MEDIA CONTROL)	JUNE 30, 2009
1	NEW	DANIEL SCHUHMAC	CHER
2	1	A-HA FOOT OF THE MOUNTAIN UN	(IVERSAL
3	NEW	DREAM THEATER BLACK CLOUDS & SILVER LII	NINGS ROADRUNNER
4	NEW	THE BOSSHOSS DO OR DIE DOMESTIC ROC	K/URBAN
5	4	MYSTIC PROPHECY FIREANGEL MASSACRE	· -
6	3	SPORTFREUNDE ST MTV UNPLUGGED IN NEW Y	
7	6	SOUNDTRACK HANNAH MONTANA - THE M	OVIE WALT DISNEY
8	2	PLACEBO BATTLE FOR THE SUN DREA	AMBROTHER/PIAS
9	5	THE BLACK EYED P	
10	7	GREEN DAY 21ST CENTURY BREAKDOW	N REPRISE

EUROPEAN HOT 100		
LAST	JULY 1, 2009	
1	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE	
2	POKER FACE LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE	
3	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUMYVRGIN	
48	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA/B1	
4	CA M'ENERVE HELMUT FRITZ DUST IN	
NEW	BULLETPROOF LA ROUX POLYDOR	
11	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	
52	NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BROS.	
9	STADT CASSANDRA STEEN & ADEL TAWIL DOMESTIC ROCKURBAN	
NEW	SHOW CE SOIR BISSO NA BISSO UP	
5	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE	
30	PAPARAZZI LADY GAGA STREAMLINE/KONLINE/CHERRYTREE/INTERSCOPE	
12	AYO TECHNOLOGY MILOW HOMERUN	
14	HALO BEYONCE MUSIC WORLD/COLUMBIA	
13	KNOCK YOU DOWN KERI HILSON FT. KAYNE WEST & NEYO MOSLEY/20NE 4/INTERSCOPE	
	1 2 3 48 4 NEW 11 52 9 NEW 5 30 12 14	

RELEASE ME

20

LOVE SEX MAGIC

MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP

AGNES COPENHAGEN/3 BEAT BLUE/AATW

CIARA FT. JUSTIN TIMBERLAKE LAFACE

WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 11, 20
1	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROWLAND GUM/VIRO
2	2	KNOCK YOU DOWN KERI HILSON FT. KANYE WEST & NE-YO MOSLEY/ZONE 4 WITERSO
3	NEW	BULLETPROOF LA ROUX POLYDOR
4	NEW	BOOM BOOM POW THE BLACK EYED PEAS WILL.LAM/INTERSCO
5	NEW	THRILLER MICHAEL JACKSON EPIC/LEGACY
6	NEW	MAN IN THE MIRROR MICHAEL JACKSON EPIC/LEGACY
7	NEW	BILLIE JEAN MICHAEL JACKSON EPIC/LEGACY
8	6	PAPARAZZI LADY GAGA STREAMUNE-KONUNE/CHERRYTREE/INTERSO
9	5	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM
10	NEW	BEAT IT MICHAEL JACKSON EPIC/LEGACY
11	17	I KNOW YOU WANT ME (CALLE OCH PITBULL ULTRA
12	7	POKER FACE LADY GAGA STREAMUNE/CONLINE/CHERRYTREE/INTERSO
13	4	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY
14	12	NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BRO
15	NEW	SMOOTH CRIMINAL MICHAEL JACKSON EPIC/LEGACY

ALBUMS

nielsen

EURO

FRANCE **ALBUMS** (SNEP/IFOP/TITE-LIVE) JUNE 30, 2009 THE BLACK EYED PEAS THE E.N.D (THE ENERGY NEVER DIES) INTERSCOPE TOI + MOI MY MAJOR FLORENT PAGNY CEST COMME CA MERCURY BATTLE FOR THE SUN DREAMBROTHER/PIAS SOUL WARNER BROS. CHRISTOPHE WILLEM CAFEINE COLUMBIA CHARLIE WINSTON HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE VARIOUS ARTISTS ON NEST PAS LA POUR SE FAIRE ENGUEULER AZ **BLACK CLOUDS & SILVER LININGS ROADRUNNER** WE SING. WE DANCE. WE STEAL THINGS. ELEKTRA

		ALBUMS
WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN) JULY 11, 2009
1	2	THE BLACK EYED PEAS THE E.N.D. INTERSCOPE/UNIVERSAL
2	NEW	ALEXISONFIRE OLD CROWS / YOUNG CARDINALS DINE ALONE
3	1	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD/UNIVERSA
4	4	VARIOUS ARTISTS NOW! 14 RHINO/WARNER
5	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER/WARKE
6	3	THE LOST FINGERS RENDEZ-VOUS ROSE TANDEM
7	10	LADY GAGA THE FAME STREAMLNE KONLINE CHERRY TREE INTERSCOPE UNIVERSAL
8	5	EMINEM RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
9	11	NICKELBACK DARK HORSE EMI
10	9	KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MUSIC

	_	ALBUMS	
WEEK	LAST	(ARIA)	JUNE 28, 2009
1	1	HILLTOP HOODS STATE OF THE ART GEFFEN	
2	2	THE BLACK EYED P	
3	3	PINK FUNHOUSE JIVE/JLG	70
4	4	LILY ALLEN IT'S NOT ME, IT'S YOU REGA	IL/PARLOPHONE
5	NEW	JONAS BROTHERS LINES, VINES AND TRYING	TIMES HOLLYWOOD
6	5	ESKIMO JOE INSHALLA MUSHROOM	
7	6	EMINEM RELAPSE WEB/SHADDY/AFT	ERMATH/INTERSCOPE
8	11	GREEN DAY 21ST CENTURY BREAKDOW	N REPRISE
9	NEW	THE TEMPER TRAP	
10	10	LADY GAGA THE FAME STREAMLINE KONLINEA	CHERRYTREE/INTERSCOPE

**AUSTRALIA

		Control of the Contro			
)	71	SUGAR FLO RIDA FT WYNTER POE BOY/ATLANTIC LIKE A HOBO CHARLE WINSTON REAL WORLDWITMOSPHERIQUES LONG TALE	THIS	LAST WEEK	JULY 1, 2009
	The str		1	NEW	DREAM THEATER BLACK CLOUDS & SILVER LININGS ROADRUNNER
		RO DIGITAL	2	2	THE BLACK EYED PEAS THE E.N.D (THE ENERGY NEVER DIES) INTERSCOPE
2	OI.	NGS SPOTLIGHT	3	3	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS (BRUCE SPRINGSTEEN) COLUMBIA
		ÜK	4	-4	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) JULY 11, 2009	5	12	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
	NEW	BULLETPROOF LA ROUX POLYDOR	6	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
	1	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN	7	5	EROS RAMAZZOTTI ALI E RADICI RCA
	NEW	MAN IN THE MIRROR MICHAEL JACKSON EPIC/LEGACY	8	6	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
	6	PAPARAZZI LADY GAGA STREAMLINE, KONLIVE, CHERRIYTREE/INTERSCOPE	9	NEW	DANIEL SCHUHMACHER THE ALBUM SONY
	NEW	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE	10	NEW	MICHAEL JACKSON NUMBER ONES EPIC
	5	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM	11	8	A-HA FOOT OF THE MOUNTAIN UNIVERSAL
	4	KNOCK YOU DOWN KERI HILSON FT. KANYE WEST & NE-YO MOSLEY/ZONE 4 INTERSCOPE	12	7	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD
	2	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY	13	11	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
	8	RED DANIEL MERRIWEATHER ALLIDO/COLUMBIA	14	10	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA

		ALBUMS	
THIS	LAST	(FIMI/NIELSEN)	JUNE 29, 2009
1	1	EROS RAMAZZOTT ALI E RADICI RCA	1
2	2	LIGABUE SETTE NOTTI IN ARENA W	ARNER BROS.
3	4	TIZIANO FERRO ALLA MIA ETA" CAPITOL	
4	3	J-AX DECA DANCE RCA	
5	NEW	DREAM THEATER BLACK CLOUDS & SILVER L	ININGS ROADRUNNER
6	6	ALESSANDRA AMO STUPIDA EPIC	DROSO
7	7	ZERO RENATO PRESENTE TATTICA	
8	8	JONAS BROTHERS LINES, VINES AND TRYING	

LAURA PAUSINI

GREEN DAY

PRIMAVERA IN ANTICIPO ATLANTIC

21ST CENTURY BREAKDOWN REPRISE

NETHERLANDS

SINGLES

I KNOW YOU WANT ME (CALLE OCHO)

PITBULL YELLOW/541 LABEL/NEWS

ESMEE DENTERS TENNMAN/INTERSCOPE

BLACK CLOUDS & SILVER LININGS ROADRUNNER

(MEGA CHARTS BV)

HALLELUJAH

MADCON BONNIER

IETSIE PIETSIE

JANNES ROADRUNNER

GUUS MEEUWIS

DREAM THEATER

ILSE DE LANGE

INCREDIBLE UNIVERSAL

ALBUMS

BEGGIN

KREZIP

ADELE

BEST OF SONY

ITALY

THIS	LAST	(PROMUSICAE/MEDIA) JULY 1, 2009
1	1	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD
2	46	MICHAEL JACKSON KING OF POP EPIC
3	NEW	PAULINA RUBIO GRAN CITY POP UNIVERSAL
4	3	MIGUEL POVEDA COPLAS DEL QUERER UNIVERSAL
5	2	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
6	12	NO LINE ON THE HORIZON MERCURY
7	4	EROS RAMAZZOTTI ALAS Y RAICES RCA
8	8	CARLOS BAUTE DE MI PUNO Y LETRA DRO
9	21	ASHLEY TISDALE GUILTY PLEASURE WARNER BROS.
10	6	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA

AUSTRIA

21ST CENTURY BREAKDOWN REPRISE

ALBUMS

🙉 SPAIN

		ALBUMS
THIS	LAST	(RIM) JUNE 31, 2009
1	NEW	RODRIGO LEAO A MAE SONY
2	1	HOJE AMALIA HOJE LA FOLIE
3	NEW	MICHAEL JACKSON THE COLLECTION EPIC
4	8	IVETE SANGALO PODE ENTRAR MERCURY
5	4	PAULO GONZO PERFIL COLUMBIA
6	2	CARMINHO FADO CAPITOL
7	7	DEOLINDA CANCAO DO LADO IPLAY
8	5	TONY CARREIRA O HOMEM QUE SOU FAROL
9	10	PANDA VAI A ESCOLA PANDA VAI A ESCOLA POLYDOR
10	3	JONAS BROTHERS LINES, VINES AND TRYING TIMES HOLLYWOOD

PORTUGAL

10	10	UNTOUCHED THE VERONICAS ENGINER	OOM/SIRE/WARNER
winner	Danie many	Sucht Den SuperStar" I Schuhmacher tops Albums chart with um,	

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H	NORWAY	
100	SINGLES	

SINGLES	SINGLES				
(AUSTRIAN IFPI/ AUSTRIA TOP 40) JUNE 29, 2009	THIS	LAST	(VERDENS GANG NORWAY) JUNE 29, 2009		
JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE	1	2	AMBITIONS DONKEYBOY WARNER		
PRIMAVERA IN ANTICIPO LAURA PAUSINI ATLANTIC	2	1	LONESOME TRAVELER PAPERBOYS BONNIER		
POKER FACE LADY BAGA STREAMLINE, KONLIVE, CHERRYTREE, INTERSCOPE	3	5	BACK TO THE 80'S AQUA UNIVERSAL		
NEW DIVIDE LINKIN PARK MACHINE SHOP/WARNER BROS.	4	4	ROCK & ROLL ERIC HUTCHINSON WARNER BROS.		
BOOM BOOM POW THE BLACK EYED PEAS WILL I.AM/INTERSCOPE	5	3	GLIR FORBI JAA9 & ONKLP SONY		
ALBUMS			ALBUMS		
DANIEL SCHUHMACHER THE ALBUM SONY	1	1	NILSEN/LIND/HOLM/FUENTES HALLELUJAH LIVE VOL. 2 SONY		
SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY	2	3	ALEXANDER RYBAK FAIRYTALES EMI		
PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS	3	2	A-HA FOOT OF THE MOUNTAIN UNIVERSAL		
ANDREAS GABALIER DA KOMM' ICH HER KOCH/INTERSCOPE	4	4	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA		
GREEN DAY	5	5	LASSE STEFANZ		

his deb	ut alb	um.
+	DI	ENMARK SINGLES
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) JUNE 30,
1	3	BACK TO THE 80'S AQUA UNIVERSAL
2	5	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUMVI
3	2	AYO TECHNOLOGY MILOW HOMERUN
4	4	YO-YO JOEY MOE COPENHAGEN
5	3	HUN VIL HA' EN RAPPER JOOKS ARTPEOPLE
		ALBUMS
1	19	AQUA GREATEST HITS UNIVERSAL
2	2	NEPHEW DANMARK/DENMARK COPENHAGEN
3	NEW	MICHAEL JACKSON THE COLLECTION EPIG

BAMSES VENNER

VI ER LEVENDE LYS RECART/MBO

BRYGMANN'S BEDSTE SANGE SONY

MARTIN BRYGMANN

		PLAY niclsen Music Control
THIS	LAST	JULY 1, 2009
1	5	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS AIRI L GUM/VIRGIN
2	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA/B1
3	3	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE
4	2	AYO TECHNOLOGY MILOW HOMERUN
5	4	PLEASE DONÍT LEAVE ME PINK JIVE/JLG
6	6	POKER FACE LADY GAGA STREAMUNE KONLINE CHERRY TREE INTERSCOPE
7	7	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCUPE
8	17	RELEASE ME AGNES COPENHAGEN/3 BEAT BLUE/AATW
9	8	HALO BEYONCE MUSIC WORLD/COLUMBIA
10	10	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOF
11	13	WE MADE YOU EMINEM WEB/SHADDY/AFTERMATH/INTERSCOPE
12	11	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
13	16	TA MAIN GREGOIRE MY MAJOR COMPANY

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I THINK I LOVE HER (Not Listed) RBH 91 IT'S A GIRL THING (Warner-Tamerlane Publishing Corp. BMI/Jesse Lee Music, BMI/Circle C Songs, ASCAP/Full Circle Music Publishing, LLC, ASCAP), WBM, CS 55 IT'S AMERICA (Slanky Dank, BMI/Bug Music, Incorporated, BMI/Songs Of Windswept Pacific, BMI/Stage Three Songs, ASCAP/Brett James Comelius Music, ASCAP)

I WANT MY LIFE BACK (Sixteen Stars Music, BMI/Frank Myers Music, BMVHoriPro Entertainment Group, Inc., ASCAP/Grand & Gee Music Group LP ASCAP) CS 34 I WAS HERE (Shaw Enuff Songs, Inc., SESAC/Multi-Songs, Inc., SESAC/AvaRu Music, Inc., SESAC/Crosstown Uptown Music, ASCAP/Fintage House USA, ASCAP/Brm., Songs, ASCAP) CS 58

JOEY (Jermifer Nettles Publishing, ASCAP/EMI Blackwood Music, Inc., BMI/Dirkpit Music, BMI/Sony/ATV Tree Publishing, BMI/Mr. Bubba Music, BMI) CS 46 JUST A KISS (Viva Panama, ASCAP/JoeGlo Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Two Works, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/EMI April Music Inc., ASCAP/Roc Cor Publishing & Music Famamanem LLC, ASCAP/Mars Force Music, ASCAP/Northside Indepedent Music Publishing ASCAP/Bughouse, ASCAP), HL/WBM, RBH 76

JUST DANCE (Certified Blueberry, BMI/Sorry/ATV Songs LLC, BMI/Byefall Productions Inc, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, H100 42

EL KATCH (Twiins House Of Music, ASCAP/Peermusic, KISS A GIRL (Universal Tunes, SESAC/Songs Of Universal, Inc., BMI/Eden Valley Music, SESAC/Mary Rose

Music, BMI/Third Tier Music (LC, BMI), HL/WBM, CS 7; KISS ME THRU THE PHONE (Jimipub, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music, Inc., BMI/David Siegel, BMI/Croomstacular Music, BMI/Soul ja Boy Tell'em Music, BMI/Takin' Care Of Business, BMI/Element 9 Hip Hop. BMI), HL/WBM, H100 50 KNOCK YOU DOWN (Danjahandz Muzik, SESAC/W.B.M. Music, SESAC/Keriokey Music, ASCAP/Universal Music Publishing, Inc., ASCAP/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Super Sayin Publishing, BMI/Yaslina Music Publishing Inc., ASCAP/David M. Ehrlich, Esq., P.C., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music,

. BMI), HL/WBM, H100 4; RBH 3 KNOW YOUR ENEMY (WB Music Corp., ASCAP/Green Daze Music, ASCAP), WBM, H100 60

LA RECIA (Arpa Music, LLC, BMI) LT 40 LAST CHANCE (WB Music Corp., ASCAP/Songs In The Key Of B Flat, Inc., SESAC/Noontime South, SESAC/EMI Combine Music, SESAC/Foray Music, Inc., SESAC/Jaylen Adonis Music Publishing, SESAC/Christ-ian Combs Publishing, SESAC/Aztac Tracks, ASCAP),

HL/WBM, H100 75; RBH 9 EL LATIDO DE MI CORAZON (Not Listed) LT 46 LIKE A SURGEON (Songs Of Peer, BMI/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP), WBM, RBH 67

LIVING FOR THE NIGHT (George Straight Publishing Designee/Bubba Strait Publishing Designee/Sony/ATV Acuff Rose Music, BMI/Unwound Music, BMI), HL, CS 15: H100 82 LOCO POR TI (Not Listed) LT 17

LONG LINE OF LOSERS (Kevin Fewler Music, BMI/Music Of RPM, ASCAP/Category 5 Music, ASCAP) LONG PAST GONE (Megan Mullins Music, BMI/Cal IV Songs, ASCAP/Cal IV Entertainment, LLC, BMI) CS 48

LO INTENTAMOS (Not Listed) LT 4

H100 90

LOST YOU ANYWAY (Franklin Fload, BMI/Music Of Stage Three, BMI/Bobby's Song And Salvage, BMI) CS LOVEGAME (Stefani Germanotta p/k/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/GloJoe Music Inc., BMI/RedOne Produc-

tions LLC, BMI), HL, H100 5 LOVE STORY (Taylor Swift Music, BMI/Sony/ATV Tree Publishing, BMI), HL, H100 33 LOVE YOUR LOVE THE MOST (Sony/ATV Tree Publishing, BMI/Sony/ATV Acuff Rose Music, BMI), HL, CS 22;

MAD (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music Inc., ASCAP/EMI Music Publishing Ltd.,

PRS/Stellar Sun Songs, ASCAP), HL, RBH 46 MAJIC (563 Music Publishing, ASCAP) RBH 57 MAKE HER SAY (Elsie's Baby Boy Publishing, ASCAP/Very Good Beats, BMI/Hip Hop Since 1978, BMI/Senseless Music Inc., BMI/Songs Of Universal, Inc., BMI/Sony/ATV Songs LLC, BMI/RedOne Productions LLC, BMI/House Of Gaga Publishing, Inc., BMI/Nappy-Pub Music, BMI/Universal Music - Z Songs, BMI/EMI April Music Inc., ASCAP/Giffed Source Music, ASCAP/Sty As A Foxx Music, Inc., BMI/Foxx King Entertainment, BMI/N8 Publishing, ASCAP/2 Tha Moon Publishing, BMI/WB Music Corp., ASCAP/2082 Music Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melanchon, ASCAP/EMI Blackwood Music, Inc., BMI/Please Gimme My Publishing Inc., BMI

HL/WBM, H100 89; RBH 73 MAMA (Sorigs Of Universal, Inc., BMI/My Own Confusion Music, BMI/Songs Of Diver Dann, BMI/Savannah Grace, BMI), HL/WBM, CS 60

MAYBACH MUSIC 2 (First N' Gold Publishing BMI/Sony/ATV Songs LLC, BMI/Caliane And Rock Publishing, ASCAP/WB Music Corp., ASCAP/NappyPub Music, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI), HLWBM, RBH 66

ME GUSTA ME GUSTA (Not Listed) LT 36 ME HACES FALTA (Fonomusic, Inc., BMI) LT 38 MILLION BUCKS (Five 2 Fifteen Publishing, BMI/Swizz Beatz, SESAC/Universal Tunes, SESAC/Songs Of Univer-SESAC), HL/WBM, RBH 87 MOO LA MOO (Cotton City Music Publishing,

BMI/Riverzar Music Publishing, BMI/Weeble Writin' Music Publishing, BMI/Nice Shot Music Publishing BMI/LaLuna Tunes, BMI/Jim Femino Songs, SESAC) CS

MR. HIT DAT HOE (Rickey Tremayne Harris, BMI/Montreal LaKeith Lee, BMI/D. Ree, BMI) RBH 93. MUST BE LOVE (Marsky Music, BMI/Janice Combs Publishing, BMI/EMI Blackwood Music, Inc., BMI/Justin Combs Publishing, ASCAP/EMI April Music Inc., ASCAP/Anya Nicole Publishing, ASCAP/Alon Clarke Publishing, SESAC), HL, RBH 74

MY LIFE WOULD SUCK WITHOUT YOU (Kasz Money Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Maratone AB, STIM/Songs Of Kobalt Music Publishing America, Inc., BMI), WBM, H100 44

NADA QUE ME RECUERDE A TI (Crisma, Inc., ASCAP) NASTY SONG (Head Hunter Publishing, BMI) RBH 84 NECESITO DE TI (Sorry/ATV Mexico, ÁSCAP/SACM

NEVER GIVE YOU UP (Ugmoe Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Universal Tunes, SESAC/Songs In The Key Of Charlie O, SESAC), HL/WBM, RBH 29

NEVER SAY NEVER (Little Bike Music, ASCAP/Lincoln & Ollie Music, ASCAP/EMI April Music Inc., ASCAP/Mokos Music, BMI/Aaron Edwards Publishing, ASCAP) H100 48

NEW DIVIDE (Universal Music – Z Songs, BMI/Chesterchaz Publishing, BMI/Big Bad Mr. Hahn Music, BMI/Nondisclosure Agreement Music, BMI/Kenji Kobayashi Music, BMI/Pancakey Cakes Music, BMI), HLWBM, H100 9

NO ME DEJES DE AMAR (Jam Entertainment, Inc., BMI)

NO SURPRISE (Surface Pretty Deep Ugly Music BMI/Universal Music - Careers, BMI/Anaesthetic Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BMI/Bud And Jo's Music, BMI), HL/WBM, H100 39 NOT ANYMORE (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Bei Maejor Music, BMI),

HL/WBM, RBH 18 NOT MEANT TO BE (Warner-Tamerlane Publishing Corp., BMI/Tobor Songs, BMI/Team Toque Publishing, SOCAN/Blinky Publishing, SOCAN/An April Fool Publishing, SOCAN/Sunshine Terrace Music, BMI/ArtHouse Entertainment LLC, ASCAP/Bug Music, Incorporated, BMI), WBM, H100 56

OBSESSED (Rive Songs, BMVSongs Of Universal, Inc., BMI/Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/2082 Music Publishing, ASCAP/WB Music Corp., ASCAP), HL/WBM, RBH 37

OH NO (Joseph's Dream, SESAC/563 Music Publishing, ASCAP/Still Diggin' Music, ASCAP/Universal Music -MGB Songs, ASCAP), HL/WBM, RBH 89 OJOS QUE NO VEN (Alexis Y Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI) LT 26 THE ONE (Not Listed) RBH 49 ONE IN EVERY CROWD (Playin Ground Music.)

5 Music, ASCAP) H100 88 ON THE OCEAN (John Riff Music, BMI) RBH 17 EL OTRO (Alvani Music Publishing, SESAC) LT 23 OUT LAST NIGHT (Sony/ATV Milene, ASCAP/Islandsoul Music, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP), HL, CS 3; H100 25

PARANOID (Jonas Brothers Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Sony/ ATV Timber. SESAC/EMI April Music Inc., ASCAP/Strawberrius Music, ASCAP), HL, H100 70

PART OF THE LIST (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing, ASCAP/Strauss Co., LLC., ASCAP/EMI April Music Inc., ASCAP), HL/WBM, RBH

PEOPLE ARE CRAZY (Sony/ATV Tree Publishing, BMI/Tiltawhirl Music, BMI), HL, CS 6; H100 34 PLEASE DON'T LEAVE ME (Plnk Inside Publishing BMI/EMI Blackwood Music, Inc., BMI/Maratone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP),

PLENTY MONEY (First N' Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP), WBM, RBH 21 THE POINT OF IT ALL (EMI April Music Inc., ASCAP/Songs Of Universal, Inc., BMI/Tappy Whyte's Music, BMI), HL/WBM, RBH 26

POKER FACE (Stefani Germanotta p/k/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing. Inc., BMI/GloJoe Music Inc., BMI/RedOne Productions LLC, BMI), HL, H100 15; LT 31 POR UN SEGUNDO (Premium Latin Publishing, ASCAP)

PRETTY WINGS (BenAmi Music, ASCAP/EMI April Music Inc., ASCAP/Sony/ATV Tunes LLC. ASCAP/Muszewell, ASCAP), HL, H100 62: RBH 6 PROPIEDAD PRIVADA (Not Listed) LT 49

Q

QUE TENGO QUE HACER (Not Listed) LT 20 QUE TE QUERIA (Emi Musical S.A. de C.V.) LT 13 QUIEN ES USTED? (Pacific Latin Copyright Inc. ASCAP/Universal-Musica Unica Publishing, BMI) LT 21
QUIEREME MAS (Modelo Musical, BMI) LT 15

RED LIGHT (Crosstown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Crosstown Downtown Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Karles Music, ASCAP) CS 33 REMEMBER ME (Grown Club Publishing, BM/Warner-Tamerlane Publishing Corp., BMI/My Diet Starts Tomor-row, BMI/Songs Of Universal, Inc., BMI/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC/Dat Damn Dean, BMI), HL/WBM, RBH 65

RIGHT ROUND (E-Class, BMI/Mail On Sunday Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Kojaktrax Kasz Money Publishing, ASCAP/J. Franks Publishing ASCAP/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/EMI April Music Inc., ASCAP/Roc Cor Publishing & Music Famamanem LLC, ASCAP/Brunois Music, ASCAP/Northside Independent Music, ASCAP/Music Of Windswept, ASCAP/Burning Music LTD., PRS/Mat Music, PRS/Westbury Music PRS/Roynet Music, ASCAP), HL/WBM, H100 28 ROCKIN' THAT THANG (Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/2082 Music Pub-lishing, ASCAP/WB Music Corp., ASCAP/Universal

Music Publishing, Inc., ASCAP/20, VI.6, ASCAP/OSS Creations, ASCAP), HL/WBM, RBH 27 ROCKIN' THE BEER GUT (Butterboy Music, RUNAWAY (Hate And Purchase Music, ASCAP/Rockapop Music, ASCAP/House Of Stylesonic Music, ASCAP/Kid In The Korner, ASCAP), WBM, CS 24

SAILING (Pop 'n' Roll, ASCAP) RBH 69 SECOND CHANCE (Driven By Music, BMI/EMI Blackwood Music, Inc., BMI/Two Of Everything Music, ASCAP/WB Music Corp., ASCAP), HL/WBM, H100 13 SELF MADE (K. Michelle, BMI/Hitz Committee LLC, ASCAP/Young Drumma, ASCAP/WB Music Corp., ASCAP/Miguel Jiminez, ASCAP/Sasseion Hill SESAC/Diamond Princess Music, BMI/Street Certified Publishing, BMI/Headbob Publishing LLC, BMI), WBM,

SE NOS MURIO EL AMOR (Seg-Son Music, Inc., BMI) SEXY ROBOTICA (Not Listed) LT 22 SHE GOT HER OWN (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Butter Beats,

ASCAP/Debrandon Ink, ASCAP/J. Brasco Music, ASCAP/EMI April Music Inc., ASCAP/Sweet Summer Night ASCAPI, HLWBM, RBH 33 SHE NEVER GOT ME OVER YOU (Sorry/ATV Acuff Rose Music, BMI/Sony/ATV Tree Publishing, BMI/Co-Heart Music, Inc., BMI), HL, CS 50

SHOW ME WHAT I'M LOOKING FOR (Maratone AB. STIM/Kobalt Music Publishing America, Inc., ASCAP/Monza Music, ASCAP) H100 7 SIDEWAYS (Sony/ATV Tree Publishing, BMI/Beavertime) Tunes, BMI/Sony/ATV Cross Keys Music Publishing.

ASCAP/Creature Sounds Publishing, ASCAP), HL, CS 1; SINCE YOU BROUGHT IT UP (Warner-Tamerlane Publishing Corp., BMI/Eldorotto Music Publishing, BMI/Cal IV Songs, ASCAP/Stupid Boy Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Macirhyco Music, ASCAP), HL/WBM, CS 38

SISSY'S SONG (EMI April Music Inc., ASCAP/Tri-Angels Music, ASCAP), HL, H100 74 SI TE LLAME (Alvani Music Publishing, SESAC) LT 42 SI TU TE VAS (Sony/ATV Discos, ASCAP/Trina Jill Music Corp., ASCAP) LT 50

SLOW JUKIN' (Scurelly Rock Publishing)

Music Inc., ASCAP) RBH 16

ASCAP/TEKZENMUSIC, ASCAP/Erik Nelson, BMI) RBH SMALL TOWN USA (West Moraine Music, ASCAP/Welk Music, ASCAP/Lichelle Music Company, ASCAP/WB Music Corp., ASCAP/Universal Music - Z Songs, BMI/West Bay St. Music, BMI/2820 Music LLC BMI/Watwedoiz Music, BMI), HL/WBM, CS 20; H100 85 SOBEAUTIFUL (Soulchild, ASCAP/Universal Music Publishing, Inc., ASCAP/La Kasa Sole, ASCAP/EMI April

SOLITARY THINKIN' (Tiltawhirl Music, BMI/Carnival

Music Group, BMI) CS 42 SOMETHING SPECIAL (Will Downing Music Co. ASCAP/Uncle Buddie's Music, ASCAP/Notting Dale Songs Inc., ASCAP/Morning Crew, BMI) RBH 96 SOUND OF MADNESS (Driven By Music, BMI/EMI Blackwood Music, Inc., BMI/Two Of Everything Music ASCAP/Music Of Windswept, ASCAP), HL, HT00 95 SOUNDS LIKE LIFE TO ME (EMI April Music Inc.) ASCAP/Pittsburg Landing Songs, ASCAP/Warner-Tamer-lane Publishing Corp., BMI/Immokalee Music,

BMI/Daphii Music, BMI), HL/WBM, CS 23 STRANGE (Warner-Tamerlane Publishing Corp. BMI/Boatwright Baby, BMI/This Is Hit, Inc., ASCAP/Troy D Songs, ASCAP/Sweet Summer Music ASCAP/Crosstown Uptown Music, ASCAP/Major Bob Music, Inc., ASCAP), WBM, CS 12; H100 79 SUCCESSFUL (Warner-Tamerlane Publishing Corp.,

Money Publishing Inc., BMI) RBH 39 SUFRE (Universal Music - Careers, BMI/Warner-Tamerlane Publishing Corp., BMI) LT 25 SUGAR (E-Class, BMI/Mail On Sunday Music, ASCAP/Sony/ATV Songs LLC, BMI/Top Quality Publishing. BMI/Apartment 4 Publishing, ASCAP/Mall B Publishing, ASCAP/GZ2538 Publishing, ASCAP), HL, H100

BMI/Copyright Control/April's Boy Muzik, BMI/Young

SUMMER NIGHTS (Sony/ATV Cross Keys Music Publishing, ASCAP/Stage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP/Stage Three Music Inc., BMI/Crosstown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 11; H100 54 SUNSHINE (Universal Music - Z Tunes LLC., ASCAP/Cecile Barker Publishing, ASCAP/Avant Garde Music Publishing, ASCAP/Universal Music Publishing, Inc., ASCAP/EMI April Music Inc., ASCAP/Carter Boys

Publishing, ASCAP/Flyte Tyme Tunes, ASCAP/Lil Lu Lu Publishing, BMI/Essential Vibe, BMI/Janice Combs Publishing, BMI/Bobby Robinson, BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, RBH 79

SUPAMAN HIGH (R.Kelly Publishing, Inc., BMI/Universal Music - Z Songs, BMI/Millionaire Mantality, ASCAP/EMI April Music Inc., ASCAP), HL/WBM, RBH 53 SWAG SURFIN' (Publishing Designee, ASCAP) H100 71;

RBH 12

TAKE ME ON THE FLOOR (Gad Songs, ASCAP/Cherry Lane, ASCAP/Liedela Music, ASCAP/Excalibur Productions, APRA/EMI Australia Pty., Ltd., APRA), CLM/HL,

TAKE OFF (Taylor My Hart Publishing, ASCAP/WB Music. Corp., ASCAP/Leland Austin Publishing Designee, BMI/Close Range Publishingm, BMI/Grand Hustle Beatz. BMI), WBM, RBH 99

TE AMO (Taco Music, S.A. de. C.V.) LT 44
TE AMO TANTO (EMI Blackwood Music, Inc., BMI) LT 32 TE PRESUMO (Maximo Aguirre, BMI/LGA Music Publishing, BMI) LT 8 THEN (House Of Sea Gayle Music, ASCAP/Big Loud Bucks, BMI/Taperoom Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Combustion Music,

ASCAP), WBM, CS 4; H100 37 THERE GOES MY BABY (Tom's Kid Music BMI/Sony/ATV Songs LLC, BMI/FAZE 2 Music, BMI/Southern Country Boy, ASCAP/Booble & DJ Songs, BMI/Wamer-Tamerlane Publishing Corp., BMI/Clarence Allen, ASCAP/May Twelfth, BMD, HLWBM, RBH 31 THROW IT IN THE BAG (EMI April Music Inc., ASCAP/J. Brasco Music, ASCAP/Songs Of Peer Ltd., ASCAP/March 9th Publishing, ASCAP/2082 Music Pub-

lishing, ASCAP/WB Music Corp., ASCAP), HL/WBM, H100 87; RBH 28 TODAY (Foray Music, Inc., SESAC/Send Me The Checks Music, SESAC/Songs For Moi, BMI/Orbison Music LLC, BMVEverGreen Copyrights, BMI) CS 52 TOES (Weimerhound Music, BMI/Lil* Dub Music BMI/Angelika Music, BMI/Brighter Shade, BMI/Bug Music, Incorporated, BMI/Roadie Odie, BMI) CS 51 TOGETHER (Sony/ATV Tunes LLC, ASCAP/EMI April

Music Inc., ASCAP/Water Music Publishing, ASCAP/Stellar Songs Ltd., BMI/45th & 3rd Music Publishing Inc., BMI), HL, RBH 81 TRICK'N (By Way Of 2118 Publishing, LLC, ASCAP) RBH TRUST (She Wrote It, ASCAP/Universal Music - MGB

Songs, ASCAP/China White Productions, Inc., BMI),

HLAVBM: H100 93; RBH 15 TU CAMISA PUESTA (Not Listed) LT 30 TURNIN ME ON (My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Keriokey Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Ishmoot Musik, BMI/Young Money Publishing Inc., BMI) RBH 41 TURN MY SWAG ON (Soulia Boy Tell'em Music, BMI/Croomstacular Music, BMI/Element 9 Hip Hop, BMI/Takin' Care Of Business, BMI/Big-N-Mage Music,

Inc., BMI), HL, H100 47; RBH 35

BMI/Natural Diaster Music, BMI/EMI Blackwood Music.

UNDER (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Muzik, ASCAP/EMI April Music Inc., ASCAP/Notting Date Songs Inc. ASCAP/Lonnalistic Hitz, ASCAP/Songs4ronnie ASCAP/Doverland 301 Music, ASCAP/Thailand Music, ASCAP/K. Stephens Music, ASCAP/War), HL/WBM,

UP TO HIM (Finch Valley Music, BMI/State One Copyrights America, SESAC/The Bigger They Are, SESAC/Cherry Lane Music, SESAC), CLM, CS 49 USE SOMEBODY (Martha Street Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Followill Music, ASCAP/McFearless Music, BMI/Bug Music, Incorporated, BMI/Coffee, Tea or Me Publishing, BMI) H100 20

VIVIRE (Pazhrics Music, BMI/Luzazul Music, SESAC) LT

WAKING UP IN VEGAS (When I'm Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Desmundo Music, ASCAP/Andreas Carlsson Publishing AB, STIM),

WBM, H100 10 WALKIN' ON THE MOON (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/DaMystro Music BMI/Sony/ATV Songs LLC, BMI/Please Gimme My Pub-lishing Inc., BMI/EMI Blackwood Music, Inc., BMI), HL/WBM, H100 91; RBH 38

WALK THAT WALK (Dorrough Music Publishing Compa-WALK WIT A DIP (Steve Morgan Music, BMI/Body Shot

Music, BMI) RBH 92 WANTED (In Lala Land Music, BMI/EMI Blackwood) Music, Inc., BMI/12:06 Publishing, BMI/Matzoh-Ball Music, ASCAP/Art For Art's Sake Music, ASCAP/Bug house, ASCAP/ArtHouse Entertainment LLC, ASCAP/Bug Music, Incorporated, BMI), HL, H100 76 WASTED (Simone's Daddy Music, ASCAP/EMI April

Music Inc., ASCAP/Radric Davis Music Group, ASCAP/First N Gold Publishing, BMI), HL, RBH 78

WELCOME TO THE FUTURE (House Of Sea Gayle Music, ASCAP/Big Loud Bucks, BMI) CS 59 WETTER (CALLING YOU DADDY) (Staying High Music, ASCAP/The Legendary Transfer Music, ASCAP/fisthe-bridge, ASCAP) H100 57; RBH 7 WHATEVER IT IS (Weimerhound Music, BM/Lil' Dub Music, BMI/Angelika Music, BMI) CS 2; H100 26 WHAT I'M FOR (Crossfire3 Music, ASCAP/Wounded Sky

Music, ASCAP/Built On Rock Music, ASCAP/ICG Alliance Music, ASCAP) CS 29 WHAT YOU DO (EMI April Music Inc., ASCAP/Strauss Co., LLC., ASCAP/Norma Harris Music Publishing. ASCAP/Chuck Harmony's House Publishing ASCAP/Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP), HL/WBM, RBH 100 WHEN LOVE TAKES OVER (Square Rivoli Publishing, ASCAP/Square Rivoli Music, ASCAP/Shapiro, Bernstein

& Co., Inc., ASCAP/KGal Publishing, ASCAP/Rister Editions, SACEM/Razor Boy Music Publishing, STIM) H100 WHO'S REAL (Jaewon's Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music Inc., ASCAP/Naki Levy, BMI/Swizz Beatz, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Soul Bliss Music, ASCAP/Young Juice Publishing, ASCAP),

HLAWBM, RBH 42

H100 66

WHY R U (Mi Suk Publishing, ASCAP/Universal Music Publishing, Inc., ASCAP/Sicker Than Your Average. ASCAP/Ultramagnetic MCs, ASCAP/Andi-Girl Music, BMI/Publishing Corp. Of America, BMI/Warner-Tamerlane Publishing Corp., BMI), HL/WBM, RBH 83 WILD AT HEART (Melusic, Inc., ASCAP/Primary Wave Emblem, ASCAP/Year Of The Dog Music, ASCAP/Darth Buddha, ASCAP/FruFru Music, BMI), WBM, CS 17;

YA ES MUY TARDE (RCP Publishing, ASCAP) LT 2 YO NO SE MANANA (Universal Music Publishing, Inc. ASCAP/Warner-Tamerlane Publishing Corp., BMI) LT 14 YOU BELONG WITH ME (Sony/ATV Tree Publishing., BMI/Taylor Swift Music, BMI/Potting Shed Music, SESAC/Barbara Orbison World Publishing, SESAC/ICG, BMI), HL, CS 8; H100 11

YOU FOUND ME (Little Bike Music, ASCAP/Lincoln & Ollie Music, ASCAP/EMI April Music Inc., ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 29 YOU'RE A JERK (New Boyz Publishing LLC, BMI/Primary Wave Emblem, ASCAP) H100 38; RBH 40

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EXECUTIVE

Send submissions to: exec@billboard.com

PUBLISHING: Ole in Los Angeles names David Weitzman director of business development. He was a freelance music supervisor.

Alfred Music Publishing names Bob Durkee director of distributed products. He was buyer of technology accessories products at Guitar Center.









DIGITAL: The peer-to-peer service LimeWire names Jason Herskowitz VP of product management. He served in the same role at Total Music.

MTV Games names Scott Guthrie executive VP/GM and David Cox senior VP of sales. Guthrie was executive VP of publishing at THQ, and Cox was senior director of sales and merchandising at Sony Computer Entertainment America.

RELATED FIELDS: MTV Networks International promotes Jose Tolosa to senior VP of strategy and business development for MTVNI and MTV Networks Latin America. He was VP of strategy and business development at MTVNLA.

The FastTrack board of directors names BMI president/CEO Del Bryant chairman. He succeeds outgoing chairman Jürgen Becker of the German collecting society Gema.

Imax names Gary Moss COO, effective July 20. He was COO/CFO at the Live Nation subsidiary Concert Productions International.

Razor & Tie Media names Robin Rifkin VP of media buying and sales. She was VP of direct response/media director at Zenith Optimedia.

-Edited by Mitchell Peters

GOODWORKS

FREEFEST OFFERS VIP TICKETS FOR SHELTER VOLUNTEERS

All 35,000 tickets to this year's Virgin Mobile FreeFest have already been given away, but organizers of the summer music event have announced that additional free VIP tickets will be given to concertgoers who volunteer at homeless youth centers in the United States. Music fans can go to virginmobilefreefest.com and sign up to volunteer at a designated organization for 13 hours in exchange for a free ticket. The offer is valid while supplies last.

FreeFest is also encouraging attendees to donate \$5 to help youth homeless shelters by texting "freefest" to 20222. The program is organized by RE*Generation, Virgin Mobile USA's initiative to aid homeless youth.

"We wanted to throw a killer party to make people feel good about themselves on one day and also hope those people give back some of the karma by donating \$5 to youth homelessness," says Ron Faris, senior director of brand marketing and innovation at Virgin Mobile USA. "When people are so focused on their personal economic problems they really cannot help those less fortunate, so we wanted to kill two birds with one stone."

The festival will be held Aug. 30 at the Merriweather Post Pavilion in Columbia, Md. The lineup includes Weezer, Blink-182, Franz Ferdinand, Public Enemy, the Hold Steady, Jet, Girl Talk, the Bravery, St. Vincent, Wale and Taking Back Sunday.

Seth Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather, says, "It really comes from a sincere desire to make people happy."

Kyocera Communications also is a major sponsor of the event, with others to be announced. Kyocera will chronicle RE*Generation's efforts through episodic videos that will be released at a later time, according to Faris. -Mitchell Peters



Samsung Electronics America president/ CEO CS Choi (right) presents John Legend (center) and Regis Philbin with Samsung Spirit Awards during the eighth annual Samsung Four Seasons of Hope Gala. Legend performed for 500plus guests at the event, which raised money for his Show Me Campaign and other charities that Samsung supports.





BACKBEAT

SONGWRITERS HALL OF FAME

The 2009 Songwriters Hall of Fame's 40th Anniversary Awards, held June 19 at New York's Marriott Marquis, celebrated some of the key songwriting icons of popular culture. The inductees were Jon Bon Jovi and Richie Sambora; Felix Cavaliere and Eddie Brigati (the Young Rascals); Roger Cook and Roger Greenaway; Crosby, Stills & Nash; Galt MacDermot, James Rado and Gerome Ragni; and Stephen Schwartz. Honored with special awards were Brian Holland, Lamont Dozier and Eddie Holland, who received the Johnny Mercer Award; Andy Williams, who was presented with the Towering Performance Award; Jason Mraz, who received the Hal David Starlight Award: Tom Jones, who was presented with the Howie Richmond Hitmaker Award; and Maxyne Lang, who was honored with the Abe Olman Publisher Award. The Towering Song Award went to "Moon River," PHOTOS: COURTESY OF

LEFT: Jon Bon Jovi (left), Tom Jones (center) and Richie Sambora. BELOW: From left: Eddie Holland Jr.; new artist Felisa Marisol; Brian Holland; Berry Gordy, who presented Holland-Dozier-Holland with their award; Lamont Dozier; and Upfront Megatainment CEO Devyne Stephens.



INSIDE TRACK

MARIAH'S 'MEMOIRS'

For her 12th studio album, "Memoirs of an Imperfect Angel," Mariah Carey began work in early 2009 and pulled in a host of contributors, from top songwriters and producers she had never recorded with before to some longtime favorites. "My main goal was to work with people I could collaborate with without it being redundant or stale," Carey tells Track.

The singer continued her creative spark with the-Dream and Tricky Stewart, who co-wrote and co-produced the album's lead single, "Obsessed," as well as other tracks. "Tricky is one of the most underrated major producers out there right now," Carey says. "I especially liked writing with the-Dream because we both love having fun with lyrics and melodies, and we're also capable of getting more serious on deeper songs." The trio previously collaborated on the song "My Love" that appears on the-Dream's current release, "Love vs. Money."

Carey describes her first collaboration with producer Timbaland as "really fun" and hints at what her songs with Big Jim Wright and Randy Jackson will sound like: "I wanted to have a 'live' feeling on certain songs, and they contributed their musicality."









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