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KASENETZ AND KATZ
MUSIC HISTORY 1964 - ...

THE TRAIN
SPECIAL DELIVERY
SHAKE

GOT A TUBA
SWEETER THAN SUGAR

TRY IT
SUSAN'S
CHEWY CHEWY
GO AWAY

SHE / **YUMMY YUMMY**
WHEN WE GET MARRIED
DONG-DONG-DIKI-DIKI-DONG

FREE AS THE WIND
GOOPY GOOPY GUM DROPS
QUICK JAZZ
WE ROCK THE MANSION
INDIAN GIVER

MAY I TAKE A GIANT STEP
DOWN TENNESSEE

YES SIR
SUNSHINE GAMES
GIMME GIMME GOOD LOVIN
B O D I D D L E Y 1 9 6 9
SUNSHINE RED WINE

PINCH ME

LITTLE BIT O' SOUL
BEG BORROW AND STEAL
SAYS S.O.S. HAVE MERCY MERCY
BLACK BETTY

KASENETZ AND KATZ ALLSTARZ
NEW ALBUM 2009

PRODUCED BY

J. Kasenetz , J. Katz , D. Chaffin

All songs written by Jerry Kasenetz & Don Chaffin

VIDEO DIRECTOR:

David "My Good Eye" Brodsky

PHOTOGRAPHY:

Josh Frankel

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Agustin Esperon

WEBSITE DESIGN:

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Billboard

SELL LESS, MAKE MORE

HOW LABELS USE VARIABLE PRICING
ON ITUNES TO DRIVE PROFITS

JUN
27
2009

ONE WAY TICKET
**MILEY GOES
PAPERLESS
TO FIGHT
SCALPERS**

BURNING SENSATION
**JORDIN SPARKS
CATCHES FIRE WITH
GROWN-UP SOUND**

PIRATES AT BAY
**LABELS WIN BIG
FILE-SHARING
JURY VERDICT**

'WHITE NOISE,' WHITE HEAT
**AIRBORNE TOXIC
EVENT TAKES OFF,
FLIES HIGH**

**MAXWELL
RETURNS WITH
A TRILOGY OF
SUMMER LOVIN'**

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YEAR
ITCH**

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No. 1

ON THE CHARTS

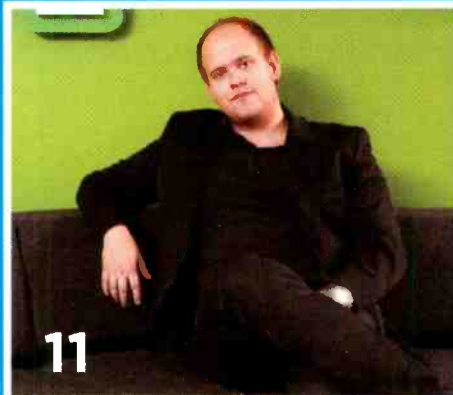
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ON THE COVER: Maxwell photograph by Robb Cohen/Retna

360 DEGREES OF BILLBOARD



Events

MOBILE ENTERTAINMENT LIVE
At this conference, set for Oct. 6 at the San Diego Convention Center and presented by Logic Wireless, industry innovators will reveal how they're navigating this exciting landscape. More: 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.

Online

'30 UNDER THIRTY'
The nomination deadline has been extended to June 27 for our elite list of top young executives. Are you or do you know someone who's driving the business forward? Submit your nomination today. Go to billboard.biz/30Under30.

MUSIC ON THE MOVE

Billboard and AT&T are looking for music fans across the country to capture live music moments for the chance to win a VIP music prize and three months of exposure on billboard.com. Enter now at billboard.com/enter until June 26.

Independence Days

Going Your Own Way Is Challenging But Also Rewarding

BY VICTOR MANUELLE

Four years ago, after carefully evaluating my career options and priorities, I decided to start my own label, Kiyavi Records. I have to confess, it was a very difficult decision to make. I had been signed to Sony for nearly 15 years, and from the outset my career has had the backing of a major label and all the machinery and advantages such an arrangement entails.

My first recording for Kiyavi, "Una Navidad A Mi Estilo" (Christmas My Style), was released in 2007 and distributed through Universal. That was when I realized all the work that goes into releasing an album. You're no longer the artist who simply arrives to record once everything is set for you. When you're an entrepreneur and owner of your own label, even if you have an excellent team working with you, a big portion of the executive and creative responsibilities are yours and yours alone.

In my case, I've learned how to be a businessman. For example, I've had to learn the ins and outs of distribution, something I never dealt with before. I've also had to become familiar with new technologies and get involved in the creative work behind the release and marketing of an album. Because the money invested in my projects is my own, I have learned how to maximize my time as well as my investment in marketing, production and distribution.

Having your own label is a complex endeavor, as is the case with any new project in the entertainment world. But I've had many successes and much satisfaction, including a Latin Grammy Award, Billboard Music Awards and two Premios Lo Nuestro Awards. I've also had many surprises, such as suddenly finding myself the owner of my own masters and all my musical works.

"Navidad A Mi Estilo" was followed by "Soy" and "Una Navidad A Mi Estilo Edición Especial," which we released given the success of the first edition. My most recent project is "Muy Personal," which was No. 1 in sales in Puerto Rico the week of release and debuted at No. 2 on Billboard's Top Latin Albums chart.

"Muy Personal" is an example of the flexibility you can have as an artist when you're the one making the decisions. This



was a project that, as its title indicates, was personal in concept and execution. For example, its format alternates spoken introductions with music, something you don't find on a conventional commercial release. It's also my first and only album to date on which all the songs are pop or ballads as opposed to salsa or a mix of the styles.

My transition into the independent world has been, and probably will continue to be, full of challenges. That's part of the day-to-day work of this business of music. But I'm certain that at this point, I'm where

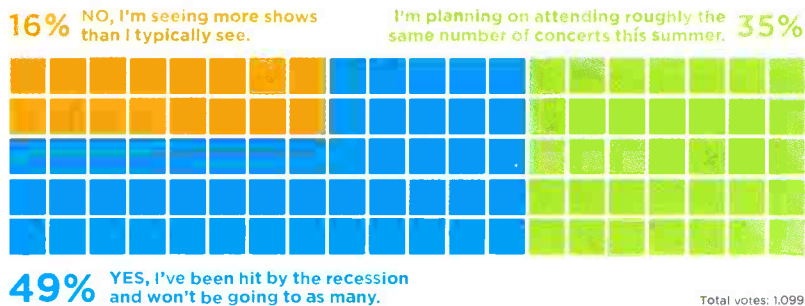
I have to be. I've grown so used to the workload and pace needed to be the business behind my own music that I'm already beginning to create new recordings.

In the end, I've found that flying solo is difficult, but not impossible.

Puerto Rican star Victor Manuelle has long been known as one of the most distinctive voices in salsa. He has successfully straddled pop and tropical music in recent recordings and has had two albums hit No. 1 on Billboard's Top Latin Albums chart.

FEEDBACK

biz BILLBOARD.BIZ POLL
Despite fears about the economy, the concert business seems poised for a strong summer. Are economic concerns curbing the number of shows you plan to see this season?



FOR THE RECORD
The peak position for Chickenfoot's self-titled album on last issue's Billboard 200 was misstated. It should have matched its debut rank of No. 4.

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

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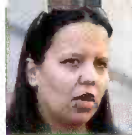
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NORTHWEST ORIENT
PDX Pop provides
model for micro-fests



CHIMP MY RIDE
Da'Zoo takes quirky
path to Latin charts



ACCESS GRANTED
Stephen Hill on BET's
music programming

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**>>>ARTISTS
COOK UP
DISHERS FOR
DENNY'S**

Rascal Flatts, Good Charlotte and Sum 41 have created dishes for Denny's new Rockstar Menu. The meals will be available starting June 23 and are part of Denny's Allnighter promotion that runs from 10 p.m. to 5 a.m. This is the third Rockstar Menu to be released since Denny's started the promotion last spring.

**>>>FRANCE'S
SPPF SUES
YOUTUBE**

The French independent labels collecting society SPPF has filed a lawsuit against YouTube for alleged copyright infringement. In a statement, SPPF says that more than 100 music videos from its catalog, which had been taken down by YouTube in 2008 following SPPF's request, were again available on the service in some form. YouTube responded by pointing out that SPPF hasn't signed up for its Content ID technical measure used to identify infringement.

**>>>IPHONE,
IPOD TOUCH
GET PATCHES**

Apple released 45 software patches to address security vulnerabilities in its popular iPhone and iPod Touch. The company released them June 17 as part of its iPhone 3.0 operating system. While it's unusual for the company to issue so many patches at once, analysts have yet to find any malicious software targeting the iPhone since Apple entered the mobile phone market two years ago.

UPFRONT

I got nerve: **MILEY CYRUS** performs in Berlin in October 2008.



TOURING BY RAY WADDELL

MILEY STRIKES BACK

Can Tween Star Thwart Scalpers With Paperless Ticketing?

As Miley Cyrus prepares to hit the road this fall, the spotlight is shining on what was once a relatively minor piece of the touring puzzle: the ticket.

Or in this case, the lack thereof. Cyrus' tour will use paperless tickets, and that's causing a commotion, mostly among the resellers who fa-

mously made so much money from her last tour.

The 2007-08 Hannah Montana/Miley Cyrus Best of Both Worlds trek grossed \$55 million and sold about 1 million tickets to 70 shows reported to Billboard Boxscore. But it also provided outraged parents with a bitter introduction to secondary vendors, who scooped up tickets and sold them at huge markups. The resulting controversy made Cyrus the poster child for what many perceived as an out-of-control resale market.

Now Cyrus' fall tour will make history as the first arena-level tour to embrace paperless ticketing in an attempt to

thwart resellers. As is the case with airlines, those who purchase the tickets must be on hand with their credit card to gain admission.

"The focus was, 'How do we take all the information we gathered last time out and do a better job of it?'" says Jason Morey, Cyrus' manager and president of Morey Management Group, an affiliate of Ticketmaster Entertainment's Front Line Management. "It was important to us to address the issue of demand. We thought that of every single option that was available out there, this was a really viable option, to go with the paperless ticketing."

Those associated with the

tour say public feedback has been generally favorable and that tickets are selling well, with nearly 500,000 purchased already. The fact that they're not blowing out immediately as they did on the last tour is evidence that brokers aren't flooding the system, they say.

Meanwhile, secondary market players are crying foul, protesting that they're being shut out from buying Cyrus tickets, or at least hindered, and predicting entrance chaos, and a consumer backlash, at concerts.

Sean Pate, director of communications at the secondary market leader StubHub, says the

continued on >>p8

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>>> NMPA TAKES ON PERFORMANCE RIGHT, YOUTUBE

The National Music Publishers' Assn.'s top legislative initiative for this year is to get a law written that will clarify that there's a performance right for audiovisual downloads, NMPA president/CEO David Israelite said at its annual meeting, held June 17 in New York. He said the organization would continue to take on YouTube for its alleged facilitation of copyright infringement.

>>> NKOTB CANCEL AUSSIE TOUR

New Kids on the Block have canceled their August tour of Australia, pinning the blame on the worldwide recession. "We just cannot make it work," Donnie Wahlberg said in a statement on the group's official Web site. Australian tour promoter Andrew McManus confirmed the news on the company's site. The act was due to play arenas in Perth, Adelaide, Melbourne, Newcastle, Brisbane, Sydney and Wollongong Aug. 1-15. Ticket holders have been offered refunds at point of purchase.

>>> PRIMARY WAVE, WILLIAMS LAUNCH JOINT VENTURE

Primary Wave Music Publishing and Marketing has entered into a joint venture with record industry veteran Phillana Williams, the former head of urban marketing at Arista Records and Island/Def Jam, to start a new urban artist management company. Williams currently has five artists on her management roster: Estelle, Tiffany Evans, Jaicko, Vistoso Bosses and Diamond.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Alex Palmer, Aymeric Pichevin, Reuters and Jen Wilson.

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from >>p7

number of tickets sold by resellers during the 2007-08 tour has been overstated. "There was a lot of misperception that brokers had gobbled all the available inventory and posted it on StubHub or anywhere else," he says. "The reality was that StubHub sold roughly 5%-6% [of seats] at any one of the venues she played in terms of the total seats in the arena."

Don Vaccaro, CEO of the secondary ticket aggregator Ticket Network, wonders aloud whether paperless ticketing might violate antitrust laws.

"Ticketmaster's actions are trying to restrain the secondary market from dealing in Miley Cyrus tickets and restraining consumers from being able to sell their rights to admission to that venue," Vaccaro says.

Morey disagrees. "Scalp-



We got the party: CANDACE CASTELLANOS of Dublin, Calif., shows off her concert tickets in October 2007.

ing is a really important issue to Miley," he says, "but really the focus is about giving the regular fan an opportunity to buy a really good ticket at face value."

Cyrus is not the first major touring act to turn to paperless ticketing. For AC/DC's North American tour last year, some 3,000-4,000 tickets per show were paperless. At a Metallica show in September at the O2 in London, all tickets were paperless. Both operations went

smoothly, according to Ticketmaster chief technology officer Brian Pike.

"Most of the lines ran at roughly the same speed as a normal night," Pike says. "When people come with four tickets, it's actually sometimes faster than scanning four different pieces of paper. We think this technology has been well-tested and is ready for this challenge."

Chuck LaVallee, director of music relations for StubHub, begs to differ. "On AC/DC they

were swiping cards and shoving fans through," he says. "If they didn't have time to check IDs on 3,000 tickets, they're not going to have time to check them on 18,000. I think the whole thing's a mess."

A PERFECT TEST CASE

In many ways a Cyrus tour is the perfect test market for paperless ticketing. Not many 11-year-old girls have credit cards, but their parents do, and many of them will surely be on hand for the shows. "Not many parents would send a 10-year-old to Staples Center and drop them off for a concert," AEG Live president Randy Phillips says.

The Cyrus tour was sold in three stages: a Miley World fan club presale Monday, an American Express presale Wednesday and the general public on-sale Saturday. Prices range from \$39.50 to \$79.50, with I Love All Access (a division of Front Line) premium seats in the first 25 rows with perks like merch and services selling for about \$295.

Forty-five shows put on sale have sold slightly less than 500,000 tickets. "This is what on-sales used to look like before brokers got into our business," says Debra Rathwell, senior VP at AEG Live, which is promoting the tour. "Now you're dealing with the public, the public has their own time that they go about doing things, and I think we're off to a fantastic start."

The fact that tickets didn't blow out is a sign that brokers aren't flooding the system, Rathwell adds. "I can tell you last time brokers went in with their machines and it was ugly," she says. "That had to be shut down and stopped this year. The good news is the best tickets in all of these venues are in the hands of the public."

But LaVallee thinks the fact that the tour didn't sell out immediately means one of two things. "Either Miley Cyrus is not as hot as they thought she was," he says, "or the fans have spoken and they don't like paperless."

StubHub isn't carrying any Cyrus tickets for "philosophical" reasons, LaVallee says.

"Our company prides itself on being able to fulfill any ticket we sell, and we guarantee our client base that they will always

get what they want," he says. "We couldn't guarantee [that to] our customers and Miley Cyrus fans who chose to buy tickets on our site. I do believe, had the paperless tickets been transferable, we would have done a healthy business on it."

RESELLERS STILL ACTIVE

Rathwell acknowledges that paperless ticketing hasn't completely shut down resellers, who can buy more than one ticket and then accompany their buyers to a venue. "I saw some of their postings," she says. "\$2,600? Get a life. I don't think the big companies have postings, but you're always going to drag around the dregs."

LaVallee argues that paperless ticketing hasn't prevented brokers from buying up the same number of tickets as they normally would.

"The only thing this is going to do is shore up the local broker, take the business right back into the dark alleys, increase the amount of fraud," he says. "Joe Blow Broker in St. Louis doesn't have a 'fan protect.'"

And how would this Joe Blow Broker get his paperless tickets? "They're buying a crappy seat in the upper bowl and then some good seats below to walk people in," LaVallee says, adding that the potential for fraudulent tickets increases "exponentially" without a company like StubHub involved.

Fans who want to avoid fraud should go to Ticketmaster or the primary ticketer if it's not a Ticketmaster building, Morey says. "We've made this the most safe experience for a consumer to go to Ticketmaster, buy a face-value ticket and not deal with the chance that you go to a secondary site and either buy a fake ticket or meet somebody in a parking lot," he says.

In terms of pulling this off, it certainly can't hurt that the management company and ticketing company in question share an owner.

"There's definitely synergy," Morey says. "Ticketmaster wants to please us just like they want to please their other clients. This isn't something Ticketmaster tried to shove down my throat, this is something that I requested. They've literally moved mountains to try to make this right for this tour." ♦♦♦

LET 'EM IN Cyrus Tour Says It's Improving Consumer Access To Tickets

Sky-high ticket prices aren't the only complaint that fans and consumer advocates have about the secondary ticket market. The other burning issue is how many tickets are available to the public in the first place.

It's a question that dogged the 2007-08 Hannah Montana/Miley Cyrus Best of Both Worlds tour, when Ticketmaster took heat after reports that some tickets were appearing on its own reseller TicketExchange. This time around, Cyrus tickets aren't on either TicketExchange or Ticketmaster's other reseller, TicketsNow.

"We heard all of our fans loud and clear," says Miley Cyrus' manager Jason Morey. "It's not that they didn't get a ticket, it's that they didn't have the opportunity to really have the chance to buy a ticket. Paperless provides the regular Joe ticket buyer the opportunity to buy a really good ticket at face value."

Cyrus isn't the only artist to come under scrutiny for this. In May, the Star-Ledger newspaper of Newark, N.J., reported that nearly 27% of the tickets for two May shows by Bruce Springsteen & the E Street Band in East Rutherford, N.J., were held back for the artists, business partners and others. Springsteen shows in his home state of New Jersey are perhaps an atypical example. But for any major tour, ticket holds for various constituencies could make up as much as 10%-12% of inventory per show.

Morey claims Cyrus' tour has been conservative with its holds, compared with other superstar concerts. "We went to great lengths this year to make sure we had great tickets available all the way through public on-sale," he says. "We're very concerned about how many holds that we have, and we've taken pretty extreme measures to make sure there is enough great inventory across all price

levels for the general ticket buyer."

Still, Cyrus' upcoming fall tour is drawing criticism from resellers, partly because of Front Line's I Love All Access site, which sells "premium concert ticket packages." For Cyrus' tour, these packages include a ticket in the first 25 rows, along with a gift bag, preshow party and other amenities for around \$295.

Resellers claim I Love All Access is a de facto secondary market, a charge that Front Line denies.

"I Love All Access is a service to a certain segment of our fans," Morey says. "There's a huge amount of deliverable goods as part of that package; it's not just about delivering a more expensive, better seat. And there are huge costs involved in providing that, and I would say that \$295 is a very reasonable number."

Morey scoffs at talk that I Love All Access is a secondary market, noting that it features consistent pricing without a dynamic element attached and that all revenue will be included in box-office reports.

"If we wouldn't have used paperless technology," he says, "theoretically you would have somebody in a second- or third-row seat who would pay \$2,000 a ticket for their four seats sitting next to somebody that paid \$295 that had all of the fan experience, merch and other stuff that came with it."

Still, Chuck LaVallee, director of music relations for secondary leader StubHub, doesn't buy that argument.

"Nobody cares about [the add-ons], they just want their tickets in the first 25 rows," LaVallee says, adding, "This is an attempt to shut down the secondary market, and at the same time they're behaving as a secondary with the I Love All Access tickets. It's the hypocrisy, that's the problem." —RW

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Heavy Traffic

World Copyright Summit Tackles Licensing 'Gridlock'

One of the hot-button topics at the World Copyright Summit, held June 9-10 in Washington, D.C., were the obstacles that still need to be overcome in order for new digital distribution platforms to flourish.

The International Confederation of Authors and Composers Societies, or CISAC, hosted the conference, which drew an impressive gathering of music publishing executives, legislators and technology companies, who spent two days discussing challenges that will probably take years to resolve.

"We at least identified the problem—copyright gridlock," Bee Gees legend and CISAC president **Robin Gibb** said in his closing address.

Summit attendees used "copyright gridlock" numerous times during their panel discussions to describe the myriad problems that have coalesced to confront digital music service providers that want to properly license and pay for music in as efficient manner as possible.

"When I think about one-stop shop, the word we should focus on is the 'stop,'" EMI Music Publishing chairman/CEO **Roger Faxon** said

during a panel on multiterritorial licensing. "The existing system stopped the proper licensing, so there needed to be change."

Today, Faxon observed, the music industry is transitioning from a nationally based licensing system to one that is transcontinental. Inevitably, there have been starts and stops in this transition, he said.

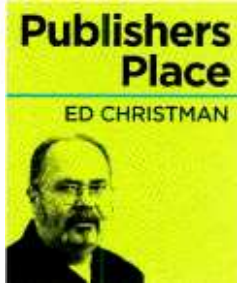
Like other majors, EMI created its own Pan-European licensing entity, CELAS, by joining forces with PRS for Music in the United Kingdom and GEMA in Germany. While Pan-European licensing is a start, "the pity of where we stand today is that we at EMI can only do [transcontinental licensing] for Anglo-American writers," Faxon said. "We can't do it for other writers across Europe."

In addition to licensing across borders, the Copyright Summit addressed other challenges that need to be resolved in order to eliminate copyright gridlock. They include the harmonization of basic copyright laws across countries. The industry also needs to make it easier for licensees to secure all the necessary mechanical and performance copyrights for a work, to obtain a master copyright and a song copyright and to license music from indie publishers.

The industry would also benefit greatly from the creation of a universal song database that includes all relevant publishing metadata in one place. It would also be a solution to the aforemen-



Going transcontinental: CISAC director-general **ERIC BAPTISTE** (left) and president **ROBIN GIBB** at the World Copyright Summit; inset: EMI Music Publishing chairman/CEO **ROGER FAXON**.



Publishers Place
ED CHRISTMAN



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tioned issues, a point made time and again during the summit. "A global database is essential," said Sony/ATV Music Publishing senior VP of international **Guy Henderson**. That was echoed in a later panel by peermusic chairman/CEO **Ralph Peer**. "The message that I have heard loudest: 'We must get our act together to create a registry to provide guidance for any user to access rights to license music internationally,'" he said.

But PRS for Music managing director of mechanicals **Jeremy Fabinyi** pointed out that creating a universal song database would pose a huge challenge, given that about 70,000 works change ownership every month.

While music publishers were acknowledging their shortcomings, Nokia global director of music business affairs **Sami Valkonen** complimented them for the changes they've made so far, which he said made it possible for his company to launch its Comes With Music mobile

subscription service.

"I want to celebrate the progress we have made," Valkonen said. "Comes With Music is a new and revolutionary model that didn't fit rate structures and yet we are now licensed for 90% of repertoire, with all key societies, all majors and the big indies."

Comes With Music demonstrates that

"Pan-European licensing works; it is not a dream," Valkonen said. "We do not believe that Comes With Music would have been possible under the old system."

But for all its progress, the industry is still not at an "acceptable end state," Valkonen added. For example, he said he doesn't understand who benefits from splitting mechanical rights from performance rights. "There isn't any more money either way," he said.

While the European Commission forced copyright owners to deal with Pan-European licensing, music publishers still have to be mindful about the European Union's antitrust regulations. "We know the outcome they want," Faxon said. "But the lack of clarity makes it harder because we can't understand the rules of engagement."

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LEGAL BY BEN SHEFFNER

The Law Won

Majors Welcome P2P Win, But \$1.92M Award Could Make For Bad PR

The recording industry secured a resounding victory when a Minnesota jury awarded the four major labels \$1.92 million in damages after unanimously finding that Jammie Thomas-Rasset had willfully infringed on their copyrights by downloading and sharing 24 songs on the Kazaa peer-to-peer network.

The mammoth size of the verdict, representing \$80,000 per track, may help dissuade more P2P users from illegally downloading music, and for that the labels are happy. "We appreciate the jury's service and that they take this as seriously as we do," RIAA spokeswoman Cara Duckworth said in a statement. "We are pleased that the jury agreed with the evidence and found the defendant liable."

But a question arose after the verdict about whether the sheer size of the damages could lead to

a backlash against an industry that is already portrayed in some quarters as overreaching.

No one expects that the four major labels, all plaintiffs in the case, will collect the entire amount from Thomas-Rasset, a 32-year-old Brainerd, Minn., mother of four who testified during the retrial that her ex-boyfriend or sons, then 8 and 10, were most likely responsible for downloading and distributing the songs. Thomas-Rasset lost her previous trial in 2007 and was ordered to pay \$222,000, only to



Found guilty: **JAMMIE THOMAS-RASSET**

achieve a now-pyrrhic victory when the court tossed the verdict because of a faulty jury instruction.

The RIAA's Duckworth indicated after the verdict that the recording industry doesn't intend to collect \$1.92 million from Thomas-Rasset. "Since day one, we have been willing to settle this case and we remain willing to do so," she said.

This could help the labels avoid potential political and legal headaches stemming from the large verdict. Even for law-abiding citizens

who believe that labels have every right to protect their copyrights, a verdict of almost \$2 million could be hard to swallow.

The Copyright Act provides for awards of statutory damages of up to \$150,000 per infringed work, in the case of willful infringement. A number of copyright scholars on the "copyleft," led by Harvard Law School's Charles Nesson, have argued that such damages awards for personal use of file-sharing networks are excessive. Though no court has yet adopted that theory, the Thomas-Rasset verdict provides a very human face to the argument, which she will likely pursue on appeal if the case isn't settled.

While the recording industry maintains strong support in Congress, with powerful champions including House Judiciary Committee Chairman John Conyers, D-Mich., and his Senate counterpart Patrick Leahy, D-Vt., the Minneapolis verdict could well lead to a legislative move to reduce the damages awards available against individual infringers like Thomas-Rasset.

Thomas-Rasset's attorney, Kiwi Camara, said he was "very surprised" by the size of the verdict and signaled a willingness to talk about a possible settlement with the labels. But Camara also listed a number of potential issues to appeal should the parties be unable to resolve the case, including a challenge to the labels' ownership of the copyrights at issue based on the argument that they were improperly classified as "works made for hire" in contravention of the Copyright Act of 1976.

Ben Sheffner is a copyright attorney who blogs at copyrightsandcampaigns.blogspot.com. Previously, while employed at 20th Century Fox, he worked on an amicus curiae brief in this case for the Motion Picture Assn. of America.

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"We are pleased that the jury agreed with the evidence and found the defendant liable. Since day one, we have been willing to settle this case and we remain willing to do so."

—CARA DUCKWORTH, RIAA

DIGITAL BY ANTONY BRUNO

See Spotify Run

Why Europe's Hot Streaming Music Service Matters

At first glance, Spotify isn't much different from other on-demand streaming music services. It includes roughly the same library of songs, pays the same per-stream licensing fees for music and contends with the same poor ad-sales environment.

Usage is respectable but not overwhelming, with about 3 million users in the United Kingdom, Finland, Sweden, Norway, Spain and France. The "vast majority" of them skip Spotify's monthly ad-free subscription option and use the service for free, according to co-founder/CEO Daniel Ek.

Yet while the media routinely skewers similar services like MySpace Music, Last.fm and even Rhapsody and Napster for their shaky business models and usability concerns, Spotify has been heaped with praise.

So far, U.S. music fans can only read about the much-hyped service, as it isn't yet available domestically. But as the company prepares to launch the service stateside before the end of the year, let's examine why Spotify has been anointed the iTunes of streaming music.

Compared with its competitors in the subscription and ad-funded spaces, Spotify is a simple, even basic, application, consisting of a search bar, media player, playlist builder and music management tools.

"What instinctively looks like it should be a failing is actually its core strength," Forrester music analyst Mark Mulligan says. "It doesn't have the discovery, search and com-

munity functionality that we've come to expect from the streaming services. But that's why it just works. The reason iTunes was so successful comparative to other download stores was because it's so easy to use. Spotify works on that same level."

Moreover, the service's simplicity hides a slick technology that uses a mix of cached streaming and peer-to-peer distribution that results in real-time playback speeds free of the buffering delays of other music services. And rather than billing itself as a music service—and thereby burden itself with expectations of the usual discovery, recommendation and community bells and whistles that come with such a distinction—the company positions itself as a music management system. It's a subtle distinction, but one that seems to have made a difference with consumers.

"People don't manage their music with the online services that are out there today," Ek says. "They manage it with iTunes. What's different about Spotify is that users manage their music with Spotify instead. They don't perceive what they're doing as streaming music online. They perceive it as they have all the world's music on their hard drive and can play it whenever they want. That's the kind of fundamental difference we offer."

Also critical to Spotify's success so far has been its ability to recruit as allies key influencers in the press and blogos-



Island in the stream: Spotify co-founder/CEO DANIEL EK

phere. Following its beta launch last year in Europe, the company sent invitations to analysts, journalists and bloggers. Each recipient was allowed to invite seven other people to the service, with the same privilege extended to each of those people and so on. The result was a frenzy of online news coverage and rave reviews.

But replicating that success in the United States will be a tall order. For starters, there are entrenched competitors stateside in the ad-funded and pay-per-month camps with better name recognition among music fans and advertisers. And even if Spotify attracts a critical mass of users, its streaming music costs could skyrocket in this country faster than its ability to pay for them.

"The costs are going to be an order of magnitude higher than they have at the moment, and their cash burn rate is going to accelerate," Mulligan says. "So the question is: Can they afford to be successful in the U.S.?"

Ek says the company has enough cash and venture cap-

ital investments to last 18 months. But it will have to dramatically ramp up the number of paid monthly users to ensure its long-term viability.

The company is placing its bet on mobile platforms as the key to that upsell, having already developed a downloadable Android application and preparing the launch of an iPhone app as well. Ek says that only paying users will have access to the mobile apps. It's also seeking to monetize paid downloads through a partnership with the European digital retailer We7 and is dabbling in ticket and merch sales.

Challenges aside, Spotify's short but notable record of success has sparked optimism that it might have the right mix of elegant technology and savvy marketing that made another digital music service thrive in a market full of entrenched competitors.

"If Spotify can convert a large share of consumers—in the tens of millions—to streaming," Mulligan says, "this might be a killer app in the way iTunes was a killer app."

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BITS & BRIEFS

LIVE LISTINGS

Pandora has added customized concert listings to its personalized radio service through a unique partnership with SonicLiving and Amstel Light. The SonicLiving application lists concerts taking place in a user's area based on his or her music preferences. However, the application is only available through a sponsored link paid for by Amstel Light. Selecting the ad leads to the feature, where users can then buy tickets and get other touring information.

INCUBUS EXTRAS

In conjunction with the release of its greatest-hits album "Monuments and Melodies," Incubus is giving fans who buy the album access to a range of audio, video and photo content at

the band's Web site. Buyers of the two-disc album will receive a code to access a section of the site dubbed the Vault. The site hosts more than 100 rare or unreleased tracks, hundreds of videos and TV appearances, and a complete 1996 Los Angeles concert.

YAHOO/CBS RADIO APP

Yahoo and CBS Radio have teamed to release a free iPhone music application that streams all 150 Yahoo Internet radio stations, as well as another 100 provided by CBS. Additional features include more than 20 genre-based playlists and the ability to skip six songs per hour, find local stations using the GPS feature, share stations with other users and buy music through iTunes.

HOT RINGMASTERS™ JUN 27 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	8	#1 BIRTHDAY SEX	JEREMIH
2	2	12	BOOM BOOM POW	THE BLACK EYED PEAS
3	3	16	DAY 'N' NITE	KID CUDI
4	5	11	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
5	4	21	BLAME IT	JAMIE FOXX FEATURING T-PAIN
6	8	9	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
7	12	6	WETTER (CALLING YOU DADDY)	TWISTA
8	7	16	TURN MY SWAG ON	SOULJA BOY TELLEM
9	6	25	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEATURING SAMMIE
10	16	9	DON'T TRUST ME	3OH!3
11	10	18	POKER FACE	LADY GAGA
12	9	10	SUGAR	FLO RIDA FEATURING WYNTER
13	11		HALO	BEYONCE
14	14	25	ALL SUMMER LONG	KID ROCK
15	17	11	WHATEVER IT IS	ZAC BROWN BAND
16	13	13	THE CLIMB	MILEY CYRUS
17	15	18	SHE'S COUNTRY	JASON ALDEAN
18	19	6	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEATURING SUPERSTARR
19	16	2	EGO	BEYONCE
20	25	9	THEN	BRAD PAISLEY

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



BEAT SURRENDER

There are pacemakers that help keep the heart beating. Then there's the Pacemaker, a portable DJ system from Tonium that keeps the music beating. The handheld system can store between 60 and 120 GB of music, depending on the model, which users can then manipulate much like the standard two-turntables-and-a-microphone setup. Users can cue up two songs at once, match beats, add effects, fade from one track to the other and save remixes for later upload to the company's online community. The standard 3.5mm headphone jack allows the device to connect to amps or other audio sources. Users can also opt to use a wireless transmitter.

The 60 GB version is available for \$500, with the 120 GB version costs \$700. —AB





Promised land:
BRUCE SPRINGSTEEN
joins Phish and TREY
ANASTASIO at Bonnaroo.

Tennessee Titans

After Successful '09, Bonnaroo Producers Look To The Future

As the dust settles on Bonnaroo 2009 literally, the festival's producers aren't wasting time to bask in the glory of **Bruce Springsteen**, **Phish** and the 120-plus other acts that performed this year. Instead, they're strategizing their next move.

Since launching Bonnaroo in 2002 in Manchester, Tenn., producers A.C. Entertainment and Superfly Presents have built a formidable franchise that can boast an increase in attendance over last year despite a tough economy (billboard.biz, June 15) and they can casually place an artist like **Jimmy Buffett** on a second-

promotion beyond word-of-mouth. "We're already talking about 2010 and even 2011," says A.C. Entertainment president **Ashley Capps**. "So many things take so long to come to fruition. The conversations with the Springsteen camp go back two or three years."

So what's next? One priority is making further improvements to the 750-acre site, most of which the producers now own. Bonnaroo has installed underground power lines to reduce its reliance on generators. The producers are also eyeing the possibility of staging other live events during the rest of the year.

Then there's Bonnaroo's other side—the digital site. Bonnaroo is investing heavily in bonnaroo.com as a year-round destination and an e-commerce opportunity that generates revenue, branding and engagement far beyond the restraints of the physical event.

"In the beginning it was just about pulling Bonnaroo off to create an amazing festival and have that poster on your wall," Superfly partner **Jonathan Mayers** says. "As you grow as a person and as a team, you want to keep evolving and challenging yourself."

During Billboard's Music & Money Symposium in March, Mayers seemed to indicate that Bonnaroo, or at least Superfly, might be interested in potential investors (billboard.biz, March 5). Asked again about that on a tour bus at Bonnaroo, Mayers was characteristically enigmatic.

"We've been approached by people to do deals, but right now we're positioned where we don't have to do anything with anybody, and that's the

best position to be in," he says. "We are open to anything and working with many different people, and I think partnerships can be very good. But we're also going to be very successful without a partnership. I think we're just scratching the surface of where this can go."

Despite its recent growth, Bonnaroo has managed to hold onto the independent spirit that served its founders so well when they launched and sold out their inaugural festival in 11 days on the Internet without any traditional advertising, to the shock of many in the live music business world.

"I would love to say we planned that all along, but it was really tapping into something that already existed, because we were certainly prepared to do a traditional marketing plan," Capps says of the first Bonnaroo in 2002. "I was in negotiations with Ticketmaster, then all of a sudden it was, 'We're not going to have any tickets for you to sell.'"

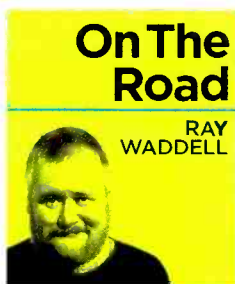
Is Mayers still an indie guy? "I still work in my pajamas, if that's a clue," he says. "The point is to keep elevating everything you do.

Throughout the years I think that bar for ourselves has increased. This can be bigger, grander, more detailed. It's about owning the land, building out more infrastructure, thinking, 'Wow, we really can get an artist like Bruce Springsteen to play our event.' Maybe we add value for an artist like that as well. Maybe we're a marketing platform for artists, film, comedy, brands."

It's bigger, too, than annual ticket sales. "Yes, we want to be financially successful every year, and we are," Mayers says. "But there are other very important factors as well. We bought the land, we made a lot of permanent infrastructure improvements, we film over 80 performances that are beautifully shot. We're making investments in ourselves."

The producers could have pocketed more money if they hadn't made those investments, Mayers acknowledges.

"But we're betting on our future," he adds. "We're betting that Bonnaroo as a brand has a long life span. I don't even like to consider ourselves promoters. It's a different thing we're trying to build, it's a lifestyle brand." ■■■



On The Road

RAY WADDELL

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,207,835 (\$6,500.275) \$141.65/\$70.83	TINA TURNER O2 Arena, London, March 3-4, 7-8, May 3	86,458 89,080 five shows	Marshall Arts
2	\$4,810,650 \$75	DAVE MATTHEWS BAND, WILLIE NELSON Fenway Park, Boston, May 29-30	55,215 66,015 two shows	Live Nation
3	\$3,317,879 (\$3,647,584 Canadian) \$254.24/\$67.31	BILLY JOEL & ELTON JOHN Air Canada Centre, Toronto, May 30	19,293 sellout	Live Nation
4	\$2,918,654 (\$3,280,677 Canadian) \$248.66/\$65.83	ELTON JOHN & BILLY JOEL Air Canada Centre, Toronto, May 26	17,973 sellout	Live Nation
5	\$1,895,601 \$151/\$125/\$85/ \$75	SANTANA The Joint, Hard Rock Hotel, Las Vegas, May 27-June 14	13,811 16,340 12 shows four sellouts	AEG Live
6	\$1,855,616 (\$2,177,391 Canadian) \$170.02/\$42.18	FLEETWOOD MAC General Motors Place, Vancouver, May 15	13,934 sellout	Live Nation
7	\$1,751,239 (23,431,084 pesos) \$56.06/\$14.95	CAFÉ TACVBA Foro Sol, Mexico City, June 13	58,906 sellout	OCESA/CIE-Mexico
8	\$1,710,423 \$49.50	PHISH Fenway Park, Boston, May 31	34,906 sellout	Live Nation
9	\$1,665,982 \$254.50/\$129.50/ \$90/\$69.50	LEONARD COHEN Radio City Music Hall, New York, May 16-17	11,864 two sellouts	Concerts West/AEG Live
10	\$1,365,798 \$250/\$175/\$140/ \$95	BETTE MIDLER Colosseum at Caesars Palace, Las Vegas, June 9-10, 12-14	11,431 13,769 five shows	Concerts West/AEG Live
11	\$1,330,203 (\$1,007,150) \$79.25/\$72.64	AC/DC, THE ANSWER Palau Sant Jordi, Barcelona, Spain, March 31	17,880 sellout	Live Nation International
12	\$1,206,635 (\$897,600) \$73.94	AC/DC, THE ANSWER Bilbao Exhibition Centre, Bilbao, Spain, April 4	16,320 sellout	Live Nation International
13	\$1,192,385 \$165/\$25	FLEETWOOD MAC MGM Grand Garden, Las Vegas, May 30	11,193 12,186	Live Nation, Andrew Hewitt Co., in-house
14	\$1,189,202 (\$899,065) \$79.36/\$72.75	AC/DC, THE ANSWER Palacio de los Deportes, Madrid, April 2	15,911 sellout	Live Nation International
15	\$1,069,688 (\$1,229,442 Canadian) \$77.87/\$43.07	THE TRAGICALLY HIP Massey Hall, Toronto, May 11-12, 14-16, 19	15,754 six sellouts	Live Nation
16	\$1,065,587 \$103/\$38	DANE COOK Prudential Center, Newark, N.J., May 2	14,299 16,601	AEG Live
17	\$978,009 \$103.50/\$38.50	DANE COOK Nassau Coliseum, Uniondale, N.Y., May 3	14,399 16,331	AEG Live
18	\$912,063 (\$686,128) \$85.07	METALLICA, MACHINE HEAD, THE SWORD Ahoy, Rotterdam, The Netherlands, March 30	11,180 sellout	Live Nation International
19	\$904,425 \$81.50/\$20	KEITH URBAN, TAYLOR SWIFT Phillips Arena, Atlanta, June 13	15,369 sellout	AEG Live
20	\$902,234 \$110.50/\$43.70	COLDPLAY, PETE YORN, HOWLING BELLS Susquehanna Bank Center, Camden, N.J., May 26	13,741 25,317	Live Nation
21	\$892,900 \$350/\$90	VAN MORRISON Orpheum Theatre, Los Angeles, May 7-9	4,808 5,850 three shows	Bill Silva Presents, Rum
22	\$889,230 \$142.50/\$25	FLEETWOOD MAC Oracle Arena, Oakland, Calif., May 20	10,979 13,000	Live Nation
23	\$882,270 \$125/\$85/\$45	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Verizon Wireless Amphitheatre, Alpharetta, Ga., May 28	12,502 sellout	A.S.O., The Messina Group/AEG Live
24	\$867,852 \$199/\$40	WANGO TANGO: THE BLACK EYED PEAS, PITBULL & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., May 9	14,977 sellout	Live Nation, Clear Channel Radio
25	\$839,074 \$149.50/\$29.50	FLEETWOOD MAC San Diego Sports Arena, San Diego, May 31	9,971 sellout	Live Nation
26	\$838,697 \$253/\$178.50/ \$99.50/\$77.50	LEONARD COHEN Citi Wang Theatre, Boston, May 29-30	7,016 two sellouts	Concerts West/AEG Live
27	\$836,526 (10,945,000 pesos) \$72.61/\$22.93	LOS FABULOSOS CADILLACS Palacio de los Deportes, Mexico City, April 14	19,900 20,000	T4F-Time For Fun
28	\$831,907 (\$934,731 Canadian) \$113.21/\$40.81	IL DIVO Pengrowth Saddledome, Calgary, Alberta, May 26	9,684 10,689	Live Nation Global Touring
29	\$820,069 \$103/\$33	DANE COOK Wachovia Spectrum, Philadelphia, May 9	13,059 16,674	Live Nation
30	\$812,638 \$97.50/\$35	COLDPLAY, PETE YORN, HOWLING BELLS Riverbend Music Center, Cincinnati, June 4	15,375 20,383	Live Nation
31	\$801,827 \$126.60/\$56.50	IL DIVO Rosemont Theatre, Rosemont, Ill., May 19-20	8,544 two sellouts	Live Nation Global Touring
32	\$801,755 \$105/\$42.50	COLDPLAY, PETE YORN, HOWLING BELLS DTE Energy Music Center, Clarkston, Mich. June 2	13,797 15,202	Live Nation, Palace Sports & Entertainment
33	\$801,194 \$97.50/\$35	COLDPLAY, PETE YORN, HOWLING BELLS Lakewood Amphitheatre, Atlanta, May 17	14,071 18,658	Live Nation
34	\$798,958 \$70/\$31	RASCAL FLATTS, DARIUS RUCKER Verizon Wireless Music Center, Noblesville, Ind., June 6	20,292 sellout	Live Nation
35	\$772,045 \$95	GILBERTO SANTA ROSA Madison Square Garden, New York, May 16	10,505 14,273	Live Nation, Latin Entertainment, Cardenas Marketing Network

Local Champions

PDX Pop Provides A Model For Micro-Festivals

Last weekend, my neighborhood in Brooklyn was humming with the sounds of the Northside Music and Arts Festival. A four-day event that showcased the best of the Williamsburg scene, Northside featured big names like **the Hold Steady** and **John Vanderslice**, along with baby bands like **Virgin Forest** and **Motel Motel**.

When micro-festivals spring up, they're driven by passionate fans and musicians who want to encourage a sense of community and show off the local scene. All too often, DIY projects start with an enthusiasm that fails to sustain momentum.

Let's hope the Northside will defy the odds and return next year. In the meantime, its organizers might consider turning their collective gaze westward for further inspiration. In my hometown of Portland, Ore., PDX Pop Now has established a thriving franchise that could serve as a model for other local music festivals.

The annual all-ages event will hold its 2009 fest July 24-26 at Rotture in southeast Portland.

Concern about the lack of interest in the local music community sparked the founding of PDX Pop in 2004. The

organization, which also produces an annual compilation CD, remains strong, even though only three of the 14 original founders remain.

"We are very conscious of the fact that people move in and out of town and get caught up with other things," co-founder/board member **Cary Clarke** says. "We are always looking for new talent in the volunteer pool, with an eye on bringing new people onboard."

Portland's arts-friendly culture is a big part of the success of the organization, Clarke says. "This is a city with a great scene, tons of bands, supportive business and a passionate audience," he says.

At the same time, he adds, "I do think this model is replicable on some level . . . there are lessons from PDX Pop that people anywhere could use."

One of them is to be conservative about how to manage growth. "For the first two years, we were mostly focused on just making the festival and the compilation happen," Clarke says. "It

would have been easy for us to branch out and get big very quickly, but then people get burned out."

Once it established a name for itself, PDX Pop's ambitions grew on a project-by-project basis, including a partnership with local politicians to throw all-ages shows in front of City Hall and organizing performances by local acts at area schools.

Fostering a mission that extends be-

yond its namesake annual festival is now one of the biggest factors in PDX Pop's success, Clarke says. "We are committed to the overall cause of access to live music in Portland," he says. "Carrying the banner for all-ages involvement has been a big part of the sustainability of PDX Pop."

Diverse funding sources have also helped, especially in a down year. "Our corporate sponsorship was

down this year," he says. "When we first started, our funding was all local business sponsors. But we've grown away from that. We got 501c3 non-profit status in 2008, and that led to us raising money from foundations and individual donors."

Then there's the organization's annual two-CD compilation, which brings in about \$10,000-\$15,000 every year, Clarke says. It's available year-round at local stores and PDX Pop is mulling plans to sell it in Seattle and San Francisco as well.

Local musicians involved in the compilation and the festival offer high praise for PDX Pop. "It really did a lot for us," **Y La Bamba** singer **Luz Elena Mendoza** says. "The exposure you get from the show is incredible, and we've gotten offers from being on the comp and playing. I'm always shocked by the number of people that know the song we had on the comp."

Mendoza agrees with Clarke that PDX Pop benefits from a supportive community.

"Portland is a musical mecca, and it's a friendly place," she says. "Even though the economy has been terrible recently, people are sticking it out and continuing to make music." ♦♦♦



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SECONDARY BICKERING

Depeche Mode Resale Ban Sparks Row In Germany

HAMBURG—A court case has exposed a power struggle between secondary ticketers and the primary touring business in Germany.

In May, concert promoter Marek Lieberberg Konzertagentur obtained an injunction from the District Court of Munich against the ticket reseller Ventic, prohibiting the secondary ticketer from making “concealed” purchases of Depeche Mode tickets from MLK’s sales systems for the purpose of reselling (billboard.biz, May 27).

MLK’s standard terms and conditions forbid the commercial resale of tickets and Marek Lieberberg’s attorney, Offenbach-based Matthias Atrott of Atrott & Böttcher, warns the case won’t be the last.

“We will perform test buys to identify the sources of tickets on offer at exorbitant prices,” Atrott says. “The noose is slowing tightening around the scalpers’ necks.”

Lieberberg says he’s “confident of being able to put an end to this form of ticket scalping in the future,” despite industry estimates that up to 20% of tickets for big shows are bought specifically for resale.

Figures for Germany’s burgeoning secondary ticketing mar-

ket aren’t available, but the German live entertainment market sold 82.3 million tickets in 2007—the latest figures available—according to market researcher Gfk. Sales were worth €2.8 billion (\$3.9 billion), while the average concert ticket cost €33.20 (\$46.38).

Despite the injunction and a previous German court ruling that buying without declaring intent to resell amounts to a “fraudulent purchase,” Ventic—owned by the Netherlands-based Smartfox Media—insists it is operating as normal.

“There is a great deal of hypocrisy in the market,” Smartfox managing director Martin Josten says. “Some promoters are indirectly involved via their own platforms and sue to get rid of inconvenient competitors.”

MLK doesn’t operate a secondary ticketing platform. But Joe Cohen, founder/CEO of the London-based secondary ticketer Seatwave, notes the promoter is part-owned by Germany’s No. 1 primary ticketer, CTS Eventim, which operates the Fansale resale platform in Germany. Rainer Appel, VP of legal and business af-



ULBRICHT

fairs at CTS, says Fansale is “not a separate secondary market operator but a platform for private ticket sellers.”

CTS also owns stakes in nine other promoters in Germany, Switzerland and Austria.

“CTS effectively has a vertical monopoly on the German market in ticketing and promoting,” Cohen says, “and they are very aggressive in trying to defend that.”

CTS declined to comment on its market position.

MLK tried to obtain an injunction against Seatwave as well, again over Depeche Mode tickets, but dropped the case due to lack of evidence, Atrott says.

Cohen dismisses that suit as “spurious” and while he predicts the Ventic case will not be the last, he insists legal action will have no effect on public perception of the secondary market.

“Consumers aren’t really attuned to these things,” he says. “They see this as a commercial squabble that doesn’t really have an impact on them.”

Despite the expectation of more lawsuits, other players in the market are keen to see promoters and secondary ticketers work together.

“Everyone can profit from cooperation,” says Daniel Nathrath, managing director of secondary ticketing platform Viagogo’s German operation. “Viagogo could help promoters find realistic prices and help with new price structures if they have problems filling venues.”

Johannes Ulbricht, counsel for concert promoters association IDKV, says he’d welcome a more conciliatory approach, despite the association’s support for the Ventic legal action.

“Prohibition orders will not be sufficient to solve this problem as long as tickets can be resold on eBay,” Ulbricht says. “The interests of the artists, promoters and consumers must be balanced out.”

Additional reporting by Richard Smirke in Manchester, England.

GLOBAL NEWSLINE

>>>BIZ URGES EU COPYRIGHT EXTENSION

The IFPI, indie labels group Impala and the International Federation of Musicians are among the organizations calling on the Czech Republic to use the last days of its European Union presidency to extend the EU copyright in sound recordings from 50 to 70 years. Sweden, which has opposed extending the copyright term, assumes the rotating EU presidency July 1. The European Parliament backed a term extension to 70 years April 23, but EU governments ultimately have to approve the change in the law in the European Council, the EU’s highest political body. Failure to extend the copyright term “would deliver a serious blow to a law that is a matter of fairness to artists across Europe,” the statement said. —Andre Paine

>>>COHEN ON POLARIS LIST

Veteran singer/songwriter Leonard Cohen is one of the more unexpected names on the list of 40 nominees for the 2009 Polaris Music Prize, Canada’s “album of the year” award. The 74-year-old Cohen’s “Live in London” (Columbia) will vie with albums by alt-rock acts Joel Plaskett and Metric and hip-hop names K-os and

K’Naan for the \$20,000 Canadian (\$17,671) prize. On July 7, the nominees will be pared down to a shortlist of 10 finalists. The winner, chosen by a jury of journalists and other members of the media, will be announced at a Sept. 21 gala. —Robert Thompson

>>>NEW ZEALAND RIGHTS BILL READY

The first draft of New Zealand’s revised copyright legislation will be presented to copyright owners and Internet service providers in July. In March, the government ordered a rewrite of a contentious amendment to the Copyright Act that would have required ISPs to cut Internet service to persistent copyright infringers under a “three strikes” system. The proposal faced fierce opposition from telecommunications companies and consumer groups. The Ministry of Economic Development has now prepared a new draft with the intention of introducing legislation to parliament this fall. A government representative says the draft takes “full consideration” of concerns raised by rights holders, ISPs and Internet users. However, there hasn’t been any confirmation that it will include a three-strikes provision. —John Ferguson

>>>BBC’S ROSS TO GET MUSIC AWARD

U.K. broadcaster Jonathan Ross has been named the 2009 recipient of the Music Industry Trusts’ Award. The honor will be presented to Ross Nov. 2 at London’s Grosvenor House. More than 1,000 guests will attend the annual charity dinner in aid of charities Nordoff Robbins Music Therapy and the BRIT Trust. Ross is host of the BBC 1 TV show “Friday Night With Jonathan Ross,” now in its 17th season, which includes live performances and interviews with music acts. He also has a weekly music and chat show on the AC-oriented BBC Radio 2. In 2008, Ross won the Sony Gold Award for music radio personality of the year. Previous honorees include George Martin, Harvey Goldsmith and the late Ahmet Ertegun. —AP

>>>SGAE STRIKES EMUSIC DEAL

The digital music subscription service eMusic has expanded the amount of Latin and Spanish-language music it can sell in the European territories where it operates, thanks to a deal with the Spanish authors organization SGAE. eMusic will now offer the Latin and Spanish-language catalogs adminis-

tered by SGAE. They include works by Latin American and Spanish artists like Caetano Veloso, Juan Luis Guerra, Ricardo Arjona, Alejandro Sanz and Joaquín Sabina.

—Howell Llewellyn

>>>SONY’S HANDLIN HONORED

Sony Music Australasia chairman/CEO Denis Handlin is this year’s recipient of the Ted Albert Award for outstanding service to Australian music. The accolade, decided by the board of writer and publisher directors of the Australasian Performing Right Assn. collecting society, will be presented June 23 at the APRA Music Awards in Melbourne, Australia. Company veteran Handlin has headed Sony’s Australasian operations since 1996. Previous award recipients include promoter Michael Chugg, AC/DC’s Angus and Malcolm Young and artist manager Roger Davies. The award commemorates the late Albert Productions managing director, whose conveyor belt of Aussie talent delivered such acts as AC/DC, the Easybeats and John Paul Young.

—Lars Brandle

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GLOBAL BY TOM FERGUSON

Less Is More?

Reduced U.K. Streaming Rate Could Boost Digital Services

LONDON—U.K. authors society PRS for Music's decision to reduce its streaming royalty rate has garnered cheers from independent publishers and digital services, but at least one major publisher is threatening to derail the initiative.

"Broadly, the change has been welcomed by the market," says PRS for Music online managing director Andrew Shaw. The society hopes the lower royalty rate will boost underperforming streaming companies, which had long complained that the rate was too high.

"A number of licensees have taken the reduction as indicating that we are listening to the market and recognize there are a number of structural problems to it developing," Shaw says.

PRS for Music is slashing its U.K. per-stream minimum rate by 61% to 0.085 pence (0.13 cents) from 0.22 pence (0.35 cents) effective July 1, while raising its headline rate from 8% to 10.5% of gross revenue from pages where music is available. Licensees will pay whichever

nies without viable business plans.

Similar issues have challenged the U.S. Internet radio market, which is still trying to negotiate a compromise on streaming royalty rates set in 2006 by the U.S. Copyright Royalty Board. Webcasters are pushing for a percentage-of-revenue fee rather than a flat, per-stream rate. To date, only a handful of services have paid the new rates, with most preferring to negotiate with the U.S. collecting agency SoundExchange (Billboard, Feb. 28).

Shaw acknowledges that while the majors took part in PRS for Music's seven-month consultation period with "all major rights-holders," they didn't attend the meeting that finalized the rates "because their mechanical rights were not included in the deals we were discussing."

While PRS for Music continues to license their performance rights, the majors have "in practice, withdrawn [mechanical] rights" from the society in recent years in favor of multinational collection agreements with a single national organization, Shaw says. Sony/ATV, for example, has a Pan-European mechanical rights deal with German society GEMA. The majors also reserve the right to strike direct online deals at their own rates.

Feedback from independent publishers, however, has been broadly positive.

"It's a brave but essential initiative," says Steve Lewis, managing director of indie Stage Three

'We are listening to the streaming music market and recognize there are a number of structural problems to it developing.'

—ANDREW SHAW, PRS FOR MUSIC



is the higher amount, covering a combined mechanical/performance right.

The Copyright Tribunal set the current rates in 2007 but since then, "the market hasn't really grown to the extent that we had hoped," Shaw says. PRS for Music's online royalties totaled £17.6 million (\$28.8 million) during 2008, up 81% from 2007.

Steve Purdham, CEO of the U.K. streaming/download service We 7, calls the move "a brilliant step" to encourage the growth of businesses "that are trying to take music away from the pirates."

The headline rate increase "doesn't really matter if you haven't yet clawed yourself above the minima," Purdham says. "At the moment, most people would be quite happy to be in the business situation where they needed to pay the 10.5%."

But Peter Brodsky, executive VP of business and legal affairs at Sony/ATV Music Publishing in New York, says his company plans to discuss "this horrible rate" with PRS for Music in hopes of reversing its decision. "It's a huge reduction and we're very unhappy," he says. "We weren't made part of [the] rate-setting and decision-making."

EMI Music Publishing and Warner/Chappell declined to comment, while Universal didn't respond by press time. Some publishers have opposed reduced streaming royalty rates due to concerns that it diminishes the value of their works and may prop up online startup compa-

Music in London. "Rates can be improved when the new business models are fine-tuned and well-established." Noting that "it will take time to develop a robust market," Lewis adds that "the music industry's future will be more about collecting micro-payments from multiple income streams than trying to persuade consumers to buy fewer expensive items—i.e., standard CDs."

A representative for the European streaming service Spotify calls the reduction "broadly positive," while declining to comment on its own deal with PRS for Music, as a new agreement is being finalized.

Meanwhile, a spokesman for Google, which has been blocking access in the United Kingdom to YouTube music videos due to a payment stalemate with PRS for Music, says, "We welcome any efforts to make licensing costs more realistic."

PRS for Music and Google "continue to talk," Shaw says. "We've reduced the rate; the onus is on them to step up to the plate."

Overall, Shaw is sure the reduction will bear fruit for publishers. "The proof of the pudding will be in a year or two when we see whether we've increased the amount of money we're distributing to members from this sector by 100%, 200% or 1,000%," he says. "I'm confident it's going to be significantly positive." ...

Additional reporting by Andre Paine in London.

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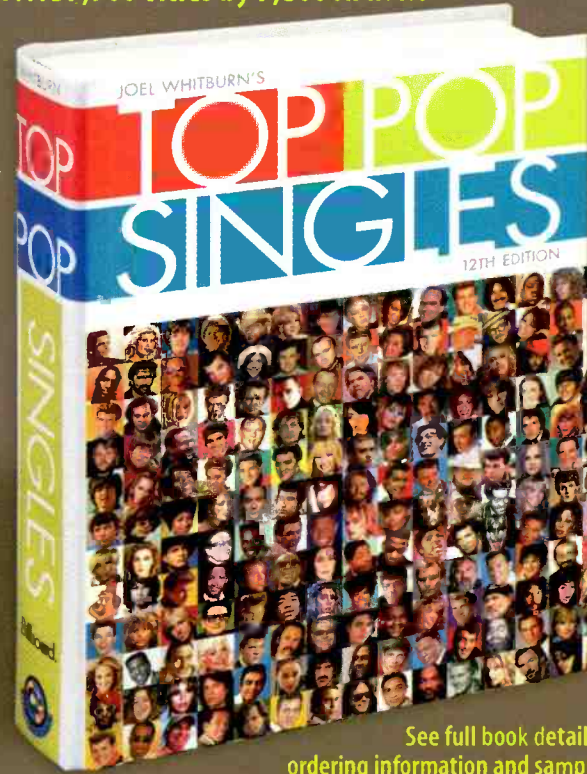
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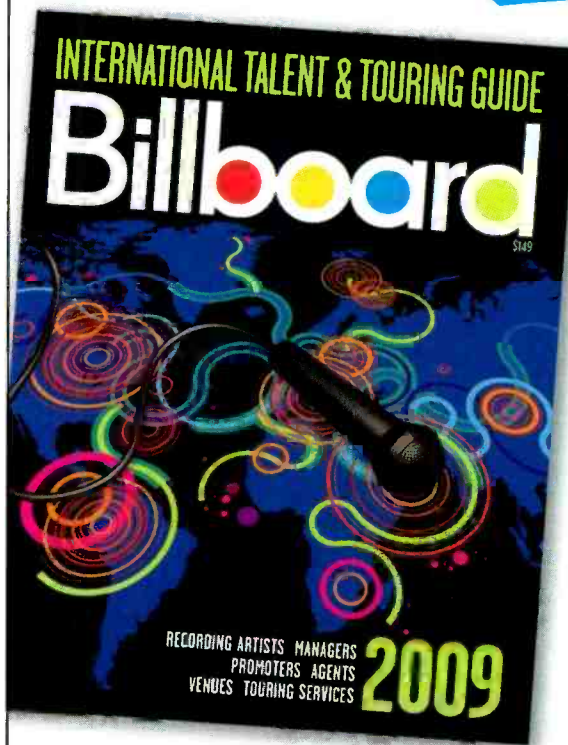
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Children's Crusade

Proyecto Desepaz Teaches Colombia's Disadvantaged Kids About Music



Hand in hand: Kids at a Proyecto Desepaz music program in Cali, Colombia.

On the roofless patio of a tiny house in one of the poorest neighborhoods in Cali, Colombia, a small miracle takes place every afternoon between 2 p.m. and 5:40 p.m.

More than 100 children, ages 6-17, come to study music at a small conservatory named Proyecto Desepaz after the housing project of tiny brick homes. The children come from some of Cali's humblest families, who have rarely, if ever, set foot in a theater or heard of Bach or Beethoven.

Since Desepaz's inception four years ago, music has changed their lives.

And they're not alone. Cali, Colombia's second-largest city with a population of nearly 2 million, boasts at least three similar programs that offer free music education to children in disadvantaged neighborhoods. The programs take many cues from Venezuela's internationally known system of orchestras, which has 180 youth symphony orchestras

that serve 350,000 children.

In Colombia, the government oversees the Batuta (Baton) Foundation, which runs more than 200 music schools in every state. And there are programs like Desepaz, which are highly ambitious and funded entirely by private enterprise.

"Music transforms their lives completely," says Amparo de Carvajal, founder of Desepaz and president of the nonprofit arts organization Proartes, which funds the program.

"Music is a nonreplaceable tool for children's education, as indispensable as math or languages," she says. "I assure you none of these children will grow up to be gang members or guerrillas."

De Carvajal, a patron of the arts and former Colombian minister of culture, had long

toyed with the idea of a community music school with high standards. The notion crystallized when four Venezuelan musicians, the product of Venezuela's music system, were recruited for the local symphony orchestra,

Sinfónica del Valle, which Proartes runs.

With their help and that of orchestra conductor Paul Dury, de Carvajal created a curriculum that requires chil-

dren to go to class every day. Children must audition to enter the program, and, after learning the basics of music during their first year, get to choose an instrument or vocal education. Each child owns his or her instrument, donated by private individuals.

"This isn't some little workshop," says de Carvajal, who spends nearly \$150,000

a year to run the Desepaz. "From the moment these children enter the program, they're preparing not only for a musical career but to be excellent human beings who can give back to their families and their community."

On a recent afternoon, the Desepaz string orchestra played Bach's Brandenburg Concerto No. 3 while the choir performed popular songs in four-part harmony. Earlier this year, the children played a concert at the city's cultural showplace, Teatro Municipal, that featured classical and popular repertoire, a mixture that Desepaz's instructors feel makes the music more accessible to a broader audience. The grand finale was Handel's "Messiah," which the chorus and string orchestra performed along with the Valle Symphony under Drury's direction.

Four years after its foundation, Desepaz is readying to

graduate its first batch of students, all of whom are planning to study music in college.

Hernán Alvarez, a 15-year-old cellist who will graduate in two years, says he gave up soccer for cello when he started going to Desepaz.

"In the beginning my father wasn't too happy about it, but then, he went to the first concert and now the entire family—my grandmother, my aunts—they all support me," he says.

Ten-year-old choir member Stephany Ospina wants to be a professional singer. She notes that she has an advantage over Alvarez, who can only take his instrument home during the weekends.

"I wear my instrument with me, every day," she says.

For information about other nonprofit music programs in Cali, go to billboard.biz/latin.

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Latin Notas

LEILA COBO



Monkey Gone To Heaven

Puerto Rico's Da'Zoo Scores With Sponsors

Animated chimps having sex, a smattering of radio and a college tour don't exactly add up to a traditional path to Billboard's Top Latin Albums chart. But Sony Music Latin threw out its rulebook when it came to the new act Da'Zoo.

The Puerto Rican quartet's self-titled debut album—a funky mix of innuendo, hip-hop, pop-rock and dance music—sold fewer than 1,000 copies in its first week, according to Nielsen SoundScan, with 96% of sales from Puerto Rico and the Virgin Islands. Still, that was enough to land the group at No. 33 on Top Latin Albums and No. 6 on Latin Pop Albums.

But sales are nearly beside the point for a band that formed only recently and whose initial strategy has centered on building a story virally and with the help of sponsors. The band, which had gigged locally on the island, started with three guys but added a female vocalist after being introduced to Sony by Ian Fraticelli, a buyer with the Puerto Rican music distributor Distribuidora Nacional.

Before the album was done, Sony hired Biancu Animations to make a viral cartoon based on "Chitu," a song that some radio stations picked up after it gained steam online. The goofy video, about a love triangle involving a man, a woman and a monkey,

has generated more than 82,000 views on YouTube.

Since then, the group's first radio single, "Excuse Me," has bubbled under the Latin Pop airplay chart—where this week it's No. 47—after it was serviced to club DJs.

Zoo station: DA'ZOO



"It's hard to pitch a new artist when you have no story to tell," says Ruben Leyva, managing director of U.S. Latin at Sony Music Entertainment.

"Now, more often than not, we're getting, 'Yeah, we've heard of them.'"

Though Da'Zoo is booked to perform on Univision's Premios Juventud awards telecast, the band's profile is bigger in Puerto Rico, where it recently wrapped a 15-date tour of colleges sponsored by radio station Toca de Tó 102.5 FM and newspaper El Nuevo Día. The band drove between gigs in a red Ford Focus wrapped in the Da'Zoo logo (the car appears in the "Excuse Me" video).

Other sponsors have included Coors, which is backing the band's summer tour in Puerto Rico, and Instituto de Banca y Comercio, a chain of trade schools on the island that's featuring Da'Zoo in its advertising. "It has been very easy to get sponsors for this group because they're different," Sony/Day 1 Puerto Rico VP Tutti Bou says.

One of those differences, besides the cheeky tone, is the band's sprinkling of English in just the right amounts. "It comes out naturally," says vocalist Elizabeth Fuentes, aka Eli-Joe. "In Puerto Rico, we speak Spanglish. We invent words. We have that advantage that we can span both Spanish and English."

—Ayala Ben-Yehuda

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

EN BREVE

LATIN MUSIC CONFAB MARKS 10th YEAR

Politics, social networking and the changing role of radio will be among the topics discussed at the 10th annual Latin Alternative Music Conference July 7-11 at the Roosevelt Hotel in New York. Confirmed panelists include Sounds of Brazil owner/founder Larry Gold; Paradigm Talent Agency booking agent Duffy McSwigin; Marco Werman, senior producer of Public Radio International's "The World"; AOL Latino director of programming Miguel Ferrer; WXPN Philadelphia program director Bruce Warren; and Alternative Distribution Alliance digital marketing manager Cat Kreidich. The confab will also feature performances at Central Park Summerstage, the Mercury Lounge and other New York venues by such acts as Curumin, Maluca, Los Fabulosos Cadillacs and Juana Molina. Jack Daniel's USA will be the presenting sponsor of this year's LAMC. For more information, go to latinalternative.com.

SOLÍS IN PUBLISHING PACT

Marco Antonio Solís has signed with the independent publisher Hugo Gonzalez for administration of his catalog in Mexico. The singer/songwriter's Marco Musical publishing will be administered by Gonzalez's Hip Latin Music S.A. de C.V. Solís' compositions are part of the Latin music canon, having been recorded by everyone from Maná to Conjunto Primavera.

MONTE NEGRO PREPS EP, TOUR

The bilingual rock act Monte Negro, which has parted ways with Epic, is preparing to self-release its next EP, "Fugitives of Pleasure and Pasajeros," July 28. The digital release will be accompanied by a physical run of 3,000 copies to be made available through the band's Web site and sold directly to independent retail. The band has also confirmed 14 dates so far for a U.S. summer tour and is planning to visit Mexico in October for shows sponsored by Converse.

—Ayala Ben-Yehuda

Stephen Hill

BET
PRESIDENT
OF MUSIC
PROGRAMMING
AND SPECIALS

BET's music chief talks about programming, the BET Awards and the future of female hip-hop artists.



With just two weeks to go before the annual BET Awards show broadcasts live from the Shrine Auditorium in Los Angeles, Stephen Hill seems remarkably calm. As the cable network's long-time music programming chief, Hill is used to the pressure that comes with putting together what has become one of its programming cornerstones.

Following the September departure of BET president of entertainment Reginald Hudlin, chairman/CEO Debra Lee promoted Hill to president of music programming and specials and appointed MTV Films/Paramount Pictures executive VP Loretha Jones president of original programming.

A former college radio personality, teacher and banker, Hill says he "lucked into radio" when veteran urban radio programmer Elroy Smith hired him in 1998 to do weekends at AM urban daytimer WILD Boston. Five years later, he moved to Dallas to become the first executive producer of morning personality Tom Joyner's syndicated radio show.

In 1995, Hill moved to TV when he became MTV director of music programming. MTV's fellow Viacom network BET came calling in 1999, when it named Hill VP of music programming and later executive VP of programming and talent.

Hill oversees the network's award shows (BET Awards, Celebration of Gospel, Hip-Hop Awards, BET Honors) and music-oriented programming like the video countdown show "106 & Park"; "Access Granted," which takes viewers behind the scenes at music video shoots; and "Blueprint," a performance/interview show. In an interview with *Billboard*, Hill talks about what's ahead at his network.

At a time when many award shows are losing their audiences, the BET Awards continue to generate strong ratings. What's the secret?

We make it more of a family affair. It's by design that we make it multigenerational, putting veteran performers together with younger performers, and have the younger performers pay tribute to them. The veterans started what today's generation gets to carry on. We always want to recognize that. But at the end of the day, people watch this show to have fun.

I also love that this year's humanitarian recipients are Alicia Keys and Wyclef Jean. What we're celebrating through them is young people thinking globally. At the end of this first decade of the 21st century, we have to know we're people beyond borders. The attention Wyclef Jean has brought to Haiti and that Alicia Keys has brought to Africa is amazing. It's made young people think of the world in a different way and it certainly has made the world think of young people in a different way.

One of the key announcements during BET's April upfront pres-

entation was the launch of a new network, Centric. Who will Centric cater to?

It's the melding of BET J and VH1 Soul, a music and lifestyle channel for the grown and sexy 25-54. It's set to launch during the fourth quarter. People can expect Centric to feature the flavor of the favorite shows they watched on the two former networks but through several new programs that will bow this year and next. I will be involved in Centric's music offerings, while Loretha will handle the original series like "Keeping Up With the Joneses," about Houston's high society, which will premiere first-quarter 2010.

What music-related plans are you mulling for BET and Centric?

We're still signing contracts so I can't say too much right now. We're looking at the consumption of music videos, which have really moved online. We're looking at different ways [that] BET can play in the music space. What can we do using all of our assets? What can we do with other types of businesses surrounding music? We've had success in the past as a marketing partner on artist tours, most recently Keyshia

Cole. That made perfect sense, as she starred in a popular BET reality series. With these tours, we go into the local markets and use our national presence as a key marketing tool. Maybe there's another way to work that kind of partnership in the future.

We've also done some talent discovery in the past. Does this mean BET should do more in that arena? It's about redefining what music means to BET networks and what can it mean globally. What can it mean now that music is not a physical product? These are the questions we have to answer for the future.

What's happening with your existing lineup of music shows?

[Cole's show "The Way It Is"] was on for three seasons but it's not coming back. Instead, there's a spinoff with Keyshia's mom Frankie and her sister Neffe: "Holla: I'm Just Frankie!" And if you watched Keyshia's show, you can imagine what that's going to be like. We're looking at bringing back "Brothers to Brutha" [featuring Def Jam male group Brutha] next year. But I think it will be under Loretha's jurisdiction as an original reality show.

In the meantime, "106 & Park" is going through a nice resurgence. [Hosts] Terrence and Rocci are settling into their own. Through talent segments like Wild Out Wednesday and Freestyle Friday, we're giving the "106 & Park" audience a chance to upload their videos and get on the air. One of the coolest things we're doing now on the show is having students upload videos and photos of themselves with their college acceptance letters. While "106 & Park" remains fun, we're subtly making sure we're pointing people in the right direction as we celebrate students' academic achievements.

What R&B/hip-hop trends are you seeing?

Performance art is coming back. I see artists taking the performance end more seriously, which has been a challenge for a while. Obviously, Kanye West is the über live performer for hip-hop. But now you have emerging artists like [Universal Motown's] Melanie Fiona and Hal Linton who realize that live performance is part of the magic.

As a music lover, however, I'm concerned about the future

of the music business. It seems to be set up for the victory of singles artists over artist development and the long-term good of music.

Then there's the challenge of female hip-hop. We had exactly three female hip-hop acts who submitted videos last year. They're just not out there or they're just not being signed. Why that is I couldn't tell you. I'm not trying to be sexist, but I think hip-hop at its core is almost like sports [i.e., male-dominated].

I was a Lil' Mama fan and was actually surprised her project didn't do better than it did. She tracked with guys and related to women. Unlike a few years back when female rappers felt they had to disrobe or be scantily clad to get their point across, Lil' Mama was the antithesis of that—talking about her generation and what she was going through, as opposed to what she could do in the back of a car. We played her record and video a lot, ahead of where the record stood on the charts. But at the end of the day, it seems folks are resistant to hearing hip-hop from women. It's tough but we actively look for it.

Has BET weathered the critical backlash it has endured through the years about its overall programming?

I'm proud of everything we have on right now. BET is headed in a phenomenal direction under Debra Lee that folks can really be proud of. There's always going to be criticism. But if you take it correctly and glean from it what's helpful, it makes you stronger. I'd much rather be criticized than not talked about. That means people care about BET, that we're getting the type of emotion we want invested in the channel. And we're determined to earn it and respect it. ...

We're looking at different ways [that] BET can play in the music space. What can we do using all of our assets? What can we do with other types of businesses surrounding music?



It's Been Seven Years
Since R&B Singer
Maxwell Released An
Album—But He Still
Generates Heat

BY MARIEL
CONCEPTION

JUNE 27, 2009 | www.billboard.biz | 19

Maxwell IN THE CITY



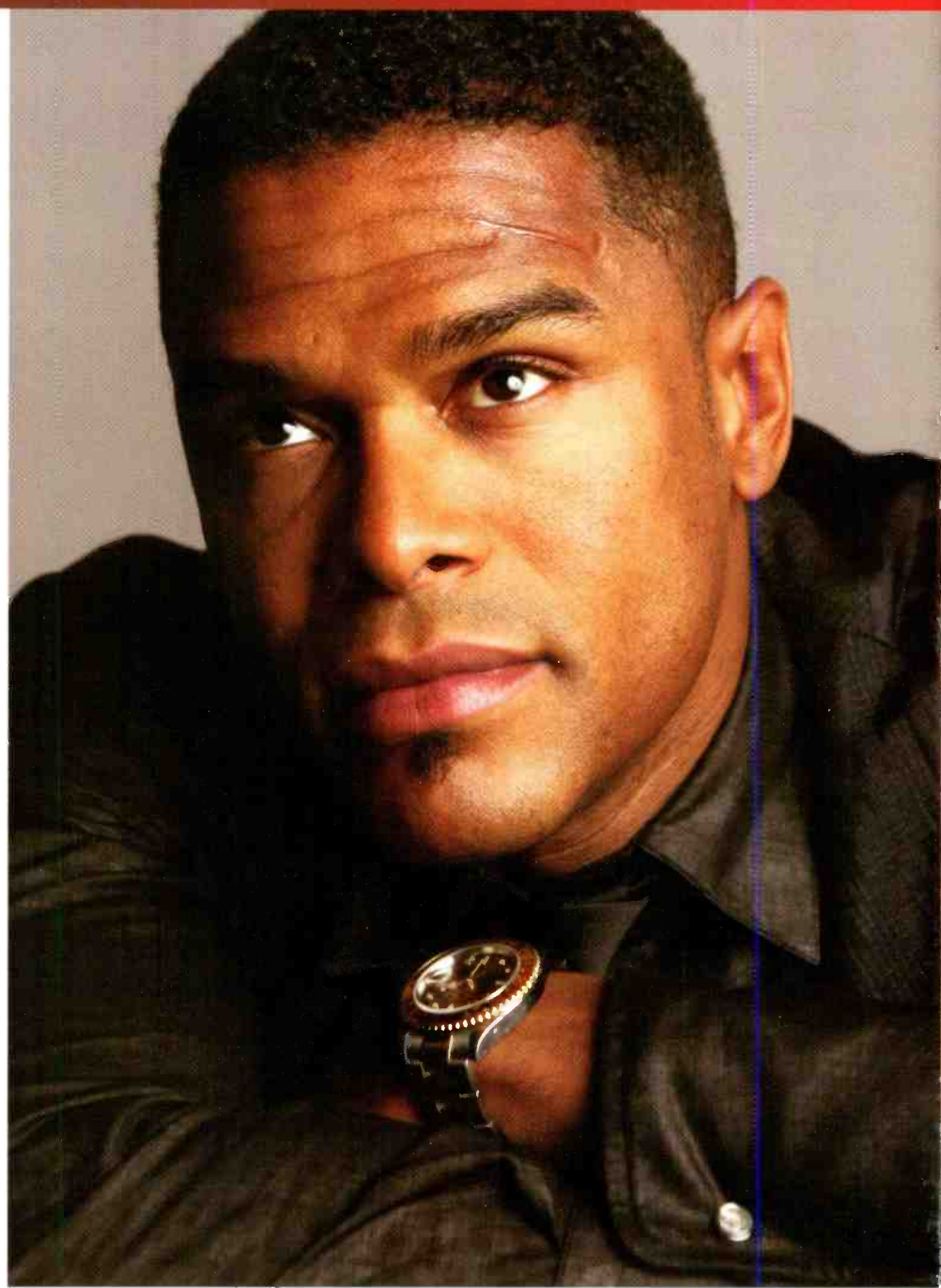
SADE DID IT. It's been nine years since she released "Lover's Rock," which sold 3.9 million copies in the United States, according to Nielsen SoundScan.

D'Angelo did it. It's been the same amount of time since he put out his platinum-selling set "Voodoo." ■ Lauryn Hill did it.

"The Miseducation of Lauryn Hill"—six-times platinum—came out 11 years ago. ■

A vanishing act has become practically de rigueur for R&B musicians of a certain caliber (although Sade and D'Angelo are supposed to release albums this fall). Many make a mega-hit album or two, collect Grammy Awards and critical accolades—and then disappear. ■ Now, after being on hiatus from the music scene since 2002,

Maxwell—born Maxwell Rivera—is stepping back on the public stage. On July 7, the Brooklyn native will release his long-awaited, often-delayed fourth studio album, "BLACKsummer'snight," the first installment of a trilogy, on Columbia Records. ■ Maxwell first announced the trilogy in 2005, saying the releases would be full of heart-pounding melodies and true-to-life love stories. "The time away gave me a better appreciation of things, so I took the time I needed to live to make this album something of substance," he says. "People tend to be so hell bent on remaining famous that you become desensitized to the music industry to some level. But my passion is making music and promoting and supporting great musicians."



At the time he stepped out of the public eye, the R&B singer had released three albums: 1996's "Urban Hang Suite," which sold 1.8 million copies; 1998's "Embrya," which sold 1.2 million; and 2001's "Now," with 1.8 million, according to Nielsen SoundScan. He had been nominated for a Grammy for "Suite"; recorded an "MTV Unplugged" session, which was later released as a seven-song EP (742,000); peaked at No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart with "Fortunate," a single off "Embrya," which became that chart's No. 1 single of 1999; and reached No. 1 on the Billboard 200 and the Top R&B/Hip-Hop Albums chart with "Now."

But in 2002, after wrapping up the "Now" tour, Maxwell pulled the plug on his public life. He began living a "pedestrian life, and I liked being regular. It was kind of a recalibration of the system as life experiences caught up with me," he says. "Up to that point I'd been on the road and didn't have a chance to really live. But I write about real-life experiences, so it just felt like I had to sit back and let these experiences happen and inspire me all over again."

And while times, technology and music have all changed, the reception Maxwell received during his first public appearances make it seem as though he never left. On a drizzly Saturday night in June, Maxwell per-

formed a seven-song set at the gala award ceremony of the 23rd annual conference of the 100 Black Men organization. Women of all ages could barely keep their composure; one even pulled on his leg and stuck her hand out to greet him.

"Fellas," Maxwell joked between songs, "if y'all can't get it together with your lady after you leave this show tonight, you better join the priesthood right quick."

The singer helped bring in the largest audience in the organization's history, according to 100 Black Men chairman Albert Dotson. "When we were presented with the opportunity to have Maxwell, we thought it would be a great way to reward and celebrate some of the great work of the past years—but also because his fan base spans across generations," he says. "In one of our worst economies, we came close to nearly doubling our total attendance this year compared to last year, during which we also set a record. Maxwell was a great draw. He was away for all these years, and there was a lot of curiosity surrounding his return."

MAXWELL SAYS HE didn't mean to stay away this long—he first announced his hiatus as a short break—and he never stopped making music.

"We have a certain admiration for him as a person and an artist, so, although the

process took a minute, we were prepared to wait until the time was right," Columbia Records chairman Steve Barnett says. "He had to do it on his own terms and at a comfortable pace, with no pressure. When we finally started to hear the music we knew it was worth the wait and that we had something really special."

About the trilogy, Maxwell says that "BLACK" is darker. It has a bluesier side and features more despondent records. It speaks plenty to love lost. "BlackSUMMER'Snight," the second installment of the trilogy to be released in 2010, has more of a gospel feel. "It's lighter. It's gospel music for the common person that wouldn't naturally get involved with that type of music. Hopefully they'll get down with it now," he says. And, finally, "Blacksummer'sNIGHT," the third set with an anticipated 2011 release, is "straight-up slow jam records."

"We're excited about the trilogy," says Hod David, Maxwell's longtime producer (see story, below). "Instead of thinking of just a song, you think of a picture—you think of songs as a bigger whole instead of one little moment. You think of how things fit into the bigger schemes of things, and creatively, that's really exciting to do."

The first single from "BLACK," the lullaby-like "Pretty Wings," which Maxwell recorded in 2002, finds him crooning, "I had to set you free, to see clearly/The way that love can be when you are not with me/I had to leave, let love set you free to fly your pretty wings," over xylophone and guitar. The song is No. 11 on the R&B/Hip-Hop Songs chart this week and has become his most successful single, breaking a radio record for most urban AC adds in one week since 2000.

"People ask, 'Why so long?' and I say, 'It's easier to take something that's of the moment, but so much harder to say something that will resonate today, tomorrow and for all times.' I want my music to last forever. I never want my music to be dated," he says of the single. " 'Pretty Wings' falls into that. I met this girl who I still respect very much, and although it didn't work out, I got lots of inspiration from it. This track speaks of my time with her."

Other tracks include the regretful "Bad Habits," a midtempo number with big horns and layered voice-overs; "Cold," about a cold-hearted lover; the uptempo "Love You," on which Maxwell pleads, "Tell me I can be your man/baby let me love you," over an organ groove; the jazz-like "Stop the World," with heavy guitars and kick drums; the piano-laden "Fist Full of Tears"; and the inspirational "Help Somebody," which finds Maxwell singing, "Help me be the helping hand/And make a dream come true," over marching band drums.

"It's the saltiest and most aggressive record I've ever done," Maxwell says of "Bad Habits," the second single. "It's exciting to have a record that's just not building but hopefully expanding and going past and exposing another edge and personality trait that time away and growing older have given me." A video for "Habits" was shot in New York in mid-June and will be ready for week of release.

NEEDLESS TO SAY, planning a comeback after seven years isn't a simple process. Maxwell made his public return last year during the BET Awards, when he did a surprise performance of "Simply Beautiful" during an Al Green tribute. Clad in a black suit, a white button-up and slip-on canvas sneakers and sporting a brand-new short hair cut, at the time he eschewed his usual shyness and seemed more comfortable with his sex symbol status. He humped around the stage and even gripped his crotch a couple of times, before ending his show and receiving a standing ovation from the audience and a few hundred yelling female fans.

"We did the BET Awards for Al Green, and that sent the right message home—we wanted to give the people just a sample," Maxwell says of the performance. "The idea was to show people that Maxwell is back—he cut his hair, but he can still get onstage and do what he does. I didn't feel so afraid. In fact, it was really an honor to be received the way I was."

The key, however, was the response from the audience. It proved that Maxwell's fans certainly remembered him—and certainly were enthusiastic enough to see him again live. Last fall he went on his first tour in six years, and although it wasn't supported by any new material, the tour sold out most of its stops.

"That tour sold 144,000 within minutes and extended from 26 to 33 cities because of the high demand," Maxwell's product manager Liz Hausle says. "We never doubted his comeback. We never thought people forgot. We always knew people were anticipating his return. He has a gift, not just a talent, and that doesn't go away. In fact, that stands the test of time."

Barnett agrees. "We all had a sense that he was still incredibly relevant and that his music could still translate even eight years later," he says. "I don't know that anyone ever took his place after all these years."

Maxwell, who says he's his "worst critic," confesses to being nervous of what the reception was going to be. "I'm not going to bullshit you—I was scared. You never know how people will feel. And if only 10 people would've been interested, I would've been disappointed, but I wouldn't have been surprised," he says of touring last year. "It was such a validation

'I'M NOT GOING TO BULLSHIT YOU—I WAS SCARED. YOU NEVER KNOW HOW PEOPLE WILL FEEL. I WAS NEVER GONE IN PEOPLE'S MINDS AND HEARTS.'

—MAXWELL

and proved to me that my work in the past was worth something. I can't tell you how validating it is for me to be able to say that I was gone for seven years but I was never gone in people's minds and hearts."

The welcome has fortified Maxwell, who's ready to hit the road again. His performance at the 100 Black Men conference officially launched his tour, which runs from June 20 to Aug. 2. During this tour he will stop at smaller cities, followed by an arena tour in September, during which he will make his first stop at New York's Madison Square Garden.

In between, he will return for this year's BET Awards (June 28) and appear at the Essence Music Fest (July 4). On Sept. 4, he will perform during the Tom Joyner Family Reunion at the Gaylord Palms Resort & Convention Center in Orlando, Fla. He will also appear on "Late Show With David Letterman" and Clear Channel's online show, "Stripped."

Beyond touring, the first disc of the trilogy will be packed with bonuses to appeal to Maxwell's longtime fans. The deluxe edition of the album, available at most retailers, will include a DVD of a documentary called "Five Days of Black." "It's in black and white and it has beautiful footage of interviews, showcases, band members and an explanation from Maxwell himself of all the different songs," Hausle says. "He also talks about what each installment means. It keeps fans excited and helps build the story."

Although dates haven't been set, Columbia's Legacy division will release a Maxwell catalog album as well as a rerelease of his "MTV Unplugged" disc that will include a DVD of the show. Online, a remixed version of "Stop the World" featuring rapper Nas will be available for those who purchase the album on iTunes.

Proving that he's up to date with the times, Maxwell has adopted some of the new formats of marketing, including Twitter and Facebook. In fact, he recently used Twitter to announce that Laura Izibor will perform with him at nine shows during the summer and revealed on his MySpace page that Sade would be returning to the music industry.

It's taken seven years, but Maxwell is back in the game—and with a new perspective. Amid all the re-established glitter and fame, Maxwell still plans to live his life as he chooses—like an ordinary person. "I know this sounds crazy, but, at the end of the day, I just want to have a house on the hill, some kids and a wife I will never divorce," he says. "It's that simple." ■■■■

PARTNERS IN CRIME

It's been almost 15 years since songwriter/musician Hod David and Maxwell—then a waiter—collaborated on the singer's first hit, "... Til the Cops Come Knockin'." David shares some anecdotes about how the two make magic happen.

"... TIL THE COPS COME KNOCKIN'," 1996: This was more of a sad song at first, but Maxwell came in and made it a sexy number. The groove in it made it sexy although it was intended to be sad, but when Maxwell dropped his lyrics, he took it straight to the bedroom. This was the song that dictated what our sound was going to be.

"LIFETIME," 2001: We wrote this one together. I was heartbroken at the time, so for me the song was a heartbreak song. But Maxwell tapped into my emotions and was able to feed into it, turning the song into something more. That's how it usually works—I write music based on how I feel and he then completes it based on his emotions. Eventually, the message became bigger than just heartbreak.

"PRETTY WINGS," 2009: This one was the opposite of "Lifetime." On this one, Maxwell was the one going through it because of a female. The production was a piece of music I had already written. The stuff I write always has a little bit of sadness or sexiness to it. But because Maxwell was going through heartbreak this time, he was able to put it into words nicely. This song is actually the epitome of chemistry—we have similar feelings about something, but we have different ways of going about it. And, the two ways work perfectly together.

"BAD HABITS," 2009: This track was more aggressive, edgier than the stuff Maxwell is accustomed to doing. We consciously wanted to make it raw and real junky. It started out simpler, darker, very ominous.

But it morphed as it went along and we eventually spiced it up by adding some peaks and valleys and turns. You can say this song is like a quilt, because the horns come in more explosive as the song continues. On the album version the outro is very jazzy, and it goes into this other world all together.

"COLD," 2009: We had a lot of fun working on this song. It was born out of a beat that Maxwell came up with on a machine. The cool thing was that it happened on a night that was really rainy out. Maxwell was sitting in this car when he heard the raindrops hitting the windows and the windshield wipers in motion and thought it was an amazing sound. So, we threw the microphones like 20 floors down to record this sound. —MC

THE PRICE

AS LABELS EXPERIMENT WITH ITUNES, MORE EXPENSIVE TRACKS ARE SELLING FEWER COPIES—BUT MAKING MORE MONEY

IN APRIL, soon after Apple gave labels the ability to set different prices for their songs on iTunes, every track on Pink Floyd's "Dark Side of the Moon" was raised to \$1.29.

Some music fans complained about these price increases, and many technology executives and bloggers proclaimed that labels were making the wrong move. In fact, the opposite proved true. While sales of individual tracks from "Dark Side of the Moon" dipped by 11%, album sales remained steady. And all sales combined generated about 12% more revenue in the six weeks after iTunes implemented variable pricing than they did in the six weeks before that.

These are the results labels were hoping for when Apple relented and began selling music at three price tiers: 69 cents, 99 cents and \$1.29. They certainly put enough work into getting there: It took years of negotiation to get Apple to break its one-price-fits-all format.

Playing with pricing won't solve the music industry's biggest problem: Digital revenue is increasing too slowly to compensate for the decline of CD sales. But variable pricing will help labels bring in more money from online downloads, according to the results so far.

A Billboard analysis of Nielsen SoundScan data on February-May sales of hits and a sample of popular catalog songs shows that "Dark Side of the Moon" isn't an anomaly (see footnote, page 25). While variable pricing made sales volume decline, higher prices

compensate for that to create more revenue.

Not surprisingly, results vary. The demand for more popular tracks is less sensitive to higher prices, so sales don't decrease as much. Most less-popular tracks suffer a larger sales decline and see only marginal revenue gains. There are also notable, if isolated, examples of songs that sell so much worse at a higher price that they bring in less money overall.

The math is simple. So long as sales for higher-priced tracks don't fall more than 29%, labels take in more revenue from \$1.29 tracks, after factoring in wholesale rates, distribution fees and mechanical royalties.

Sales of the weekly top 40 tracks—most of which now have the higher wholesale rate—fell about 11% in the six weeks after the launch of variable pricing. But retailer revenue from those tracks rose about 10% after the price hike. That means labels took in 20% more revenue for those songs.

"A \$1.29 vs. 99 cents price point has not made a notable difference in consumers' appetite for online music," Pali Research analyst Richard Greenfield says. "On the album side, you've seen variable pricing for a while and it's not clear that it's had a notable negative impact, so I'm not sure why the single environment would be different."

Other factors surely influenced sales. A seasonal sales dip often takes place after the first quarter. It happened this year, too: Sales of all tracks, most of which have the same price, declined 5% during the six-week period following the introduction of variable pricing. The top 200 digital tracks dropped 8.5% during this time. Making the situation more complex, the price changes took place gradually. On April 7, 33 of the top 100 tracks on iTunes were priced at \$1.29; by June 11, 72 of the top 100 had that price.

To measure the impact of price changes alone, Billboard examined more than 70 catalog tracks from popular acts with consistently strong sales—Stevie Wonder, Bob Marley, Bon Jovi, Jack Johnson, Billy Joel, Creedence Clearwater Revival, Sublime, Norah Jones, ABBA and others. The songs were chosen because they sell steadily but haven't seen spikes from TV exposure or media coverage. So looking at their sales should isolate the effect of price changes.

It's important to note that the size of Billboard's sample is too small to have statistical significance given the thousands of catalog songs sold on iTunes.

But it offers a compelling picture of how variable pricing has helped labels so far.

In the six weeks after iTunes introduced variable pricing, the songs that Billboard looked at sold 20.9% less than they did during the previous six weeks. That's a much steeper drop than that of the most popular titles. By way of comparison, the top 40 tracks on Billboard's Hot Digital Songs chart declined only 10.8% in the same time frame. But even this deep drop in unit sales resulted in a net gain to the bottom line. Consumer spending on the catalog tracks dropped about 2% and net revenue to labels rose around 6%.

The revenue increase from those catalog tracks has only a fraction of the weight of the top 40 tracks. In a typical week, for example, the number one track in the country will sell many more copies—sometimes twice as many copies—as the combined total of all the catalog tracks in Billboard's sample. Billboard also looked at track sales from albums in which some or all tracks were raised to \$1.29. The results varied but each example showed a decline in unit sales greater than the total market's 2% drop during the six-week period.

That's the forest. To really gauge the impact variable pricing can have on sales, one has to examine the trees. Individual results for specific artists show how careful labels have to be when they use their newfound pricing power.

Take Sugar Ray's 1999 hit "Every Morning." On the iTunes listing for the album "14:59," the song is priced at 99 cents; on "The Best of Sugar Ray" it costs \$1.29. (Both are priced at 99 cents on Amazon.) During the six weeks after variable pricing started, sales of the \$1.29 version dropped 41% compared with the four weeks before the price change.

Revenue from the 99 cent track increased 102%, suggesting that the price difference drove fans to the cheaper option. The decline in revenue from the more expensive version was roughly offset by the gains in the less expensive version. Overall, sales for the two tracks dropped nearly 17% and net revenue dropped by about 6%.

Expect similar fluctuations on individual tracks as the labels continue to experiment raising prices for different songs. The decision to raise the price of a song is "a mix of art and science," according to one label source, meaning that it's based on sales data and gut instinct. But label executives wouldn't

VOLUME OF TRACKS IN THE TOP 40

-10.8%

BY ANTONY BRUNO
AND GLENN PEOPLES

YOU PAY

say more about how those choices are made.

Some labels, including Warner Music Group and Netwerk Music Group, as well as the digital distributor iNGrooves, have used pricing analysis services like Digonex (see story, page 24) to help inform their decisions. So far, though, most variable pricing decisions have been made through a process more akin to throwing pasta against the wall to see if it sticks.

"For the first year or so the labels are looking at this to see how the market reacts," Gartner analyst Mike McGuire says. "It's real-time research, in ef-

fect. They need as much data as they can to try to understand where they go from here. I don't know that they have enough data to say whether this has worked or not at this point."

It will also take more time to determine what impact price changes might have on gift card sales. NPD Group estimates that about 40% of iTunes sales come from gift cards, which have set values. A teen with a \$25 gift card is going to spend \$25, whether that amount buys 25 tracks at 99 cents each or 19 at \$1.29 each. So far, iTunes hasn't issued

cards with new values, and it's too early to determine whether higher prices will lead parents to buy more valuable gift cards.

It's also not yet clear how variable pricing will affect publishers' revenue. While labels can make up for lower sale volume with higher wholesale rates, music publishers receive a fixed mechanical rate per download, regardless of price. Lower volume means less revenue. To them, lower sales volume means less money. And, of course, the biggest publishers are owned by the largest label groups.

+9.9%
RETAIL REVENUE FROM THE TOP 40
ASSUMPTION: 72.25% of units sold are priced at \$1.29



SUGAR RAY

 40.8%	 102.4%	 16.7%	 5.9%	 6.2%
Every Morning (\$1.29)	Every Morning (\$.99)	Total Unit Sales	Retail Revenue	Net Revenue To Label

The Sugar Ray song "Every Morning" is on two albums and available from iTunes for two prices. As expected, sales dropped for the track priced at \$1.29 and spiked for the one that remained at 99 cents. But many people still bought the more expensive version.

DOUGLAS SONNERS

So far the bulk of the analysis on iTunes' new pricing scheme has focused on the \$1.29 tier. There's also the lower 69 cent price to consider. But just as pricing some tracks at \$1.29 probably won't make iTunes users turn to illicit file-sharing, pricing them at 69 cents almost certainly won't convince file-sharers or fans of physical product to begin purchasing downloads. It may not even be the best way to get consumers to buy more music.

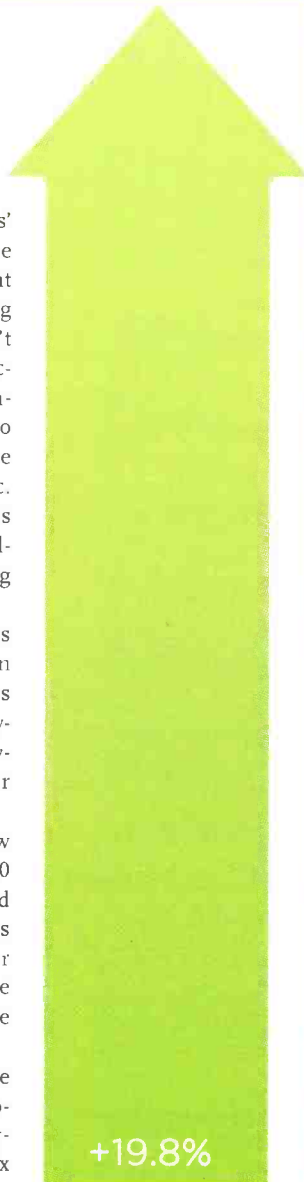
Labels have lowered prices on far more tracks than they made more expensive, according to multiple sources. But these changes are only starting to appear in iTunes.

Right now, finding those tracks is a hit-or-miss process. Labels have mostly lowered prices on slower-moving tracks and albums, some from acts that have other popular songs. But Billboard's analysis suggests, and label sources confirm, that lowering prices hasn't resulted in significant sales or revenue increases.

The 1971 Jackson 5 song "Maybe Tomorrow" now costs 69 cents, but it continues to sell between 60 and 90 copies per week, just as it did in February and March. Stevie Wonder's "If It's Magic" from "Songs in the Key of Life," also now 69 cents, sold fewer copies in May than in April or March. Nor did price cuts on all 10 tracks on Canned Heat's "One More River to Cross" result in any increase in volume.

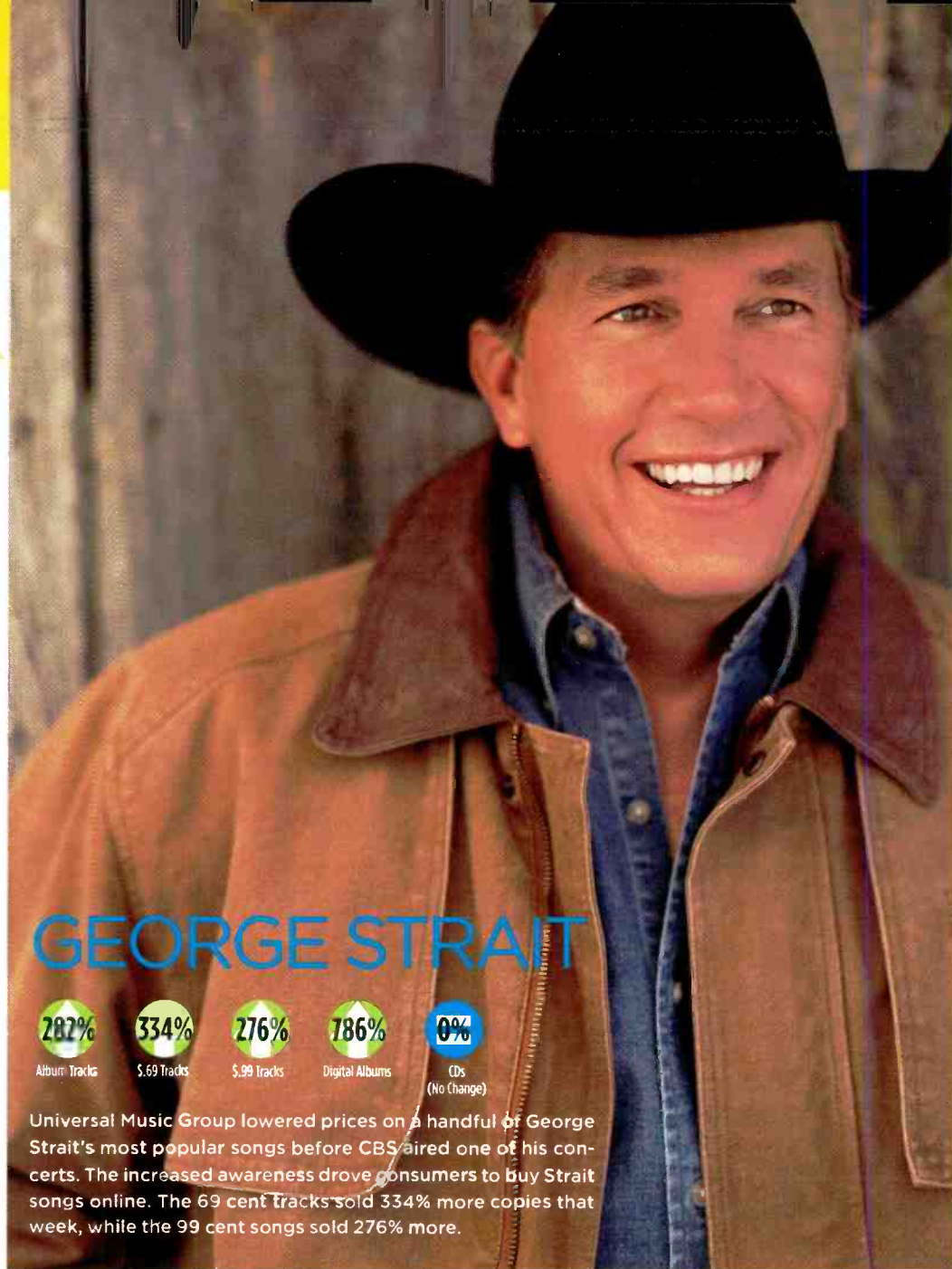
So far, most significant sales increases have come from combining lower prices with promotions or making them part of a package. Universal Music Group Nashville lowered the price of six popular George Strait songs to 69 cents the same week CBS televised a Strait concert. That week track sales jumped 283% from the prior six-week average. The lower-priced tracks rose 334% while the tracks that stayed at 99 cents rose only 276%. Combined digital album sales for the three titles jumped 786%.

The same phenomenon can be seen on Amazon, which often drops the price of an artist's older al-



NET LABEL REVENUE FROM THE TOP 40

ASSUMPTION: 100% have higher wholesale cost



GEORGE STRAIT



Universal Music Group lowered prices on a handful of George Strait's most popular songs before CBS aired one of his concerts. The increased awareness drove consumers to buy Strait songs online. The 69 cent tracks sold 334% more copies that week, while the 99 cent songs sold 276% more.

bums on the day of a new release, then promotes the entire catalog on its home page.

"You need to set a price point where you're getting people to pay more for more music, as opposed to trying to extract an increasingly higher per-unit price," McGuire says.

Looking forward, the lowest price tier may also give labels the flexibility they need to develop digi-

ital products other than the album. For example, if a popular new single sells for \$1.29, labels or retailers could identify four other songs from similar but unknown acts and sell them as a bundle.

Potentially, the combinations are endless. "The benefit of digital is that it gives you infinite ways of packaging content," Greenfield says. "The more the labels think about bundling in, the better."

DYNAMIC DILEMMA

DEMAND-BASED PRICING = GOOD THEORY, MESSY REALITY

While the music industry experiments with the new fixed-tier variable pricing system, many are already looking to the next logical evolution of the model—dynamic pricing.

Dynamic pricing allows labels and digital retailers to raise or lower prices on tracks and albums in more granular increments and at greater frequency based on usage, similar to how airlines raise and lower their fares. Whereas today's variable pricing tiers are fixed at 69 cents, 99 cents or \$1.29 and any changes between them can take up to two weeks to appear, dynamic pricing could change prices in penny increments by the hour if desired.

Ironically, though, the business realities of the digital marketplace make implementing such a model difficult even though the technology exists to do so. For starters, it would require labels to revamp their entire accounting and royalty payment structure.

Many licensing deals define the wholesale rate for digi-

tal tracks as a minimum fee, allowing labels to collect a percentage of any price increase above the suggested retail cost of the track. So if a retailer started charging \$2 for a track that would normally go for 99 cents based on the wholesale rate, labels would get a cut of the difference. Reconciling accounts that change prices daily or even weekly would make for a challenging scenario, according to label sources.

"You'd basically have to list every price it sold at and list how many sold at each price," one source says. "The accounting department would scream their heads off."

As such, the only online retailer employing demand-based dynamic pricing today—Amie Street—doesn't have any major-label deals. Digital distributor the Orchard has a deal with the service, but only a handful of its members have opted in. Others participating include CD Baby and Nettwerk Music Group.

Also balky at dynamic pricing are the digital retailers themselves. In addition to facing the same accounting nightmare as labels, there's also the problem of determining when and how to change prices in the first place.

That's where a company like Digonex Technologies comes in. Digonex has a system that gathers and analyzes sales data in real-time, then uses a complex set of algorithms to recommend the best price. Customers include

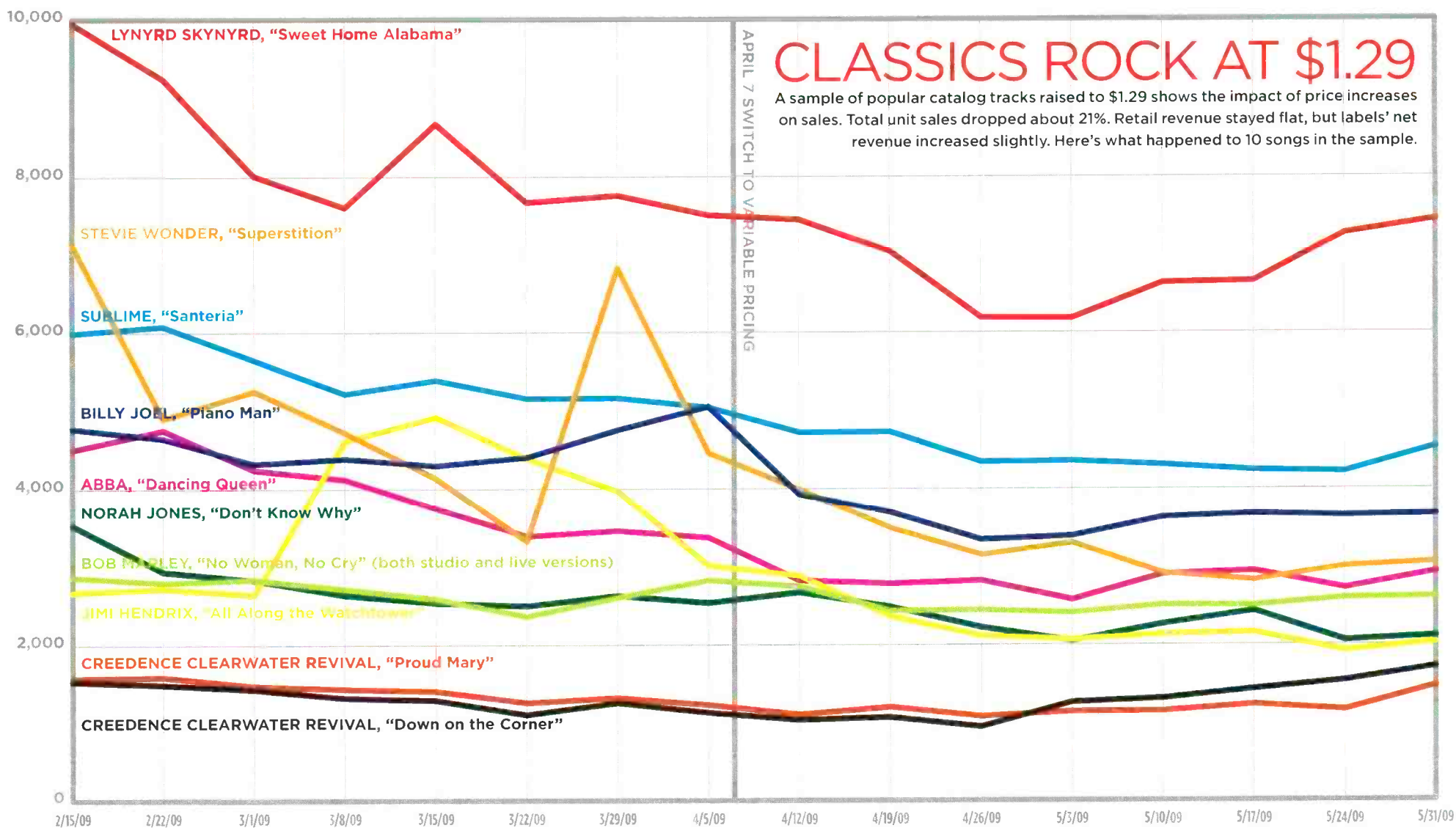
physical retailers, ticketing services and online auction sites, but the music industry has so far emerged as its primary client. Warner Music Group, Nettwerk and the digital distributor INgrooves have all conducted pilot programs with the company, using the service to determine which songs to price at the different tiers currently offered.

"Effectively, what we're looking to do is maximize the basic principles of supply and demand," INgrooves CEO Robb McDaniels says. "[We want to] make sure that if there's high demand for a product, that we are maximizing the revenue potential for that specific product and its demand in the marketplace."

Retailers could very easily incorporate the Digonex service to automatically change the prices on songs if they wanted to—something the now-defunct PassAlong Networks service dabbled in with partner Nettwerk before going under—but concerns about customer reaction have tempered that approach.

iTunes only just recently capitulated to labels' requests for tiered pricing, having insisted for years that anything other than the 99 cent flat fee would confuse consumers. And since the jury is still out on whether variable pricing will have any long-term negative affects on buying activity, it will be some time before dynamic pricing gains any widespread adoption.

—AB



This is one way that labels could increase digital sales, which in the past several years have begun to level off. Year-over-year growth in digital music sales has fallen from 147% in 2005 to 27% in 2008, according to SoundScan data. Through June 7 this year, track sales are up 14% from the same period in 2008. About 75% of iTunes consumers are repeat customers rather than new users, according to NPD Group. This won't make up for the big problem: Worldwide physical sales have fallen 52% in the last decade, according to the IFPI.

Simply increasing the price of music on iTunes won't make up for that decline. To do that, the music industry would need to increase digital revenue across the board, not just the part of it that comes from downloadable tracks.

Of the people who now buy music in any format, two out of three still buy CDs exclusively, and they are buying fewer of them, according to NPD Group. Those who do purchase digital music mostly buy it by the track—which has left more lucrative album sales in decline as well.

"We're not going to have \$14 billion in iTunes and Amazon sales no matter what we do," says NPD Group VP/senior industry analyst of entertainment Russ Crupnick. "There's still tens of millions of people who haven't tried the digital music model.

Half of them have digital music players. Some of them use [peer-to-peer services]. We're not making the case for them to buy as many CDs as they used to and not making the case for them to buy anything from digital. Variable pricing is irrelevant."

This is where other new digital business models could come into play, such as Nokia's Comes With Music model and the kind of collective licensing being pioneered by Choruss, both of which would bundle the cost of music into other services or products. Both rely less on a revenue-per-unit model and more on revenue-per-user. Or "pricing the consumer versus pricing the content," as one label digital executive puts it. "We think the real story around price as it relates to the audience for digital music is with respect to the new business models that are user-based as opposed to wholesale price-based."

These efforts are still developing, of course. Variable pricing is here, and it's already responsible for a 10%-15% increase in revenue on average for affected tracks, according to label sources.

"With the business continuing to be so hit-driven, having the flexibility to price inventory online the way you do in the traditional world makes a lot of sense," Pali's Greenfield says. "Maximizing the profitability of digital through variable pricing is critical."

METHODOLOGY AND ASSUMPTIONS: In its calculations, Billboard followed U.S. sales data from Nielsen SoundScan from mid-February to late May. Variable pricing took effect April 7. In all cases, the six-week period preceding the very first price changes were compared with the following six-week period. Each SoundScan period ends on a Sunday, so the last week without variable pricing ended April 5. The first week with variable pricing ended April 12. Although one-third of iTunes' 100 most popular tracks were changed April 7, not all price changes took effect immediately. Billboard chose to compare the two six-week periods because total market sales were similar during those periods. Tracks sales slowed from late January through March, so a stable period was chosen for measurement.

There are some important assumptions in these calculations. It's assumed only iTunes raised prices to \$1.29, and it's assumed iTunes' market share for tracks is 85%. It's assumed that prior to variable pricing, the average non-iTunes track price was \$0.95 to allow for the market shares of sellers like Amazon and Wal-Mart that sold tracks at \$0.89. When calculating consumer spending, it's assumed, based on observations, that 85% of iTunes' top 40 sales came from \$1.29 tracks. When calculating net revenue to labels, a 15% distribution fee and a full mechanical royalty of \$0.091 per track is subtracted from iTunes' wholesale rates of \$0.70 and \$0.90 for tracks priced at \$0.99 and \$1.29, respectively.

NICKELBACK

20.7% Track Sales
1.6% Digital Albums
5.2% Net Label Revenue

Three Nickelback albums have every track priced at \$1.29 while the albums remain at \$9.99. Total track sales fell sharply, but track and total revenue from the albums rose slightly.

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KEYNOTE SPEAKERS:



Chris Di Cesare
 Head of Marketing
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Steve Greenberg
 CEO & Founder
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ANGELO MEDINA

BEHIND THE SUCCESS OF
ONE OF LATIN MUSIC'S
GREATEST MANAGERS

BY LEILA COBO

PHOTOGRAPH BY OMAR CRUZ

CROSSOVER KING

MEGA MANAGER ANGELO MEDINA TAKES LATIN ACTS GLOBAL

DEPENDING ON WHOM you ask, there are at least 20 people directly responsible for Ricky Martin's legendary appearance at the 1999 Grammy Awards. Virtually everyone says it was probably the most memorable and career-changing performance for an artist at the Grammys. And absolutely everyone agrees it wouldn't have taken place without the perseverance of Martin's then-manager, Angelo Medina.

When Martin sang "The Cup of Life" 10 years ago, he exploded into mainstream consciousness. But behind the scenes, Medina was already well established as a Latin mega manager of immense influence and international scope who had helmed the careers of superstars like Mexico's Emmanuel and José José and Puerto Rico's José Feliciano and Ednita Nazario with singular relentlessness and execution.

"Above all, Angelo is a great businessman with the innate capacity to create 'concept artists,'" **continued on >>p30**



Game changer: Singer RICKY MARTIN (left) and former manager ANGELO MEDINA in 2004.

JUAN LUIS MARTINEZ/PRIMERA HORA

...¡NO! congratulations & our best wishes for many more.

The **Evenpro** Group

ANGELO

GRACIAS POR COMPARTIR CON NOSOTROS TU ÉXITO, TU HISTORIA Y TU VIDA
UNIENDO TUS ALAS CON LAS NUESTRAS, AUN NOS QUEDAN MUCHOS CIELOS POR VOLAR.
MANÁ PROXIMAMENTE... 2010



MANÁ

from >>p28 Visa International president Antonio Lucio says. "Angelo analyzes his artist and can establish a creative concept and define an objective market. He then establishes relationships that take the star to their goal. Angelo thinks long term and that's reflected in his contracts and relationships. He always thinks big, and his favorite adjective when describing his desired results is 'historic.' "

"He possesses an extraordinary strategic vision as an artist manager that not only focuses on the short run but also the mid to long run," says Iñigo Zabala, chairman of Warner Music Latin America. "And he is always a team player."

In the Latin music world, where management groups are still a rarity, Medina, 50, stands out as a manager who has worked with a wide array of acts and with every major label and virtually all record executives. His current roster includes the Mexican rock band Maná, rap duo Calle 13, Puerto Rican merengue star Manny Manuel, singer/songwriter/producer Tommy Torres, Draco Rosa (the artist formerly known as Robi Rosa) and singer Ednita Nazario. He is also a management consultant for urban/bachata group Aventura. Through his company, the Puerto Rico-based Angelo Medina Enterprises, which employs a staff of 16, Medina handles artists' careers and runs a concert promotion operation in Puerto Rico that allows him to continuously forge alliances with other managers and companies. It also has led him to work with practically every major name who tours the island and often beyond.

Under his management, Medina's artists have had more than 200 albums and songs top Billboard's radio and sales charts. And as a concert promoter, in the past decade he's sold more than 5 million tickets for Shakira, Juanes, Alejandro Sanz and others, according to Angelo Medina Enterprises. Medina has been cited as the only Latin manager whose clients have cumulatively sold more than 100 million albums worldwide, according to his company.

As for Medina's music industry roots in the island, they run deep.

"Angelo's father used to book us in the Caribe Hilton," says Emilio Estefan Jr., talking about the **continued on >>p32**

THE MANAGER AND THE MAN

THOUGHTS AND STORIES ABOUT ANGELO MEDINA

ACCORDING TO THOSE who have worked with him, Angelo Medina's success is the result of a rare combination of smarts, perseverance, sense of humor and a true understanding of the industry and his artists. Below, friends and colleagues share anecdotes and reflections about the legendary manager.

Compiled by Leila Cobo.

"I worked with Angelo during the time he managed [Mexican artist] Emmanuel, when I was the GM of BMG Spain from 1987 to 1989. I remember we were shooting a TV show one day, and someone from the show's production didn't treat Emmanuel with the respect he merited. We had just begun to work Emmanuel in Spain, and that person was probably unaware of the millions of albums he had sold around the world and what a big priority he was. And I confronted this person very harshly and Angelo said, 'It's great that you defend your artist, but let me take care of it. I'm his manager, and after all, I'm leaving tomorrow. But you live here and you have to work daily with these people.' That really underscored Angelo's vision of teamwork. From that moment on, we've had a good friendship and mutual respect for each other."

—JESÚS LÓPEZ, CHAIRMAN/CEO,
UNIVERSAL MUSIC
LATIN AMERICA/IBERIAN PENINSULA





Congratulations

ANGELO MEDINA

Congratulations

We cannot express how very proud we are to congratulate you on a tremendous career path as an international music manager, producer and entrepreneur.

We wish you all the success in the world for the years to come!

From your friend Arie Kaduri & the NYK Production's staff.





Holding court: ANGELO MEDINA (second from right) with the basketball team he owns, Los Cangrejeros de Santurce.

from >>p30 early days of Miami Sound Machine. “So I’ve known Angelo since then, and he’s always been the same, with the same upbeat character and enthusiasm.”

Medina’s father is Angelo Medina Acevedo, a well-known name on the island who, when Medina was a boy, was a top radio DJ—back in the time when DJs talked, presented music and recited poetry,” Medina says. “I grew up listening to bolero, salsa. The artists would come to my house. I went to events. That’s how I got my start in the business.”

Growing up, Medina was a high school basketball player (today he owns the Puerto Rican professional basketball team Los Cangrejeros de Santurce) and later he went to college majoring in political science. After graduating, he attended law school, but then things changed. As a student, he had supplemented his income by promoting salsa shows featuring names as big as Ruben Blades and Willie Colón. He gradually began to travel outside Puerto Rico, and during a trip to the Dominican Republic he met

Mexican star José José.

“I sold him on the notion that I was *the* promoter in Puerto Rico,” Medina recalls with a laugh. “I told him I could help with radio and press. At that point they were about to open Bellas Artes in Puerto Rico, and his concert there was the first international show in the venue. And from that point on, I began to have marketing ideas.”

José José liked Medina’s work. So much, in fact, that he asked him to move to Mexico and work as a marketing consultant and road manager, helping with the launch and promotion of his 1983 album, “Secretos.”

“Secretos” would sell 5 million copies worldwide, according to Medina, and led to another major star, Emmanuel, asking the young Puerto Rican entrepreneur to handle his career.

Since then, Medina’s reputation as a manager soared. Among the clients he had was Ednita Nazario, a powerful Puerto Rican singer who blended pop with rock over-

continued on >>p34

“During negotiations on a long-term deal for a client, he glowingly praised my company, its marketing abilities, and me personally and closed by saying, ‘It’s not about the money, it’s about the money!’ I knew immediately that the check I was going to write just grew exponentially. Angelo is a hardcore businessman with a heart, a sense of humor and great intellect.”

—RANDY PHILLIPS, PRESIDENT/CEO, AEG LIVE

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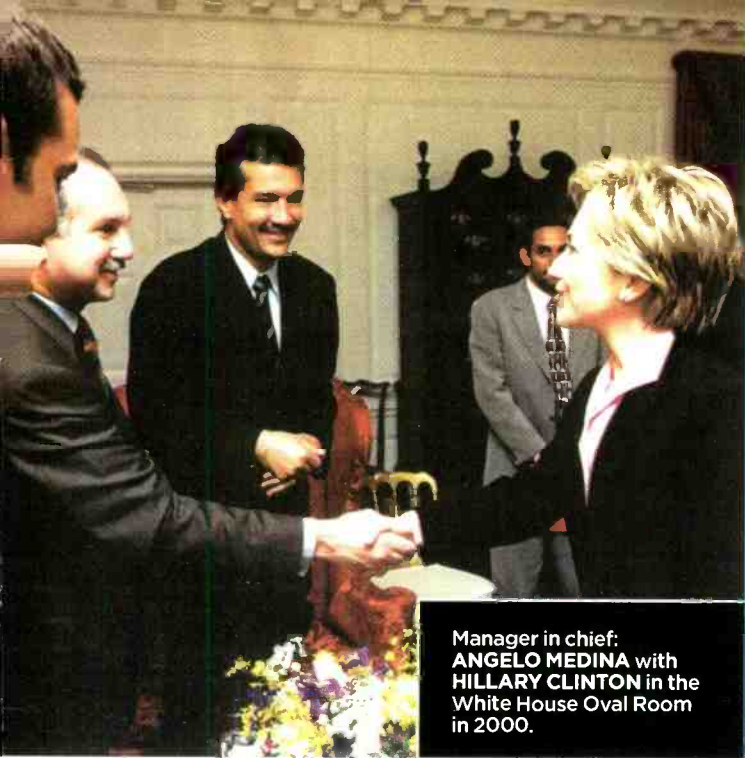
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¡Felicidades por 30
años inolvidables!



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CAMPEÓN

De todos tus AMIGOS en 



Manager in chief:
ANGELO MEDINA with
HILLARY CLINTON in the
White House Oval Room
in 2000.

“Angelo Medina has been a great mentor to me throughout my career. He is one of the most important people in my life, always inspiring. He has been a great friend.”

—DRACO ROSA

“I first have to say he’s the best manager I’ve ever known and what I most admire is he’s been able to spend time with his family despite the hardships of this career. Some 15 years ago, when I was the tour manager for [Argentine rock band] Soda Stereo at the time of the rock explosion in Puerto Rico, Angelo put together a free concert for the band to play in Old San Juan. He was already very well-connected by then, and he proposed this spectacular setting, where the guys would arrive on a lit boat that would dock behind the stage. Everything worked perfectly. The boat arrived, the crowd went crazy, and Angelo was so excited, he brought the guys down to the stage, turned off the lights on the boat and forgot all about me. I stayed alone, in the boat, during the whole show, watching a beautiful Soda Stereo show from behind the stage.”

—JORGE FERRADAS, GM, GTS

from >>p32 tones. She was performing in Mexico when Medina first saw her sing and later approached her in Puerto Rico to extend a management proposal.

“It’s been the best career decision I’ve made in my life,” says Nazario, who has spent nearly 22 years with Medina. “All kinds of things have happened, but I consider Angelo one of the brains in this business, especially because he’s moved by passion.” Beyond that, “Angelo can change hats. When I want to speak with my financial adviser, I speak with him. When I want to speak with a concert promoter, I go to him. His versatility is one of his greatest assets,” adds Nazario, who was maid of honor at Medina’s wedding and godmother to one of his children.

“He’s a great professional and a great friend,” says Walter Kolm, president of Universal Music Latino. “His talent lies in knowing every aspect of the business, and his sincerity is his forte.”

Another forte for Medina is his grasp **continued on >>p38**

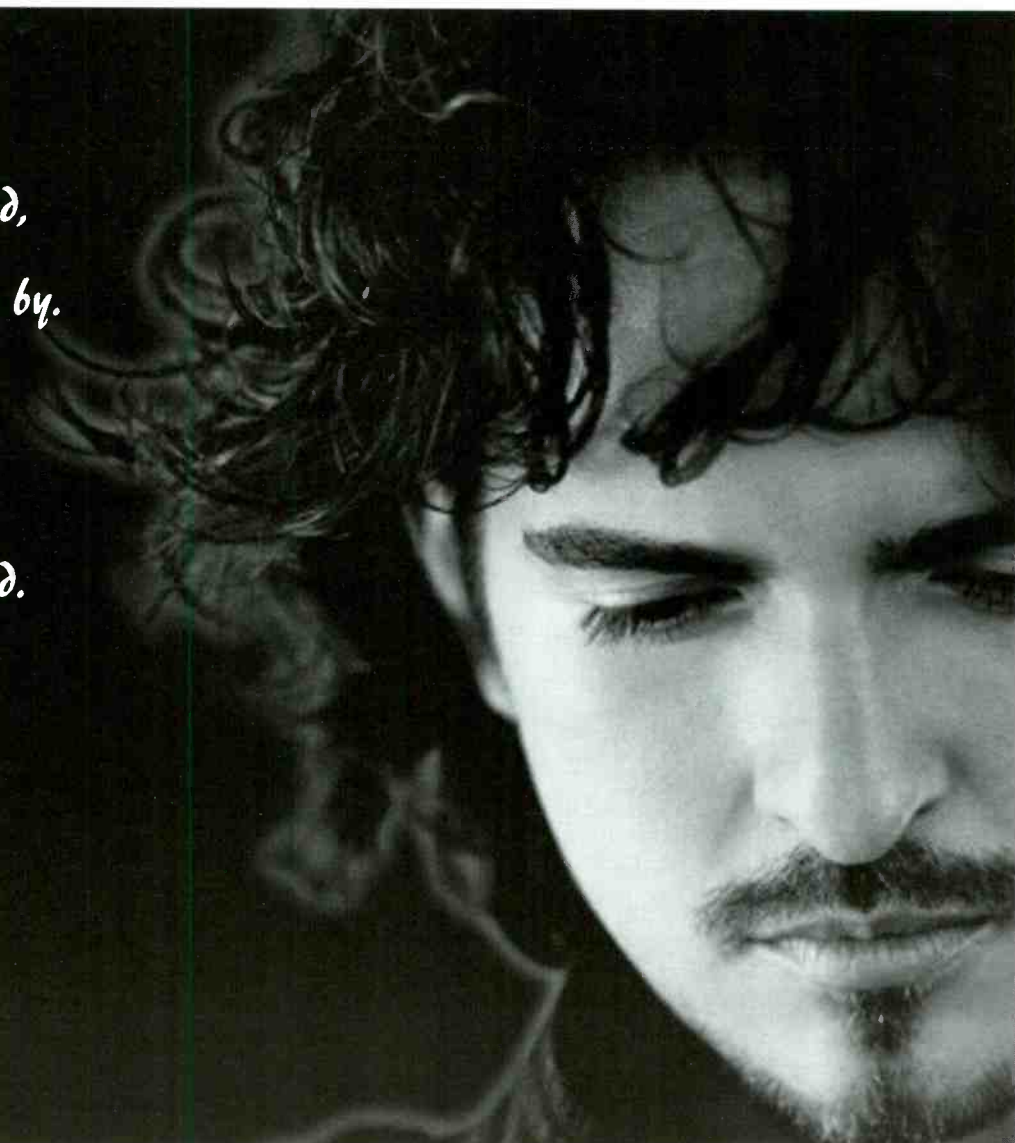
COURTESY OF ANGELO MEDINA

*“Of all treasured things in the world,
inspiration is the hardest one to come by.*

*Thanks, Angelo,
for 30 years of giving artists
the inspiration needed to forge ahead.*

Para ti, toda mi admiración.

Tommy”





*Felicidades,
querida Angela*

¡Eres el mejor!
Me siento orgullosa
de compartir
el camino contigo...

Gracias por tu
complicidad y fe.
Adelante siempre

Con todo mi amor,

Ednita

ANGELO MEDINA



MAS GRANDE QUE GRANDE

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“Bendita Tu Luz”.

Te queremos felicitar por todos tus logros. Sabemos que en este negocio estamos todos **“Livin La Vida Loca”** pero tu siempre has podido navegar **“Con El Viento A Tu Favor”** montado en **“La Copa de la Vida”**. La verdad es que **“No Hay Nadie Como Tu”**.

Amigo nuestro **“Como Han Pasado los Años”**. Es increíble que ya son 30. Parece solo ayer que decías **“Dame Otro Tequila”** cuando salíamos en **“Una Noche de Copas”**. Bueno, dejalo ya. **“Me Basta”**.

“Toda La Vida” has disfrutado de tus amigos. Tu eres **“Más Grande Que Grande”**.

Te deseamos todo lo mejor y que mañana sea una nueva Aventura

“Manda Una Señal”!

Un fuerte abrazo!



from >>p34 of the concert and touring industry, thanks to his experience as a promoter. He's worked closely with pioneers in the U.S. Latin touring business, like Miami-based Ari Kaduri, president of NYK Productions, who also worked with Medina's father, and Lázaro Megret, CEO of Latino Event Marketing Services in Texas.

He also teamed with a young Henry Cárdenas (now owner/president of the event promotion company CMN) when the latter first began promoting shows in Chicago.

All have continued working with Medina to this day. Megret, for example, began working with him in 1986, buying concerts from the likes of Spanish star Rocío Durcal and, later, María Conchita Alonso. Most recently, Live Nation and Megret presented 15 of Maná's U.S. shows. During the Ricky Martin days, Megret recalls desperately seeking a show for El Paso, Texas, for which Medina initially quoted \$40,000. But almost on a weekly basis, and parallel to Martin's success, the price would go up, until, following the Grammys, it reached \$1 million.

"And, together with SFX back then, we paid it," Megret says. "We had more than 47,000 paid tickets and grossed a huge amount of money."

By the time Medina met Martin in 1991, he was already managing former Menudo member Robi "Draco" Rosa. Martin was a young, developing artist who sang ballads.

It was Marcos Maynard, then president of Sony Mexico, who introduced Medina to Martin and who, Medina says, "insisted he was a star." Medina mulled it over.

"I was trying to help but I didn't want to commit," he says. "But Ricky was a star. He had a magnetism, an ability to communicate. At that time, there was a strong movement with young acts in Mexico. And when I saw him come in, I had an unfinished picture. I thought, 'This is the Puerto Rican artist we can take around the world.'"

In a display of the type of cohesive and integrated work he's fond of doing, Medina tapped Rosa, who's also a composer, to "work on an album that would forge Ricky's identity. And we released 'A Medio Vivir,' which had **continued on >>p40**

"My favorite anecdote is when I first flew to Puerto Rico to see Ricky Martin perform and to meet him. I had helped Angelo build a big production for the stadium show, which was sold out and spectacular. Me and about 50,000 other people were at the after-party trying to say hi to Angelo and Ricky, including people who had flown in worldwide from the label. I had plans to meet with Angelo at 7 a.m. for breakfast before departing the next day.

Well, by 3 a.m., I was still unsuccessful at fighting through the crowd to meet Ricky and say hi to Angelo and the party was still going strong. I thought to myself, 'I have to go, pack, get some sleep and make my flight.' I never anticipated Angelo making our breakfast but, to my surprise, he was there waiting for me the next day saying, 'Rob, where were you last night? I was looking for you.' From that moment on I knew I could count on Angelo."

—ROB PRINZ, HEAD OF MUSIC, UNITED TALENT AGENCY

"He was one of the very few managers that gets it very quickly. Where everybody else wants to have an argument and act like a 'manager,' Angelo understood what it's like to have teamwork and get things done by a team.

—TOMMY MOTTOLA, FOUNDER/HEAD OF THE MOTTOLA CO., FORMER CHAIRMAN/CEO OF SONY MUSIC ENTERTAINMENT



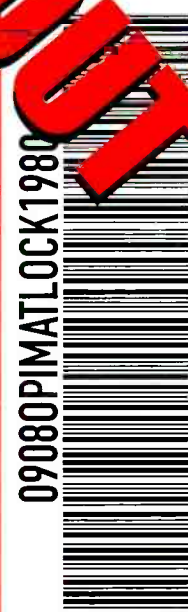
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The team: ANGELO MEDINA (far left) and RICKY MARTIN (third from right) with Sony executives DON IENNER, FRANK WELTZER, BOB BOWLÍN and TOMAS MUNOZ (from left) in 1998.

from >>p38 the single “María.”

“María,” an uptempo Caribbean track, became a surprise crossover hit, catapulted Martin onto mainstream radio in the United States and became an international smash, along with “The Cup of Life.” Martin’s song was heard around the world, in Spanish, and Medina thought it was time to cross over to the English-language market.

“I really wanted to represent this kid Ricky Martin, who I had

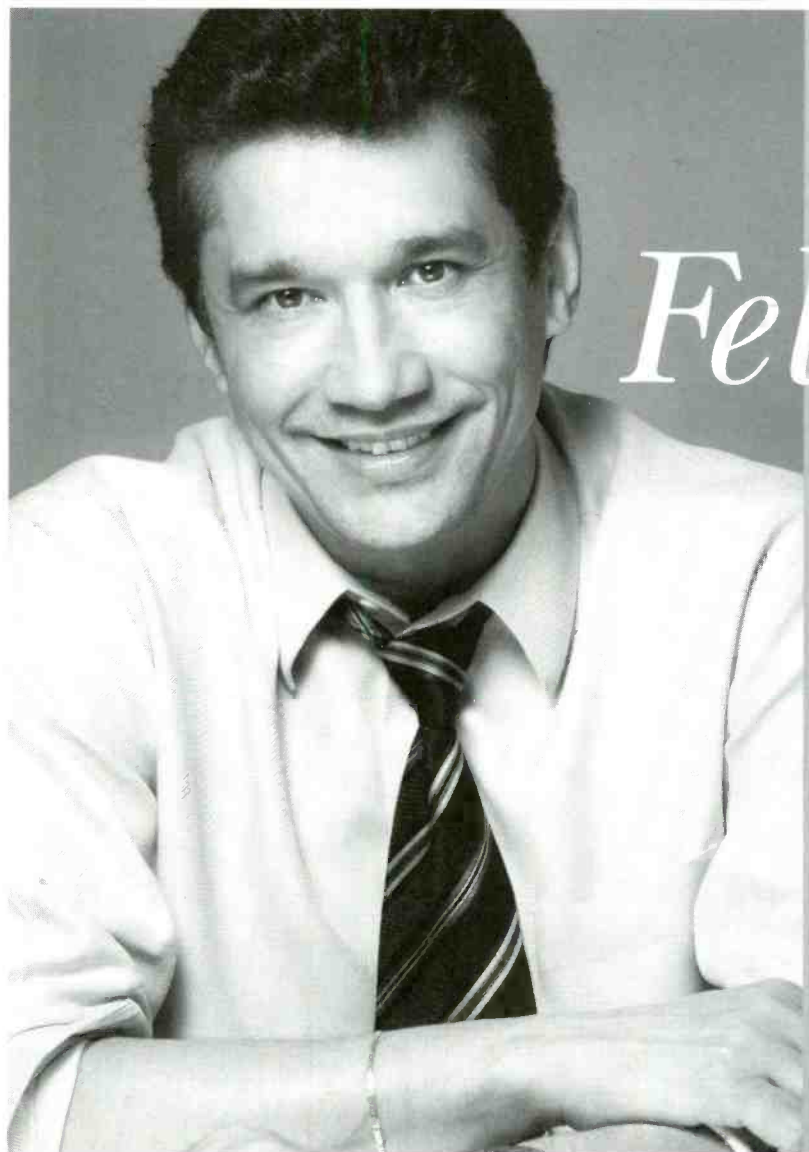
noticed had a Spanish-language hit in some unusual markets for that language throughout Asia and Europe,” recalls Rob Prinz, head of music at United Talent Agency, who at the time was head of international music at Creative Artists Agency.

“Angelo makes a great first impression. Very bright, very affable and very passionate about the music he is working with,” Prinz says. “I guess I made a good enough impression myself—along with having everyone in the world **continued on >>p42**

“I began working with Angelo’s father [Puerto Rican DJ Angelo Medina Acevedo] when Angelo was 18 years old. At the time, business was done with a handshake, and Angelo’s father was known as an honest, hardworking man. Angelo acted as the go-between [for] his father and I. And then, the first show we did with Angelo was a Russian circus I took to Puerto Rico. And I remember I said to myself, ‘This kid has balls. And you need to have balls to be big in this business.’ Of course, he learned from the best—his father. And he is a manager, a promoter and a personality.”

—ARI KADURI, FOUNDER/OWNER, NYK PRODUCTIONS

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from >>p40

I knew that knew him call him on my behalf as soon thereafter, I began to work with Angelo and Ricky. Angelo was soon begging me to pull any strings I possibly had to get Ricky to perform on the Grammys. Ricky was completely unknown outside of the Latin community in the U.S. at that time. My friend Ken Ehrlich [producer of the Grammy Awards] hemmed and hawed for weeks over this. Eventually we got it done and Ricky exploded across the universe off that performance."

Martin's story is well-known. It kicked off what would be called the "Latin explosion" and set the template for a slew of other crossovers. More than a decade after they first began working together, Medina and Martin parted ways in 2003, after the release of Martin's second English-language album. They later settled a legal dispute, and today they have an amicable relationship.

"Angelo is a relentless leader who's focused, disciplined and unstoppable," Martin says. "My career has been 25 years of intense work and the years that we worked together consisted of incredible experiences, mutual growth and an insatiable quest for success."

Following his split with Martin, Medina told Billboard he was ready to take it easy and spend more time at home with his wife, Enid Perez, and his children, Angelo, Giancarlo and Fiorella, who are now 17, 15 and 13, respectively. But not long after, in 2006, he signed another major act, the Mexican rock group Maná, which was preparing to release a new album. The members of Maná were different from Medina's other acts in that they already were established, major stars when he signed them.

"I have to say that this has been perhaps my biggest challenge ever," Medina says, "to take a group that was already as big as Maná and take them to the next level."

The members of Maná had known Medina for a long time and were in conversations with him to promote portions of their upcoming tour. When Medina parted with Martin, they saw an opportunity.

"The band had achieved a point where we needed somebody to take us to a higher level," drummer Alex González says. "And I told [singer] Fher [Oivera], 'Let's speak

continued on >>p44

"He's very sharp.
He's very intelligent.
I almost see him like a general.
He's in the front of the plan,
and he knows the strategy.
He's always coming up with different
strategies and he knows
how and when to attack."

—ALEX GONZÁLEZ, DRUMMER, MANÁ


"When I first arrived in the United States, I was constantly trying to get my artists on the top spots on the charts. Angelo would call me over the weekend and ask, 'Do you need help?' I would say, 'No, everything is under control.' And on his end, he would call all his friends in media and tell them, 'Give this guy a hand. He's working hard.' On Mondays, after the charts came out, he'd call me and say, 'Grande, campeón!' "

—WALTER KOLM, PRESIDENT, UNIVERSAL MUSIC LATINO



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from >>p42 with Angelo. He's never had a band, and this would be new for him.' "

For Medina, the selling point was Maná's musical credibility and commitment. This was a band that he thought needed to bolster its strongest markets and find a new generation of listeners.

Conversely, Olvera saw in Medina "someone positive who thinks things can happen, who respected our philosophy of music, life and work. He knew we were creative and had a different way of working, and we liked that. I'm very bohemian and I like to do things at my own speed. We're slow in recording. And Angelo plans things out. He gives you a workload. But he makes things happen. So, when you see that your work—even if it's more than you're used to—gives results, well, it's gratifying."

Beyond the work itself, González says, "he has a family, and all of us do too. The way we work, our families get to travel with us a lot, and we also get to see his wife and kids."

While Medina isn't repeating with Maná what he did with Martín—the band isn't interested in recording in English—he's been able to extend the group's reach past its traditional markets, making the act a success beyond Latin America and the United States. Touring-wise alone, Maná delivered its biggest tour in 2007, becoming the year's top-grossing Latin tour and No. 20 overall, according to Billboard Boxscore. Key to its success were sponsorships from Sprint and Corona and a plan where the band worked with local promoters in each market.

"One of Angelo's many remarkable talents is his ability to float between the Anglo and Latin music business with ease," AEG Live president Randy Phillips says. "He manages one of the greatest rock groups in the world, Maná, and has approached their long-term career objectives like General Patton preparing to storm Italy."

"I am convinced that he will extend their fame and success well past their enormous Latin base without Maná compromising their art one inch," Phillips adds. "In fact, he is more than multilingual—he is a cultural acrobat who thinks in English and executes in Spanish or vice versa." ...

"We worked very closely together with Ricky Martin, not only on the Grammy performance but also on the CBS special that followed that up and was very instrumental in his success. What I really liked about Angelo and continue to like is he respects what you do. I'd been asked to meet with him in Miami by Tommy Mottola and [IMO president/owner and former Sony Music chief] Donny Ienner. They wanted to do 'Livin' La Vida Loca,' which was the new single, and I wanted to do 'The Cup of Life.' And while we were having lunch, Donny called, and I was having the whole discussion with Donny and they were overhearing him and at the end of the conversation they said, 'You do whatever you think. We'll support it.' And I think it was the right choice. Angelo never let me forget what a big star Ricky was internationally, and that it was only here in the U.S. that people didn't really know who he was. He made it very clear to make sure that what we were doing was a piece of the puzzle, but it was important not to in any way endanger what Ricky's status was around the world."

—KEN EHRlich, FOUNDER/OWNER,
AEG EHRlich VENTURES



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TALL, GENTLEMANLY AND preternaturally calm, Angelo Medina looks more like a Caribbean dandy than a mega music manager. In three decades of managing acts and promoting shows, Medina has kept his cool, built a broad base of support and respect, and developed new ways of doing business, from facilitating crossovers to forging new alliances. In this conversation with *Billboard*, Medina reflects on this experience and the lessons learned.

Thanks to your father [Puerto Rican DJ Angelo Medina Acevedo], you grew up immersed in the music industry. When did you first think of doing this for a living?

I was 5 or 6 years old when Spanish singer Raphael, who was an international idol, came to Puerto Rico. My father interviewed him and it was fascinating. This is an artist who has lived through everything, beginning in prehistoric times—when labels were the trunk of a car, not the multinationals of today. But at that moment, I saw the fans, the crowds, the adrenaline. Raphael was something astonishing. I remember that. And many years later, I brought him [to Puerto Rico] to give a show, and I brought him again recently.

What was the turning point in your career, the beginning of your success?

My first important step, or medal, came with the release of José José's album "Secretos." I was 22 or 23. This was a very big release for me and the album that catapulted José José as an artist. I was his road manager and his marketing adviser, and the album went on to sell 5 million copies. It was my turning point because I had the opportunity to work a Latin act at an international level and I was able to work with very important people, from Argentina all the way to the United States. That was a major step without being a bona fide manager, and this led me to work with Emmanuel as his manager.

You began as a concert promoter in the early '80s. How was the scene back then?

It existed. It was very nice, very personal. Where it was really more evolved was Mexico and Argentina, where, obviously, there were more clubs, more promoters and more venues. There

were also promoters in the U.S. and Puerto Rico, but obviously, the Latin shows were not handled as they are today. The conditions weren't there. We had to produce shows with less equipment, fewer people, with more sagacity. That was the case in Puerto Rico, where there was one old coliseum. There were no midsize venues like Bellas Artes, which filled that void.

At the time, did you think you could make money?

It was never about money. My thrust was, I was passionate about it. First, because there was a lot of music and partying in my house. So, it began with music, but very quickly, it was also about strategy, about making a plan. It was a challenge for me. Obviously, today I speak about it from a totally different perspective, but really, we were just looking for things to get done and to push what we represented. I was an athlete—a good basketball player at that level—and I applied the same discipline: A lot of work, a lot of commitment, a lot of vocation. But at the time, I didn't think about money. We had to be very creative, economically speaking.

Ricky Martin's breakthrough song was "María," which initially was met with resistance from the label because it was uptempo instead of a ballad. Why did you have faith in it?

[Label executives] understood it was a very Caribbean sound and wanted to look for a more international situation. I argued

that music doesn't need a language if you can dance to it. We'd had the macarena, lambada, "Oye Como Va," Gloria Estefan. And I thought that for it to be valid and really make a crossover, it had to be initially in Spanish. Julio Iglesias had crossed over from Spanish to the world. I wanted this to be a world phenomenon and then come to the United States. So, those first albums were in Spanish. That was the strategy. Although the plan was always to record in English.

Is it still possible to break someone like this?

Ricky was broken like this. Initially, Ricky was never a priority. His entire project was a guerrilla movement. We even paid for the performance at the Grammys. Now, once the door opened, the support was overwhelming. But we opened the door.

Why doesn't this happen with more artists?

Obviously, Ricky took 12, 13 years. Now, there's another vision of the industry. One of Ricky's accomplishments is he brought closer together the Latin and American industries. In those days, American companies were way up there. You had to go to Olympus to reach Sony. But Ricky was a factor in having the major labels look to the Latin market, and those artists that kept going are those who had careers in other parts of the world. In Ricky's case, the only ones who knew where we were going were Ricky and I.

Other artists can come and if they have the right investment, it will happen. But it's not only about a single song. It's about maintaining a position.

What do you think of the crossover market today?

Obviously the Latin market in the United States today has a presence. And there are artists who are trying to cross over to the Latin and the Latin American market. With Ricky, we went market by market. He was the first Latin act to sell half a million copies in Spain, which was a very insular market. We had success first in Argentina, then Brazil, then Spain, then France. We even had to look for independent labels **continued on >>p48**



ANGELO MEDINA (left) and his father, ANGELO MEDINA ACEVEDO.

LEFT: OMAR CRUZ, COURTESY OF ANGELO MEDINA

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A new challenge:
 The Mexican rock
 group MANÁ was
 Medina's first band.

from >>p47 and promoters in each market. We looked for different paths. That's the beauty of this business. Nothing is written.

If we stay within the system, the system has priorities. So, developing acts have to move and look for themselves. If you have the right artist, the right song and the right management, it can be done.

What kind of music can cross over?

Whatever it is has to be authentic. A Latin act can't cross over making the same music Americans make. It has to be something with roots.

You have several acts in your roster now, including Maná, the top-selling Latin rock group. How did this come about?

At that point I was working with Puerto Rican acts but I hadn't begun another international adventure. I had been Maná's concert promoter for many years, and because of that friendship, they brought me a proposal and a challenge. And I took it due to my admiration for their seriousness and commitment for the music. The objective with them was to cement their natural markets and look for new generations to listen to their music.

How's your business doing during the economic crisis?

We've remained very successful. On the one hand, we've had the opportunity to represent artists that make music and also produce it, like Tommy Torres and Calle 13. We represent everything, including publishing. We manage a professional basketball franchise. And we're successful in the touring arena. We have a pretty broad local concert industry.

And I work with other artists and managers as well. Today, you can't allow the record company alone to handle your career. We are in a survival mode. Every day, companies need to back their business with parallel operations and alliances, and many other managers are making partnerships with me. I invest the time and effort and then we share revenue, if there is any.

What should an artist look for in a manager?

I can tell you what a manager needs to do for his artist. He needs to define where he wants his career to go. It needs to be a person who can see the world from a vantage point that is different from that of the person who makes the music. It means relationships, contacts. That's important. Before, record labels practically handled artists. They created the marketing element, the strategy, and the manager concentrated on the commercial part. That has changed. The music business has to define its personality.

You always seem to be such a calm individual. Do you ever lose your cool?

Through the years, one has to develop certain equanimity. I've learned to absorb the pressure and keep calm, even in the most difficult moments. My system is, you have to recover from the blows. If I'm hit on the left, I go to the right; I'm always looking for a positive angle. Maybe we didn't achieve this one thing, but we were able to take a step ahead. So, my technique is great mental fortitude and a gigantic dose of positivity. I'm effusive and I defend my point of view. But I never lose my cool. Everyone has something to give. And if I lose my cool, people around me can't give the best of themselves. —LC

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“I know a lot of promoters and a lot of managers, and few of them have Angelo’s impetus. I’m more bohemian, more laid-back, and Angelo plans things and makes them happen. I remember one time we were in New York playing a show at Madison Square Garden. We had a show the next day in another city and Angelo wanted us to catch the early morning flight out to ensure we got there on time. I told him no; I said my instincts told me it was going to snow and I didn’t want to leave so early. But he insisted on leaving on that flight; it snowed and they were stuck. Instead, we got up late, we took a car to another city, caught a flight out of there and made the concert with plenty of time to spare. Angelo arrived 17 hours later. And from that point on, he always asks me, ‘What do your instincts tell you?’ ”

—FHER OLVERA, LEAD SINGER, MANÁ

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“On meeting Angelo, you are immediately struck by a man who is not impressed by empty gestures but by commitment to the cause. He’s the only manager who I was forever telling, ‘Slow down, get some sleep.’ The most amazing testament to the work ethic was that for the launch of the second album, we put together an amazing live promotion in Italy and there were 35 countries present and Ricky had been to every single country. Angelo always rose to the occasion—he was never phased by all the attention and was a master at putting shows on sale.”

—SARA SILVER, VP OF MARKETING,
ROUNDER RECORDS

“There are managers that ask for opportunities and managers that create opportunities. Angelo does the latter.”

—KEVIN LAWRIE, PRESIDENT,
SONY MUSIC LATIN



Counterclockwise from top: DRACO ROSA, TOMMY TORRES and EDNITA NAZARIO

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ANGELO MEDINA: THE CLIENTS

WITH ONE EXCEPTION, all of Angelo Medina's clients are from his native Puerto Rico. But they vary widely in popularity, scope and genre. Moreover, each act has been handled in a different fashion that highlights what Medina calls a "boutique" approach to management.

MANÁ

The top-selling Spanish-language rock group in the world signed with Medina in March 2006. With Medina as manager, the group released its album "Amar Es Combatir." The subsequent tour was the highest-grossing Latin tour of 2007 and Maná's highest-grossing trek. The band is signed to Warner Music Latino.

EDNITA NAZARIO

The Puerto Rican singer, an icon of pop/rock, has been handled by Medina for nearly 22 years. "Everything I do, I run by him," she says. "I am, after his wife, the woman that's lasted most with him." Nazario is signed to Sony Latin.

TOMMY TORRES

The singer/songwriter revived his solo career with his current Warner album. Under Medina, Torres has flourished as a songwriter and producer for many acts (he's producing Alejandro Sanz's new album) and also as a fledgling soloist with a hit album currently in the market.

MANNY MANUEL

The Puerto Rican artist has navigated a career of merengue, boleros, ballads and tropical music for nearly 15 years. He's signed to Universal Music Latino.

CALLE 13

Medina's newest signing is the Grammy Award-winning rap duo, known for its avant-garde music and performances and nontraditional marketing and promotion. Calle 13 is signed to Sony Music Latin.

DRACO ROSA

Rosa, a former member of Menudo alongside Ricky Martin, has flourished as a songwriter (he co-authored "Livin' La Vida Loca" and "The Cup of Life") and a soloist.

AVENTURA

The urban bachata group has Medina onboard as a management consultant.

—LC

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POP BY MONICA HERRERA

Ready For 'Battle'

Jordin Sparks Raises Her Voice
On Sophomore Album

Even Jordin Sparks knows how giddy she sounds. As the 19-year-old singer rattles off a list of favorite tracks from her new album "Battlefield"—out July 21 on 19 Recordings/Jive Records—her excitement is contagious. "I can't wait for you to hear them," she says. "I'm sure you can hear the smile in my voice."

There are plenty of reasons why Sparks is so happy. She's been able to give her sophomore set more attention than her 2007 self-titled debut, which was recorded in four weeks and rushed to stores soon after the Phoenix, Ark., native won "American Idol." That album sold 1 million copies, according to Nielsen SoundScan.

This time, Sparks spent four months writing and recording, entering the studio in January and working with Dr. Luke, Stargate, Ryan Tedder of OneRepublic and T-Pain. "I knew I'd be able to get more involved because we had the time," Sparks says. "It's an amazing feeling to put my experiences on paper, and all of a sudden it becomes a song."

Like Sparks' debut, "Battlefield" leans heavily toward midtempo pop ballads with some songs skewing into R&B territory. The title track, produced and co-written by Tedder, debuted at No. 23 on the Billboard Hot 100 the week after Sparks introduced it as her first single on "Idol." Another standout track is the Dr. Luke/T-Pain collaboration "Watch You Go," the only song that features another artist. "It's got a slow, urban vibe," Sparks says of the song, "but don't worry—I don't think my voice is in AutoTune."

Choosing "Battlefield" as the first single was a bold decision, since the song finds Sparks straying from her cheery demeanor and singing assertively about the dark side of love. Her new manager says it fit with their strategy to present Sparks in a new light. "Jordin started out as the youngest 'American Idol' winner and had all the blessings that come with that," says Kevin Jonas, who's also the manager (and father) of the Jonas Brothers and handles Sparks with his partner Phil McIntyre. "But now it's important for Jordin to tell everyone, 'I am a strong woman and I have something to say.'"

Lisa Cambridge-Mitchell, senior VP of marketing at Jive Label Group, agrees. "There's a level of freedom and confidence about her that's growing every day, from finding her voice as a songwriter to figuring out what photographer she likes to work with. Things like that are empowering, especially for female artists."

A longer lead for Sparks' second album means more time to promote it, which is another big change for her and the label. "It is a challenge for the company overall, because initially it's very reactionary," Cambridge-Mitchell says of Jive's efforts to



Smiley smile:
JORDIN SPARKS

market debut albums by "Idol" winners. "With this project, we were able to start talking about our strategy in March." Sparks is booked to perform on "Good Morning America," "Live With Regis and Kelly" and "Late Night With Jimmy Fallon," and the label has partnered with the young plus-size women's fashion chain Torrid to host album-listening parties.

Jive also will release a deluxe version of "Battlefield" for \$22.98 that features a bonus DVD with behind-the-scenes footage of the singer recording in the studio and working out with her new personal trainer. Extra footage will be picked up by AOL as exclusive content.

Dictating the rollout of all this is Sparks' upcoming tour with the Jonas Brothers, a 52-date run that kicks off June 20 in Arlington, Texas. The singer will have full use of the Jonas Brothers'

production and return to the stage during their set to perform. "The Jonas Brothers have had to play front of curtain many times, so we said if we're ever headlining, we want to treat every person opening for the boys in a way that honors them," Jonas says. "Jordin will have the chance to show she can hold 30,000 people in the palm of her hand."

As expected, Sparks is relishing all these opportunities and the ones that will likely follow. "This tour is massive, and I feel very blessed to be a part of it," she says, adding that she hopes to keep bridging the gap between pop and R&B hits well into the next phase of her career. "I'm in a really great position right now. I know that's weird to say because there has to be that growth and evolution, but I want to stay right where I am."

LATEST BUZZ

>>>McKNIGHT MOVES

Brian McKnight is "almost done" with his first set of all-new material since his 2006 album "Ten." The as-yet-untitled album, which will be a joint venture between McKnight's own label and E1, will feature duets with Stevie Wonder and Jill Scott. The R&B star predicts that the planned first single, "What I've Been Waiting For," could go to radio in the next few weeks. McKnight will also have a weekly late-night talk show airing weekends on certain CW affiliates starting Sept. 26.

>>>RAP ON THE ROAD

Lil Wayne, Young Jeezy, Soulja Boy Tell'Em and Drake have announced dates for an official summer tour. The Young Money Presents: Americas Most Wanted Music Festival trek kicks off July 27 at the Toyota Pavilion in Scranton, Pa. According to reps, Wayne will headline while Jeezy, Soulja Boy and Drake will serve as openers. Tickets for the 21-city tour go on sale June 20 through Ticketmaster, Live Nation and select venue ticketing systems.

>>>THE CROWES FLY

The Black Crowes will release two new studio albums Sept. 1. Fans who purchase "Before the Frost . . ." will be given a unique download code they can use to obtain a second Crowes record, ". . . Until the Freeze." Produced by Paul Stacey, both albums will be available together on one vinyl version, also slated for a Sept. 1 release. The Crowes will be sharing bills with Levon Helm and labelmates Truth & Salvage Co. on the road through October.

Reporting by Michael D. Ayers, Mariel Concepcion and Gary Graff.



She loves you:
AMANDA
BLANK

ROCK BY CORTNEY HARDING

Blank Generation

Amanda Blank Turns On The Bright Lights

When critics comment that Amanda Blank lights up a stage, they're being literal. Opening for her friend, labelmate and collaborator Santigold at New York's Terminal 5, Blank hits the stage in pants wrapped in Christmas lights, the focal point on an otherwise dark stage. Despite a muddy mix, she rips through a set of '80s-era girl rap and harder pop, captivating the crowd.

After the show, Blank strips off the pants to reveal a burn on one ankle. "This tour is a really physical experience, and I totally get worn out," she says. "The lights are powered by these huge double-D batteries, so I'm performing with a giant dildo battery strapped to my leg."

If Blank's label, Downtown, has its way, she'll be a lot more tired by the end of the year. Her long-awaited album, "I Love You," will be released July 14; the first single, her take on Romeo Void's "Never Say Never," is making its way around the Internet. The track will also be worked to alternative specialty and top 40 radio, according to Downtown president Josh Deutsch.

"Amanda has the ability to cut across formats," Deutsch says. "She has a great mix of the pop appeal and the blog appeal."

Appealing to blogs has been a central part of the early rollout of the album. "We are superserving early adopters online," Deutsch says. "We released the first track on RCRD LBL [a music blog that's a joint venture between

Downtown and journalist Peter Rojas] and releasing tracks on MySpace."

Deutsch adds that because Blank has previously performed with Spankrock and the Philadelphia performance-art band Sweathart, she comes with something of a built-in community. "We are going to wrap her up in this culture," Deutsch says. "But this album is a little different from some of the things she has done before."

The album was produced by Diplo, Switch, XXXchange and Eli Escobar, among others. "I wrote 30 songs, and then Switch, XXXchange and I picked the final lineup," Blank says. "But we had a bunch left over, so we're putting out some on a five-song, vinyl-only release to cater to DJs."

As with most Downtown artists, Blank is also signed to the company's publishing arm. "We introduced her to the film and TV community very early," Deutsch says. "She's had two songs in 'CSI: NY' and she's in a Lacoste ad in Europe. Because we control the publishing, we are able to get way out ahead in terms of licensing the songs."

Like Santigold, Blank has licensed every song from her debut album, and she's excited about the possibilities for TV and film exposure. "I'm dying to be on 'Gossip Girl,'" she says. "I call up the publishing staff and say, 'I want to be on the show. Santi was on the show and she doesn't even watch it. It's not fair.'" ■■■

AMERICANA BY LAURA LEEBOVE

Oh Darlin'

Country Gals Those Darlins Go Their Own Way

After glowing reviews at South by Southwest and performances with the likes of the Black Keys' Dan Auerbach, O'Death and Heartless Bastards, it would have been easy for the Tennessee-based Americana trio Those Darlins to take one of the many label deals being thrown their way. But with deals for business management by Flood, Bumstead, McCready & McCarthy; booking by High Road Touring; and distribution through Thirty Tigers/RED, they wondered what the point would be. The band and manager JT Turner decided there wasn't one, so they started their own company, Oh Wow Dang, to release Those Darlins' self-titled debut, due July 7.

"We just worked really hard and all of a sudden we found ourselves with an incredible team of people helping us," says guitarist Jessi (all three members use the surname Darlin professionally). And considering the band's history of designing its own merchandise and

Web site, the do-it-yourself route was an easy decision. "They're a pretty rough and tumble group of girls," Turner says. "Their blue-collar work ethic was evident and their overall sense of humor and playfulness toward getting things done professionally but having fun was really appealing."

Jessi says that by recording independently (with help from Jeff Curtin, who also worked on Vampire Weekend's debut), they were able to keep their masters. "We felt like it's our music and we should own it ourselves. We want control over our music and our image," she says. "The only thing a label could offer us that we couldn't do ourselves would be money. You can give us money, but we already have the entire team of everything we need."

Turner says it was important to get the record out before the band was old news, and releasing it any other way could have taken until the fourth quarter of this year or first-quarter 2010.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>RUBY SHINES

It's been almost 20 years since Ruby Turner became one of the few U.K.-based soul singers to hit No. 1 on Billboard's R&B chart, with 1990's "It's Gonna Be Alright"—and more than 30 since she first drew critics' attention as the teenage star of a rock opera at the Edinburgh (Scotland) Festival. Now, for the first time, she's turned her hand to a gospel album.

The Jamaica-born Briton's career has included performing with Culture Club, solo albums and a current residency as a featured vocalist with Jools Holland's Rhythm and Blues Orchestra. "I'm Traveling On," on her own Nova/Universal-distributed RTR Productions label, is set for U.K. release Sept. 7. Already available digitally, it's introduced by the July 20 single release of the Sister Rosetta Tharpe song "This Train."

Turner says she was moved to create the album by listening to originals by the Swan Sil-

vertones, Soul Stirrers and others while on the road. "I was driving between dates on Jools' tours and got fueled up by these wonderful spiritual songs," she says. "I'm from a Pentecostal background. I left the church when



Travelin' woman:
RUBY TURNER

"We were building a tour with High Road, figuring out the release schedule and the buildup to it, and the girls had generated so much online buzz that it was apparent there was a limited time window before the album really needed to be out," he says.

With a poppy country-Americana sound that Turner says could appeal to everyone from "androgynous hipsters to Texas cowboys," much of Those Darlins' acclaim has come from their live shows. "They put on a great show, they look great, they

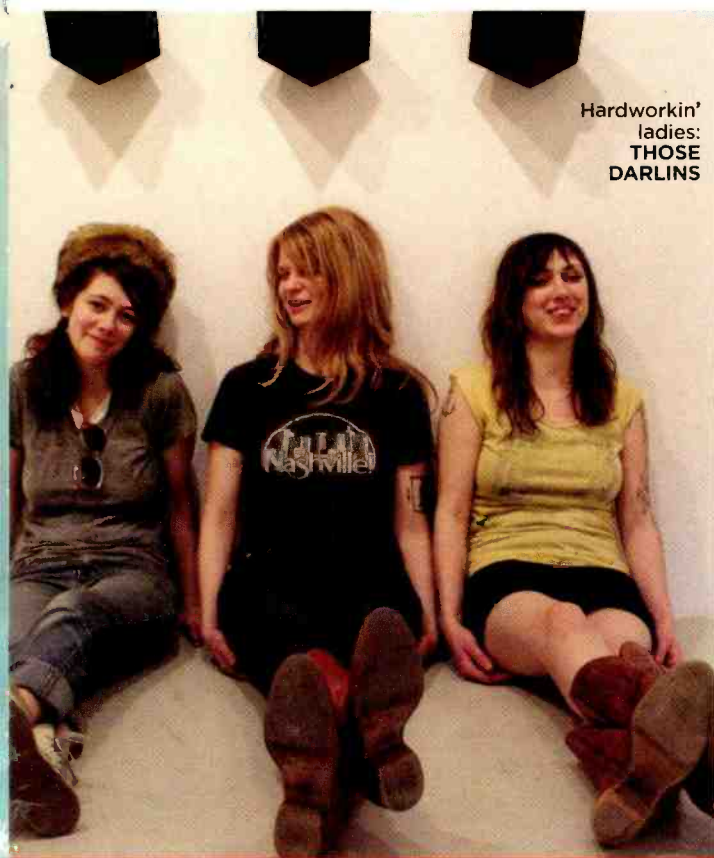
sound great, and nonstop touring really will be a major marketing thrust," RED president Bob Morelli says. The band will tour in July and throughout the fall, including a couple of festival dates and a June 27 album release show in Nashville with the Black Lips, as well as another New York release show.

Turner says Thirty Tigers and RED have made the album a priority and will service it to Americana, specialty and triple A stations, while Terrorbird Media is overseeing a college radio campaign.

There also will be a digital exclusive with iTunes, and Morelli says RED will provide a strong push in online marketing. In addition to the CD release, Those Darlins' debut will be available on vinyl with a CD included and beginning June 20. It coincides with the first designated Vinyl Saturday, an event put on by the organizers of Record Store Day. A limited run of Blublocker sunglasses will also be included with vinyl purchases at select indie retailers.

"We wanted to put some stress on the vinyl as a cool medium to listen to music," Turner says, "but also to show some love to the indies." ...

Hardworkin' ladies: **THOSE DARLINS**



I was about 15, but the church never left me."

Turner is looking to secure international licensing for the album. She says setting up RTR "gave me great satisfaction and a sense of empowerment—that it can be done."

—Paul Sexton

>>>LOUD'N'GOLD

Having scored a gold single, Australia's Cassie Davis is ready to unleash her debut album in August.

Davis' debut single, "I Like It Loud," peaked at No. 11 on the Australian Recording Industry Assn. singles chart in February, went gold (35,000 copies shipped) and secured a long-term deal with Universal Music Publishing Group.

About five years ago, Davis took a U.S. trip to work on her songwriting/production, a gamble that eventually had her working with Rodney Jerkins (Michael Jackson, Britney Spears) and Wayne Wilkins (Beyoncé, Pink). "Cassie is breaking through as an artist in her own right," says Universal Music Publishing Australia managing director Bob Aird,

"but also has a very successful career writing, producing and recording with other international and domestic artists."

In March she added "fashionista" to her résumé when the 170-store fashion chain Supre sold out an exclusive line of T-shirts emblazoned with the single's title. "We used that partnership to spread the word and build interest in the song," says Davis' older sister and business partner Emma. The sisters' 12 Stones label/production company has a global deal with Sony Music.

"We're going to the U.S. in July for writing and production with other artists," Emma says. "But the album is our next big focus." —Lars Brandle

>>>FRESH EG

Eg White isn't a household name, yet his songs are famous throughout the world, including co-writes like Adele's "Chasing Pavements" and Duffy's "Warwick Avenue." Now the London-based singer/songwriter is stepping out of the shadows as Eg, with his solo album "Adventure Man" (Parlophone/EMI) having

drawn critical praise since its May 18 U.K. release.

The album appeared in the same week that White was named songwriter of the year at the 2009 Ivor Novello awards in London. The 42-year-old won his first Ivor Novello trophy in 2004 for "Leave Right Now," a 2003 U.K. No. 1 for "Pop Idol" winner Will Young. White's songwriting credits include James Morrison, James Blunt, Take That, Joss Stone, Pink and Kylie Minogue.

Containing 12 new songs, "Adventure Man" follows the same soulful, melodic pop formula that has brought White's clients international success. The album "is all about putting an artist in a place where people who may not previously have heard of Eg White really get to know the person behind the hits," Parlophone marketing manager JoJo Head says.

EMI hopes to arrange international releases later this year. White is managed by London-based Spilt Milk Music and published by Sony/ATV Music Publishing U.K.

—Richard Smirke

6 QUESTIONS

with **OMAR RODRIGUEZ-LOPEZ**

by **LUKE BAUMGARTEN**

When guitarist Omar Rodriguez-Lopez and vocalist/lyricist Cedric Bixler-Zavala left At the Drive-In to form the Mars Volta, the duo burst out of the confines of post-punk into a kind of sprawling, Latin-infused prog that has been called everything from utterly brilliant to completely inscrutable. Despite this, the band also managed to sell albums; 2005's "Frances the Mute" sold more than half a million copies, according to Nielsen SoundScan, while its most recent, "The Bedlam in Goliath," sold 153,000.

The Mars Volta's new album, "Octahedron," due June 23, significantly scales back the complexity of previous work. Billboard spoke with Rodriguez-Lopez about making a record that meditates on disappearances and, for the first time in a while, simplicity.

1 Your albums generally have a concept. Is there one here?

The concept we were throwing around was that of disappearances. When we were in high school, there was this lake the kids used to go out to and two of our close friends went out there and never came back. We started talking about how impactful that is. At least death you can assign to your own personal beliefs. You can say, "Oh, he's with God and the angels," or whatever you believe in. But when you don't have answers, it's the most aggravating. And then the fact that emotions disappear—you can be in love with someone for 20-30 years and then wake up one day and say, "Honey, I don't love you anymore. What are we going to do?"

2 You've said that this is your acoustic album, but that shouldn't be taken literally, right?

Well, that's one of those things that gets misinterpreted. I only ever said this would be acoustic-inspired. I was asked what I was listening to and I said, "A lot of Nick Drake and Syd Barrett and Leonard Cohen. That'll be the starting point." I always maintained I didn't think it'd end up there. That's the springboard.

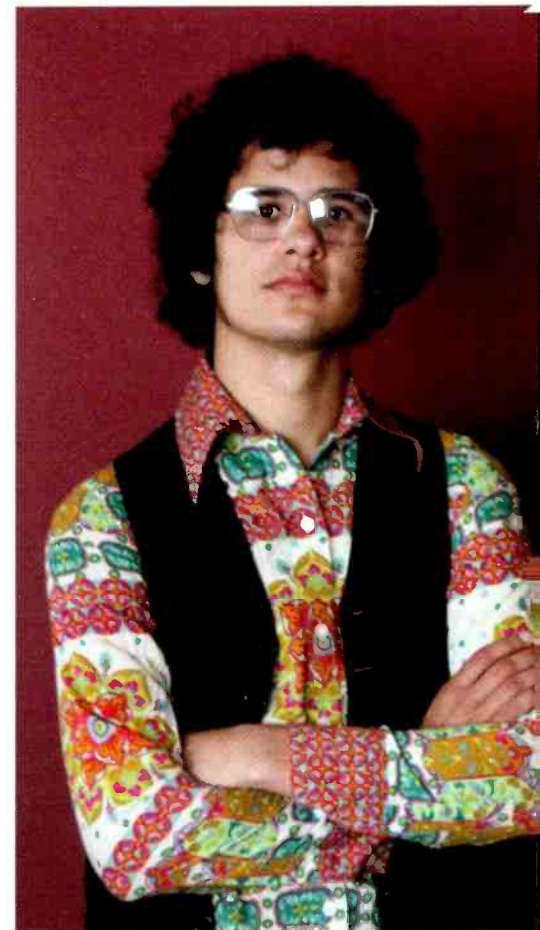
3 Did thinking about Drake and Cohen—who sing a lot about falling out of love and romantic alienation—feed your thoughts on the disappearance concept?

I never even thought about it until this moment, but that's a really good point. At the time my love for heavy music or rock music or whatever had just completely gone away—and I think I'm still in that—so I think I was also just searching for anything else to listen to.

4 You've said that all your songs are pop songs at heart. Does that come through here?

It was a need to just do something different. At the core of every song I write, it's just verse, chorus, verse, chorus, bridge, chorus and you're done. Then I get bored and start playing with the edit. With this record I said, "That's the first thing I'm not going to do. I'm not going to fuck with it. I'm going to stick with the original intention."

5 You said you wanted "The Bedlam in Goliath" to be your last major-label record, but then you ended up just jumping from Universal to Warner Bros. What happened?



Wait—Warner isn't an indie? Again, this is the problem with just saying what you're feeling at the time. Especially when you act completely out of instinct, the way I do. As with a record, it's so different what you have in your head and what comes out when you start writing the fucking thing. I felt that way and felt that way and then ran into Tom Whalley. I'd known Tom in the past and liked his attitude. It just felt like, "OK, let's give this relationship a try." And it's like any relationship you'd have. You say, "OK, I'm going to trust you, but you got to trust me also."

6 You've been described as a control freak when it comes to writing music, and yet Cedric Bixler-Zavala has complete control over the lyrics. Do you clash much because of this?

We've had three arguments in the 18 years we've known each other and two of them have been over food. It's unspoken. He hears my record and goes, "Ah, OK, of course." It's one of those things we can't really explain or even understand. ...

BLANK: SHANE MCCAULEY; THOSE DARLINS: TRAVIS HUGGETT; LOPEZ: MICHAEL G. RIZZI

ALBUMS

ROCK

SONIC YOUTH

The Eternal

Producer: John Agnello
Matador

Release Date: June 9

Almost 30 years and 16 albums into its esteemed career, Sonic Youth is starting to make it look easy. Hitting a second stride with "Murray Street" in 2002, the band maintains its leadership position among melodic noise-makers with "The Eternal," which is so chock-full of hummable pop hooks you'd think a hit doctor lent a hand. The group even embraces—wait for it—harmonies. Of course, these ditties are couched in nasty, stinging skronk and often extend into six-minute-plus ruminations on love, death and unrewarded desire. The album goes soft in the middle and the band sometimes wears its influences on its sleeve, but the guitar tones have rarely sounded better and new bassist Mark Ibold (ex-Pavement) brings a head-turning articulation to the low end. Don't miss the shotgun-blast opener "Sacred Trickster"; before/after reality check "Anti-Orgasm"; angst-y kiss-off "No Way"; or soundtrack-ready scene-stealer "Massage the History."—SV

GRIZZLY BEAR

Veckatimest

Producer: Chris Taylor
Warp Records

Release Date: May 26

The Brooklyn quartet Grizzly Bear has earned a reputation for dense sonic buildups and gorgeous harmonies, and the group's third album "Veckatimest" excels on both accounts. The opener "Southern Point" starts with a simple, bluesy guitar-and-keyboards combo that soon gives way to a procession of drums, tambourines and a multivoiced chorus. Most of the 12 tracks—produced by the band's multi-instrumentalist Chris Taylor—take similar drastic turns in just a few minutes' time, effectively keeping the lengthier tracks from falling flat. Even with the generally lo-fi nature of Grizzly Bear's repertoire, the band manages to throw in a couple of rocking guitar riffs in tracks like "Fine for Now" and "While You Wait for the Others." But when the soft-but-stunning croons from lead singer/songwriters Ed Droste and Daniel Rossen are complemented on several tracks by the orchestral "oohs" and "ahhs" from an all-girl choir, the vocals remain the centerpiece.—LL

THE LONELY H

Concrete Class

Producer: Joe Reineke
The Control Group

Release Date: June 9

★ The Lonely H comes from Port Angeles, Wash., the late short story writer



MOS DEF

The Ecstatic

Producers: various
Downtown Records

Release Date: June 9

Mos Def's late-2006 release "True Magic" was so quietly whisked out in the dead week between Christmas and New Year's (without cover art, no less) that rumors circulated that the "real" album was coming sometime later (it wasn't). That might have been for the best. Where "True Magic" was the uncomfortable sound of Mos stretched too thin among his myriad pursuits, "The Ecstatic" is a more focused set with more high moments than Mos has hit since his near-perfect (and never remotely approached) 1999 masterpiece "Black on Both Sides." The killer first half is filled with off-kilter, dissonant soul hooks and Mos' hypnotic, just south-of-smoked-out verses, all nicely merging his obsessive drive for hip-hop innovation with a distinct purpose. The beats are better, too: There's an angry tuba and xylophone on the banging Chad Hugo-produced "Twilight Speedball," the epic and orchestral "Life in Marvelous Times" (they're not) and the humid, hallucinogenic Eastern vibes on the dark narrative "The Embassy." The back half is all over the place, prone to the sort of detours that seem designed solely to show off Mos' scope, like the all-Spanish throwaway "No Hay Nada Mas." Still, when he's on, which is more than not, Mos is refocused and seemingly rededicated.—JV

Raymond Carver's hometown, and the band tells its classic American road tales with similar cogency. The members are undoubtedly mature for their ages: Three of the four aren't 21 yet—singer Mark Fredson is all of 19—but they have the poise of a band that's been on the road for a decade. Their mainstream rootsiness augurs back to the glory days of Creedence Clearwater Revival and Bob Seger & the Silver Bullet Band. Particularly strong among the well-written, well-played songs are "Take Care," evoking the Grateful Dead in the "American Beauty" era (even reminding the listener to "wear some flowers in your hair"), and "Goin' Out West," its simple acoustic guitar and piano evoking the spirit of Gram Parsons. While "Girl From Jersey" and "The River" show that these Pacific Northwesters have studied their Springsteen music books, learned their lessons well and seem about ready to blast out on their own.—WR

RHETT MILLER

Rhett Miller

Producer: Salim Nourallah
Shout Factory

Release Date: June 9

Each of the Old 97's frontman's solo albums has come out on a different label—first Elektra, then Verve, now Shout Factory—but Rhett Miller's musical identity couldn't be more consistent. On this fine self-titled set (produced, as was the most recent 97's album, by Dallas-based Salim Nourallah) Miller works his familiar mixture of '60s-pop jangle and alt-country twang, singing about the highs and lows of love like someone who just experienced them for the first time. Instrumental accompaniment from Jon Brion and Apples in Stereo drummer John Dufilho provide valuable muscle and texture, though Miller's best here at his most stripped-down, as in "Haphazardly," a wistful ballad in which he discovers "what the house feels like without you in it."—MW

HIP-HOP

BUSDRIVER

Jhelli Beam

Producers: various
Anti- Records

Release Date: June 9

Boasting a flow that buries fast-rapping MCs like Twista and Krayzie Bone, Los Angeles' Busdriver returns with his second

full-length for Anti-. "Jhelli Beam" finds this prominent member of the West Coast underground hip-hop coalition Project Blowed challenging his unique flow and uncanny wordplay at every roundabout turn, rhyming against a tsunami of samples crafted by such L.A.-based production wizards as Daedelus and Nobody, among others. They throw everything

into the mix, from Electric Light Orchestra-style prog-pop to Art Blakey-esque jazz drumming to Mozart's "Sonata No. 11," yet fail to trip up the rapper's seamless flow, which references everything from Barney the Dinosaur to "Barton Fink." "Jhelli Beam" boasts a unique array of cameos, ranging from longtime Project Blowed associates No-CanDo and Freestyle Fellow-



TAKING BACK SUNDAY

New Again

Producer: David Kahne
Warner Bros. Records

Release Date: June 2

"New Again," the title of Taking Back Sunday's fourth album and its second for Warner, may refer to the departure of guitarist Fred Mascherino and the addition of Matthew Fazzi. Yet on a stylistic level, the New York alt-rock band is also branching out from its emo roots, and they sound focused exploring complex melodies and thematic ideas. "Capital ME" is a scathing response to Mascherino's exit that lets the prickly guitar line do all the talking, while the exploding hand claps of "Sink Into Me" make the single the band's most immediate since "A Decade Under the Influence." Taking Back Sunday's appeal still resides in frontman Adam Lazzara's vocals, and on "New Again" he deftly captures the sarcastic, sometimes melancholy mood of his lyrics. The group may still rely on catchy vocal refrains, but the growth of Lazzara's songwriting has made its fourth effort a brisk, enjoyable outing.—JL



GIRL IN A COMA

Trio B.C.

Producer: Gabriel Gonzalez
Blackheart Records

Release Date: June 2

For a fledgling band, there's no more valuable ally than an already-established rock icon. Girl in a Coma counts Joan Jett as a mentor and a labelmate—the band is signed to her Blackheart Records. Instead of Jett's arena-punk, though, this San Antonio-based Latina trio—sisters Nina and Phanie Diaz and buddy Jenn Alva—matches throwback vocals with a modern-rock attitude. Think the Ronettes, heavily tattooed, meeting My Bloody Valentine in a Texas alley. The act's sophomore release, "Trio B.C.," finds it full of swagger and in fine form with tracks like "Ven Cerca," featuring Nina crooning Spanish lyrics with a snarl. Droning, high-voltage guitars fill "Static Mind," while "BB" maintains a swinging, torch-singer vibe while evoking the spirit of the American Southwest. The members of Girl in a Coma may be protégés of a music legend, but they don't need to ride Jett's coattails—these kids are more than alright.—MS

THE BILLBOARD REVIEWS

SINGLES

to the hook on "Happy Insider," and Deerhoof guitarist John Dietrich, who adds to the rhythm of the album's closing number, "Fishy Face."—RH

CHRISTIAN

LANAE' HALE

Back & Forth

Producers: Mark Hammond, Allen Salmon
Centricity Records

Release Date: May 19

★ Centricity is a scrappy indie label that has developed a reputation for signing gifted singer/songwriters who see the world through a different creative lens (Jason Gray, Daniel Kirkley, Andrew Peterson), and Lanae' Hale fits in perfectly. This talented 24-year-old possesses one of those endearingly sweet, vulnerable voices that makes listeners feel as though she's singing exclusively for them. That intimate quality serves her well. Hale excels at crafting sophisticated, thought-provoking pop that draws heavily on her life experiences, including a harrowing period in her teens when she was into cutting. "If I'm Broken" is a poignant song that reflects the role her faith in God played in changing her life. "Here's to the Girls" is an empowering anthem targeted to young women while "Let's Grow Old Together" is an infectious love song.—DEP

ELECTRONIC

PASSION PIT

Manners

Producer: Chris Zane
Frenchkiss Records

Release Date: May 26

"Manners," the debut album from the Boston-based electro-pop outfit Passion Pit, is a charming combination of danceable synth grooves, falsetto shouts and infectious

vocal hooks. Even though the quintet's buzzed-about "Chunk of Change" EP was released last fall, "Manners" already shows tightened production and fine-tuned vocals. The anthemic "Little Secrets" is heavy on the distorted synths, while "Folds in Your Hands" holds a drum-machine beat and hand claps under sparse glockenspiel hits. Much of the fun comes from the peppy multivoiced choruses—sometimes sung by kids—that make themselves the centerpiece in nearly every song, although some of the lyrics tend to get lost in the chaos. But even when that happens, it can be hard not to sing along.—LL

CLASSICAL

RENE JACOBS

Idomeneo

Producer: Martin Sauer
Harmonia Mundi

Release Date: June 9

This three-CD set captures conductor Rene Jacobs' glorious realization of Mozart's opera "Idomeneo." Jacobs leads the Freiburger Barockorchester and the RIAS Kammerchor to dynamic heights. The Freiburger Barockorchester is a powerhouse, and the RIAS Kammerchor sings with clarity and an astonishing sense of the dramatic moment. Add to this an impressive cast, led by tenor Richard Croft, mezzo-soprano Bernarda Fink and soprano Sunhae Im. For an extended passage of breathtaking singing, begin with "Pria Di Partir, Oh Dio!" near the conclusion of Act II and continue into Act III with Im's soaring aria "Zeffiretti lusinghieri" and Fink's exquisite duet with Im on "Principessa, A' Tuoi Sguardi." This section is a splendid synthesis of voice, music and passion that mirrors the overall accomplishment of Jacobs' "Idomeneo."—PVV

COUNTRY

RASCAL FLATTS

Summer Nights (4:02)

Producers: Dann Huff,
Rascal Flatts

Writers: various

Publishers: various
Lyric Street

Rascal Flatts follows up its No. 1 country smash "Here Comes Goodbye" with a marked contrast to that song's ballad sound. On "Summer Nights" the band returns to its equally successful uptempo mode ("Life Is a Highway"). A frolicking, live-sounding production is the perfect fit for this summer anthem, sure to be blasted on radios at barbecues and beaches all season long. The track was voted by the group's fans to be the second single, and country radio is already responding enthusiastically. With a summer tour that will surely feature this song in its set list, Rascal Flatts may have created a sure-fire scorcher to heat up the charts once again.—CW

R&B

LIVVI FRANC FEATURING PITBULL

Now I'm That Bitch (3:45)

Producer: Salaam Remi

Writers: O. Waithe, S. Remi,
A.C. Perez

Publishers: various
Jive Records

Hold your umbrellas—it's the first summer in four years that "Disturbia" megastar (aka Rihanna) isn't ruling the dancefloors. But she's not the only Barbados beauty with a sweet and sexy voice: Enter Livvi Franc. The 20-year-old has the season wide open for "Now I'm That Bitch," an empowering anthem in which the singer claims "bitch" to be an acronym for "being in total control of herself." The independent woman puts her guy in his place: "You were too fly then, so fly away now" is sung with an aggressive, feisty vocal, and the momentum continues with Pitbull's forceful and energetic rhymes. Salaam Remi's production glistens from the start and bumps with a funky-up, futuristic rhythm and synth sounds.—MM

GINUWINE

Last Chance (4:08)

Producer: Bryan-Michael Cox

Writers: B.M. Cox, A. Shropshire, W. Wells

Publishers: various
Notifi Records/Asylum/Warner Bros. Records

While it has been almost four years since his last project, Ginuwine shows he hasn't missed a step on the first single from his new album, "A Man's Thoughts" (June

JAY-Z

D.O.A. (Death of Auto-Tune)

(time not listed)

Producer: No I.D.

Writer: S. Carter

Publisher: not listed
Roc Nation/Atlantic

As the world waits for the third "Blueprint" album, Jay-Z keeps leaking new tracks that may or may not end up on the full-length debut of his new Roc Nation imprint. On this latest single, the former Def Jam president calls for the head of the super-popular audio voice processor Auto-Tune, used ad nauseam by everyone from Cher to Lil Wayne to T-Pain to his longtime pal Kanye West. As the producer credited as "No I.D." threads a big beat with a brilliant psychedelic jazz-funk sample worked from '70s French film composer Janko Nilovic, Jay riffs on Steam's immortal '80s kiss-off "Na Na Hey Hey." And while some might dismiss his lyrics as curmudgeonly hem-hawing about today's rap generation and its obsession with modern technology, the Brooklyn MC's intent on keeping his art pure is the reason why this old man's lawn is the most meticulous on the block.—RH



23). A spare, bass-beat frames this midtempo shuffler, which builds with sweeping synth lines throughout. And "Last Chance" manages to avoid makeup ballad clichés, peppering clever lines throughout: "If I've only got one shot to win you/Call me Jordan, fourth quarter, in '92"). As a result, Ginuwine sings with more emotional resonance than previous songs have shown, perhaps indicating he's ready to move beyond his more sexually charged material.—CW



CHARICE

Note to God (4:00)

Producer: David Foster

Writer: D. Warren

Publisher: Realsongs, ASCAP
143/Reprise Records

At 17, Charice's seasoned voice should secure her a spot among the greats. "Note to God" is the embodiment of a power ballad, and Charice tackles the vocally acrobatic song delivered in a similar spirit to contemporary songs recorded by Christina Aguilera, Mariah Carey and Celine Dion. The Filipino Internet sensation (full name Charice Pempengco) has been seen by millions and in May her first single debuted on "The Oprah Winfrey Show" as part of the "Most Talented Kids" program. The teen has shared a stage with Celine Dion and toured with David Foster, a longtime supporter of Charice and producer of the single. Legendary songwriter Diane Warren penned "Note to God," leaving Charice with a wide open palette of emotion to build upon with a gospel choir and her own spiritual essence. Charice's full album is due in the fall.—MM

LEGEND & CREDITS

EDITED BY WAYNE ROBINS

CONTRIBUTORS: Ronald Hart, Laura Leebove, Jason Lipshutz, Michael Menachem, Deborah Evans Price, Wayne Robins, Molly Simms, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel, Chris Williams, Mikael Wood

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

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

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

ROCK BY JASON LIPSHUTZ

Flying High

Airborne Toxic Event Builds Momentum, World Tour

The trouble with fronting a constantly touring rock outfit is that it leaves little time to finish a novel. That's what Mikel Jollett, singer/guitarist of the Airborne Toxic Event, came to realize as the momentum behind his band's self-titled debut album stalled his prose output.

"I want to finish it, but I keep going on tour," he says. "I like writing at home late at night, when I've just finished reading a good book. It's hard to write on a bus; it's a whole other lifestyle."

Jollett probably won't finish his novel anytime soon. The Los Angeles group has announced an 11-country world tour beginning June 28 at Summerfest in Milwaukee. The band's itinerary includes stops in Europe, Asia and Australia with a North American fall tour kicking off Sept. 17 at the Fox Theatre in Pomona, Calif.

The trek follows the ongoing success of Airborne's first album, which has sold 110,000 copies, according to Nielsen SoundScan. After its release in August 2008 on Majordomo Records, "The Airborne Toxic Event" has slowly amassed a following, topping the Top Heatseekers chart in its 40th week.

The attention still feels surreal to Jollett, who began his 20s as a budding novelist and freelancer. His writing credits include NPR, the Los Angeles Times and Filter magazine. In fact, Jollett was offered a column by NPR before Airborne formed.

But he abandoned his writing aspirations in 2006 when his mother was diagnosed with cancer and he was diagnosed with an autoimmune disorder within the same week. Realizing "I wanted to make my days count," Jollett started writing four songs a week on his guitar. He soon recruited fellow Los Angeles Steven Chen, Noah Harmon, Anna Bulbrook and Daren Taylor to form the Airborne Toxic Event.

The band—whose name is a reference to a Don DeLillo novel—quickly understood the importance of showcasing Jollett's writing skills: The group's original press kit consisted of the first quarter of his novel, which is about four friends all dying of different diseases. "No one really read it," Jollett says, "but I think it made a statement."

The album feeds off that literary prowess, incorporating various scenes from the novel. Jollett's stark imagery is matched by an integration of compelling string arrangements. The third single "Wishing Well," No. 35 on the Modern Rock chart, is a slow-building tale of escape buoyed by Taylor's propulsive



Novel beginning: THE AIRBORNE TOXIC EVENT

percussion and Bulbrook's shimmering viola. "Airborne" started attracting attention with the release of the dramatic first single, "Sometime Around Midnight." The song peaked at No. 4 on Modern Rock and was named iTunes' No. 1 alternative song of the year on its Best of 2008 list. The song is in its third week on the Adult Top 40 chart, climbing to No. 29.

The band continued to play sold-out shows before being approached by Island Records. Soon after signing the act, Island rereleased the album March 16.

"The thing about major labels is this: When you meet Satan, he's not such a bad guy," Jollett says. "We're still partners with Majordomo, but Island's been great for us. They gave us international distribution,

which was important because our CD wasn't available in a lot of European countries."

Airborne has been honing its performance skills as the opening act for such groups as Franz Ferdinand, Silversun Pickups, the Fratellis and Kaiser Chiefs. Since then, interest in the group has been steadily growing. "Last Call With Carson Daly" ran a special episode May 20 devoted entirely to the band, with concert footage and interviews.

Jollett sounds as surprised as anyone that the band has stumbled upon commercial appeal. "When one of our U.K. shows sold out in 20 minutes, it was insane," he says. "These songs were written in isolation, and now they're letting us go out and engage people. I'm grateful for that."

Chart champ: LADY ANTEBELLUM

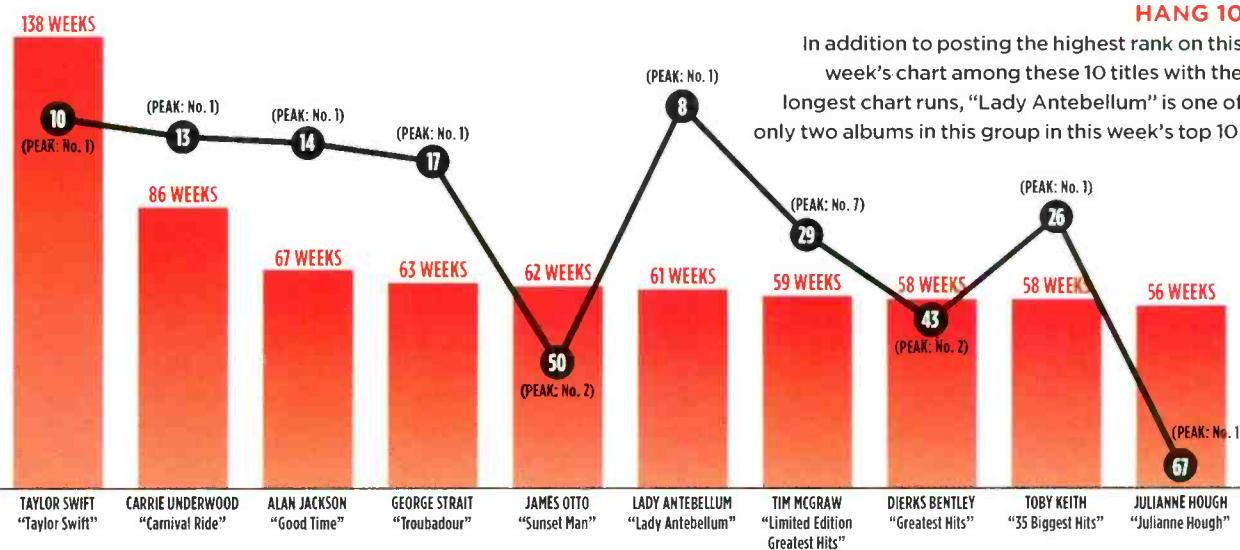


STRENGTH IN NUMBERS

The trio Lady Antebellum's self-titled debut set is now No. 6 among the 10 albums with the longest runs on Billboard's Top Country Albums chart. However, "Lady Antebellum" (Capitol Nashville) distinguishes itself with this week's highest chart rank (9-8) on the longevity tally. It opened atop the May 3, 2008, chart and has sold 623,000 copies, according to Nielsen SoundScan, spending 16 of its 61 chart weeks inside the top 10. The album has sold more than 10,000 copies per week in the past nine weeks. It also rises 31-26 on the Billboard 200. ¶ The trio's best showing on Hot Country Songs is a No. 3 peak for the album's lead track, "Love Don't Live Here." That title amassed 392 million audience impressions during a 37-week chart run and spent nine weeks inside the top 10. The group's second single, "Lookin' for a Good Time," peaked at No. 11 in December, while "I Run to You" bullets at No. 6 this issue. The latter title has amassed 270 million impressions during a 23-week climb to its new peak.

HANG 10

In addition to posting the highest rank on this week's chart among these 10 titles with the longest chart runs, "Lady Antebellum" is one of only two albums in this group in this week's top 10.



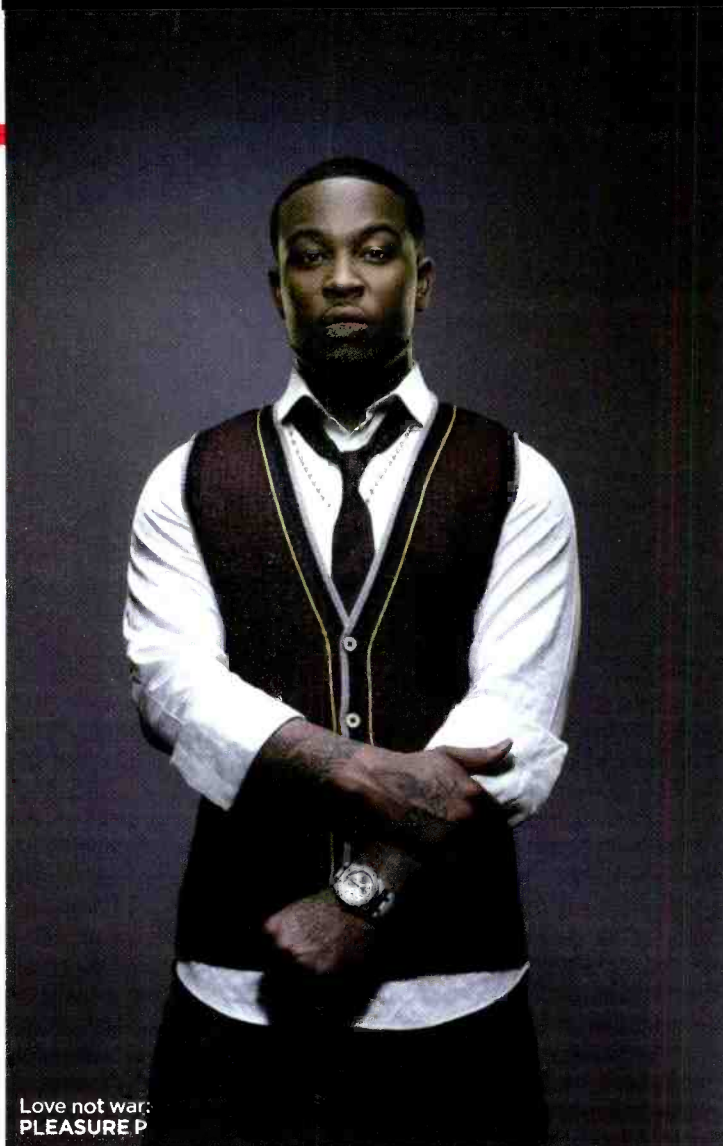
On His Own

Pleasure P Steps Into The Solo Spotlight

On a visit to Billboard's Los Angeles office during a West Coast promotional tour in support of his June 9 Swagga Entertainment/Atlantic debut, Pleasure P exudes hard-won confidence.

"All the madness is through and I can move on with my life," says the L.A.-based singer/songwriter, best-known for his stint as lead singer of the male R&B/hip-hop group Pretty Ricky. "There's no one to hold me back."

Save for the Black Eyed Peas this week, there wasn't anyone holding back Pleasure P's strong debut on Billboard's Top R&B/Hip-Hop Albums chart. "The Introduction of Marcus Cooper" bowed at No. 2 on that chart and No. 10 on the Billboard 200. The album has already



Love not war: PLEASURE P

spun off two hit singles, "Did You Wrong" and "Boyfriend #2," which peaked at Nos. 20 and 2, respectively, on Hot R&B/Hip-Hop Songs. A third single, the sensuous ballad "Under," went to urban radio this week. A companion video, directed by Erik White (T.I., Chris Brown),

will premiere on Pleasure P's MySpace page later this month.

Describing "Introduction" as a treatise on relationships, Pleasure P says, "Men and women can learn a lot from the album about accepting each other's flaws and working out a relationship instead of doing

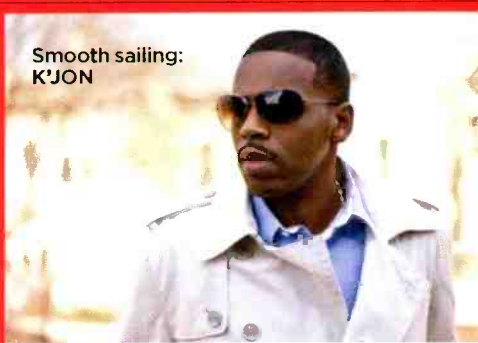
the easiest thing—leaving." To help get his point across, he tapped the writing and production skills of Tank, Rico Love, the late Static Major, Don Vito and the Co-Stars, among others. The only guest feature is Yung Joc on the uptempo album opener "I'm a Beast."

The album also serves as an introduction to Pleasure P's real-life persona, Marcus Cooper. The Miami native joined former labelmate Pretty Ricky after meeting the group in 2005 at a local talent show. He left the act in 2007, later filing a lawsuit against Pretty Ricky manager Joseph "Blue" Smith and Bluestar Entertainment for conflict of interest and unfair compensation. Bluestar countered for breach of contract.

Noting the legal issues are resolved, Pleasure P says of Pretty Ricky, "We don't talk. But time heals everything."

In the meantime, the 24-year-old is busy developing R&B and hip-hop acts—including the girl group Lady Luck—under his and partner Bryant McKinnie's Swagga Entertainment banner. And he's already at work on his second album, "Supper Time," dedicated to one of his main influences, Static Major.

"I couldn't do a lot before because of the lawsuit," Pleasure P says. "Now people get to see what I'm made of for real." ...



Smooth sailing: K'JON

RIDING A WAVE

It takes hustle and patience to turn a good song into a hit record. Just ask Detroit R&B singer K'Jon.

He promoted his single "On the Ocean" for more than two years—and included it on two independently released albums—before it finally entered the charts. Currently No. 1 on Billboard's Adult R&B tally, "Ocean" peaked at No. 12 on Hot R&B/Hip-Hop Songs and this week is No. 16. It moves to No. 96 on the Billboard Hot 100.

"I've always felt it was one of my best songs," K'Jon says. "But until you can prove it to someone who matters, it's just a pretty nothing."

The success of "Ocean" is tied to its appeal within the ballroom dance scene and the style called stepping, which is especially popular among African Americans in cities like Detroit and Chicago. "We found an open lane," says K'Jon, born Kelvin Johnson. "I was getting it out there to steppers and ballrooms and that led to interacting with DJs and radio stations." The song helped get K'Jon signed last year to Universal Republic, which will release his debut album, "I Get Around," Aug. 4.

Good news hasn't always come this steadily to the singer/songwriter. He moved to New York after being laid off from an administrative job at Detroit Medical Center. Though he landed a song on 2003's "2 Fast 2 Furious" soundtrack (the Latin-tinged "Miami") and wrote tracks for female R&B artist Shareefa, his career was stalling. "I felt I was so close to making it, I could touch it," he recalls. "It was very frustrating."

Moving back to Detroit, he launched his own Up & Up imprint and wrote "On the Ocean," on which he sings plaintively about his career struggles. The song is a model for the honest, resonant lyrics and pulsing midtempo beats of "I Get Around"—especially on the triumphant title track and the breakup-to-makeup ballad "This Time," a potential second single.

K'Jon has plenty to celebrate now. In addition to his upcoming album, the singer is a featured performer on Apple and iTunes' Black Music Month concert series. "It's such an honor," K'Jon says of his inclusion in the lineup alongside Solange, Joe and Julian Marley. "This is just the start. I want to have longevity as an artist and deliver album after album."

—Monica Herrera

MAMA MIA!

Pixie Lott's debut single may have gone straight to No. 1 on the U.K. charts. But pop's newest princess isn't about to go diva just yet.

Her summery soul stomper "Mama Do (Uh Oh, Uh Oh)" sold more than 58,000 copies the week after its June 8 release, according to the Official Charts Co. Instead of celebrating her instant success at a celebrity hangout, however, the Mercury singer chilled out at her local nightclub, the Sugar Hut, in suburban Brentwood in Essex.

"Only this time I didn't have to queue up outside in the cold," she says with a giggle.

Lott just turned 18, but she's been waiting for a while to come in from the cold. Like many others in the recent wave of U.K. female singers, she hails from a stage school background—in her case, London's Italia Conti school. Lott abandoned musical theater for the music business at the age of 14 when she answered an ad in the Stage newspaper seeking the "next pop diva." That quest ultimately led to a deal with Mercury U.K., as well as a few surreal moments along the way.

"I once received a message saying [Island Def Jam chairman Antonio] 'L.A.' Reid was flying to London to see me," she recalls. "I didn't have a clue as to who he was. But I told the school I had a dentist ap-

pointment. Then I sang for him and went back to class."

"Turn It Up," Lott's debut album, finds the singer working with songwriter/producers RedOne, Kara DioGuardi and Greg Kurstin.

Pop princess: PIXIE LOTT



The album will be released Sept. 14 outside North America through Mercury. It will come to the United States in late 2009/early 2010 on Interscope.

"Turn It Up" essentially does to Duffy what Duffy did to Amy Winehouse: It spins off similar retro-soul source material in a prettier, poppier package. However, the noteworthy tracks "Cry Me Out" and "Turn It Up" feature real sass and spark, not to mention Lott's surprisingly lusty, soulful voice.

"Pixie's the real deal," Mercury U.K. president Jason Iley says. "She looks amazing, but she can really, really sing. She can be a global superstar."

Iley says Lott's June 8 London launch party attracted more than 130 international execs and media. The event marked the culmination of a yearlong setup campaign during which Lott embarked on school and club tours and did extensive regional radio and press promotion. She's currently touring with U.K. pop act the Saturdays and recently teamed with EA Games for "The Sims 3." The new game features a version of "Mama Do" recorded in Simlish, the Sims' own language.

The goal of the setup campaign was to "connect Lott with punters rather than just media," Iley says. Lott, however, won't be happy until she's reached everyone.

"I'd love a career like Mariah Carey's," she says with a smile.

—Mark Sutherland

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Jonas Brothers



GET IN 'LINE'

>> Jonas Brothers' "Lines, Vines and Trying Times" looks like it'll swing into the top slot on the Billboard 200 next week. Industry prognosticators think it may sell 275,000-300,000 in its first week, giving the trio its second No. 1 album in less than a year.

SONIC BOOM

>> Sonic Youth's "The Eterna" enters the Billboard 200 at No. 18 with 19,000 copies. It is the band's highest-charting set and its best sales week since 1994. Previously, the act had gone as high as No. 34 with "Experimental Jet Set, Trash and No Star."



SHE'S A WONDER

>> Lynda Carter, best-known for her role in the '70s TV series "Wonder Woman," takes a bow at No. 6 on the Top Jazz Album's chart with "At Last." It's her first album release since her 1978 debut, "Portrait."

CHART BEAT

>> How historic is the Black Eyed Peas' command of the top two positions on the Billboard Hot 100? As "Boom Boom Pow" reigns for an 11th week and "I Gotta Feeling" blasts in at No. 2, the act becomes just the fourth duo or group to rank in the top two slots simultaneously, joining OutKast (2003-04), Bee Gees (1978) and the Beatles (1964).

>> Pet Shop Boys pocket their 25th top 10 on Hot Dance Club Songs, as "Love Etc." lifts 13-9. The pair extends its record for most top 10s among duos or groups, ahead of Erasure and New Order (16 top 10s each). Among all acts, Pet Shop Boys trail only Madonna (52 top 10s) and Janet Jackson (31).

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

Billboard

CHARTS

'The E.N.D.' Is Here With First Peas No. 1

The Black Eyed Peas' "The E.N.D." hits the No. 1 bull's-eye on the Billboard 200, selling 304,000 copies—the act's best sales week.

It's also the first chart-topper for the group, which had previously gone as high as No. 2. Its last set, 2005's "Mon-

past hits. Target sale-priced the two-disc set for \$9.98 in its first week of release, and eye-popping TV commercials were scored by the new album track "I Gotta Feeling."

CBS used "Feeling" in spots hyping its new fall schedule. The commercial—part of the network's summer-long promotional campaign—premiered June 7 during the Tony Awards telecast.

The Peas performed "Feeling" on CBS' "Late Show With David Letterman" on the album's June 9 street date and on NBC's "Today" June 12.

Awareness of the album seemed to increase as the week progressed, as evidenced by how the set trended on Nielsen SoundScan's Building chart.

On Wednesday, June 10, with just one day's worth of unweighted sales, the set had sold 70,000 copies. By Friday it had sold more than double that amount: 152,000.

While the panel of reporters whose data is used to create the Building chart doesn't represent the full SoundScan universe, it still gives a good indication of how an album is trending.

This year we've found that for albums debuting at No. 1, the Wednesday Building chart figure usually accounts for

about 30% of a set's first-week copies.

Based on that average, after "The E.N.D." rang up a first-day number of 70,000, one could have projected it would sell around 235,000 by the end of the week. (Industry prognosticators outside of Billboard suggested that 225,000 was reachable.)

As it turns out, the album's first day represented 23% of its debut-week sales. That indicates the album didn't nosedive after its first day and performed strongly over the weekend—and that promotional tie-ins and TV appearances paid off.

It also doesn't hurt to have had the most popular song on the radio for the past five weeks: The album's first single, "Boom Boom Pow," holds at No. 1 on the Hot 100 Airplay chart.

In addition, the quartet is the first duo or group to simultaneously claim the top spots on the Billboard 200 and the Billboard Hot 100 since 2004. The last to do so was OutKast, on the Feb. 7, 2004, charts. That was when "The Way You Move" topped the Hot 100 while "Speakerboxxx/The Love Below" spent its last of seven weeks atop the albums tally.

In the past 10 years, only one other

duo or group has managed the feat. For three weeks in October and November 1999, Santana's "Smooth" single and "Supernatural" album ruled the two charts.

It's rare for an act to snare concurrent No. 1s. Often an album's lead single—like "Boom Boom Pow"—is released digitally in advance of the set. The song usually peaks in sales and/or airplay—and therefore on the Hot 100—before the album is released.

Over The Counter

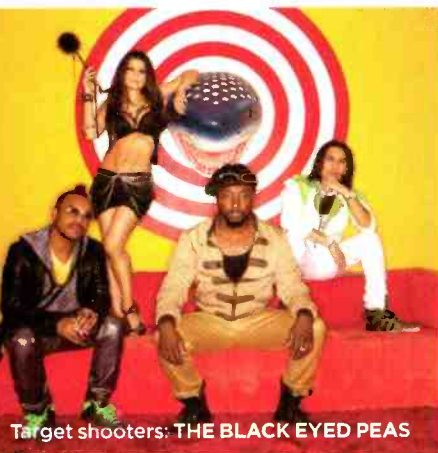
KEITH CAULFIELD



GAGA'S MILLION: She's "Beautiful, Dirty, Rich" . . . and a now million-seller. Lady Gaga's "The Fame" album surpasses the 1 million sales mark, 33 weeks after the singer's debut set bowed on the Oct. 28, 2008, chart.

Last week the album sold 47,000 copies, bringing its total to 1.04 million. The set has sold at least 40,000 copies each week since the seven-day frame that ended Feb. 22.

"The Fame" has spent the past 17 consecutive weeks in the top 10 of the Billboard 200. Taylor Swift's "Fearless" was the last album to spend as many weeks in the top 10, when it ended a 19-week streak April 4.



Target shooters: THE BLACK EYED PEAS

key Business," bowed in the runner-up slot with a then-best 291,000. That album came out the same week as Coldplay's "X&Y," which kept the Peas at bay when it started at No. 1 with 737,000.

Target played a big part in the new Peas album's success, as did CBS.

The retail giant carried an exclusive version of the album that includes four additional songs and six remixes of

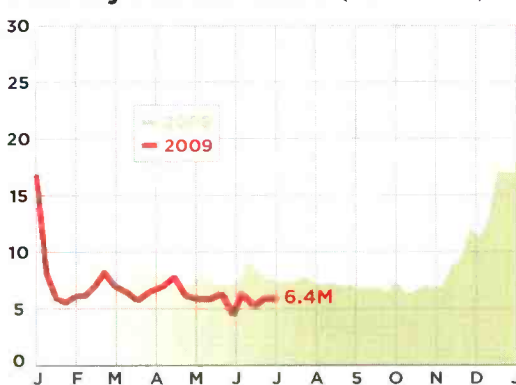
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,350,000	1,386,000	21,103,000
Last Week	6,390,000	1,474,000	20,960,000
Change	-0.6%	-6.0%	0.7%
This Week Last Year	9,292,000	1,278,000	20,255,000
Change	-31.7%	8.5%	4.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	188,674,000	161,498,000	-14.4%
Digital Tracks	501,141,000	568,013,000	13.3%
Store Singles	762,000	759,000	-0.4%
Total	690,577,000	730,270,000	5.7%
Albums w/TEA*	238,788,100	218,297,300	-8.6%

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

DIGITAL TRACKS SALES

'08	501.1 million
'09	568.0 million

SALES BY ALBUM FORMAT

CD	159,063,000	125,736,000	-21.0%
Digital	28,801,000	34,594,000	20.1%
Cassette	48,000	20,000	-58.3%
Other	762,000	1,148,000	50.7%

For week ending June 14, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2008	2009	CHANGE
Current	105,764,000	88,484,000	-16.3%
Catalog	82,910,000	73,013,000	-11.9%
Deep Catalog	58,974,000	53,044,000	-10.1%

CURRENT ALBUM SALES

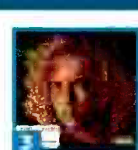
'08	105.8 million
'09	88.5 million

CATALOG ALBUM SALES

'08	82.9 million
'09	73.0 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for The Black Eyed Peas, Dave Matthews Band, Eminem, and Chickenfoot.



'Relapse' is the third album to sell 1 million copies this year (1.05 million), following Taylor Swift's 'Fearless' and the 'Hannah Montana: The Movie' soundtrack. That matches the number of million-sellers at this point a year ago.



The set posts an increase in its second week on the chart, as it bowed last issue with 52,000 copies after only three days in stores. With a full seven-day frame, it sells 79,000 and gains 53%.



The soundtrack to the band's whirlwind concert film/documentary bows with 13,000 and also enters the Top Soundtrack chart at No. 3.



Happy birthday, Katy! A year after the release of 'One of the Boys,' the album has moved 1.05 million copies, never left the top 100 of the chart and spawned four top 40 Hot 100 hits.



On the Official U.K. Albums chart, the set gives the act its sixth top 10, as it bows at No. 8. State-side, it's the band's first top 100 album (10,000 copies).

Continuation of the Billboard 200 chart table, listing artists like Placebo, Eric Clapton and Steve Winwood, and others.

THE BILLBOARD 200 ARTIST INDEX table listing various artists and their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

Continuation of THE BILLBOARD 200 ARTIST INDEX table.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	97	78	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	4	1
102	79	44	TORI AMOS UNIVERSAL REPUBLIC 012673/UMRG (13.98)	Abnormally Attracted To Sin	1	1
103	RE-ENTRY	2	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT/SH-K/BOOM #4433/RAZOR & TIE (21.98)	Next To Normal	103	103
104	NEW	1	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock	104	104
105	119	131	THE TING TINGS COLUMBIA 28925 (12.98)	We Started Nothing	78	78
106	114	103	MGMT COLUMBIA 19512/SONY MUSIC (11.98)	Oracular Spectacular	38	38
107	108	105	CHARLIE WILSON P MUSIC/JIVE 23889/JLG (18.98)	Uncle Charlie	7	7
108	80	42	KATE VOEGELE MYSPEACE/DGC/INTERSCOPE 012938/GA (10.98)	A Fine Mess	10	10
109	126	124	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC (18.98)	Chris Botti: In Boston	13	13
110	103	89	BRITNEY SPEARS JIVE 40387/JLG (18.98)	Circus	1	1
111	134	96	THE KILLERS ISLAND 012197/IDJMG (13.98)	Day & Age	1	1
112	88	76	YUSUF EDEL/VA 012794/UME (13.98)	Roadsinger	41	41
113	110	112	DISTURBED REPRISE 411132/WARNER BRDS (18.98)	Indestructible	1	1
114	118	122	DIERKS BENTLEY CAPITOL NASHVILLE 02155 (18.98)	Feel That Fire	1	1
115	NEW	1	PAUL VAN DYK VANDIT 2040/ULTRA (19.98)	Volume: The Best Of Paul Van Dyk	115	115
116	115	149	YANNI YANNI WAKE DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD)	Yanni Voices	20	20
117	99	80	ASHER ROTH SCHOLBOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98)	Asleep In The Bread Aisle	1	1
118	111	110	METALLICA WARNER BRDS 508732 (18.98)	Death Magnetic	1	1
119	107	99	CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant	99	99
120	106	86	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/GA (13.98)	It's Blitz!	22	22
121	112	108	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits EMI CMG PROVIDENT/INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	31	31
122	NEW	1	ANTI-FLAG SIDEONEBUMMY 1385 (13.98)	The People Or The Gun.	122	122
123	113	90	GUCCI MANE BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case	23	23
124	143	117	SOUNDTRACK INTERSCOPE 012502/GA (13.98)	Slumdog Millionaire	1	1
125	43	2	EELS E WORKS 537/VAGRANT (13.98)	Hombre Lobo: 12 Songs Of Desire	43	43
126	NEW	1	KASABIAN RCA 51831 (13.98)	West Ryder Pauper Lunatic Asylum	126	126
127	90	61	CAM'RON DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays	3	3
128	NEW	1	RHETT MILLER SHOUT! FACTORY 11356 (15.98)	Rhett Miller	128	128
129	132	118	SOUNDTRACK DECCA 011439 (18.98)	Mamma Mia!	1	1
130	135	129	THE AIRBORNE TOXIC EVENT MAJIDIMO SHOUT! FACTORY/ISLAND 012827/IDJMG (12.98)	The Airborne Toxic Event	108	108
131	128	111	NE-YO DEF JAM 011410/IDJMG (13.98)	Year Of The Gentleman	1	1
132	137	135	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	17	17
133	51	72	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	1	1
134	120	94	DEPECHE MODE MUTE/VIRGIN 96769/CAPITOL (18.98)	Sounds Of The Universe	1	1
135	109	84	VARIOUS ARTISTS HEAR 31130 (18.98 CD/DVD)	Playing For Change: Songs Around The World	10	10
136	NEW	1	THE CLARKS HIGH WIRE 019 (13.98)	Restless Days	136	136
137	NEW	1	SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover	137	137
138	160	138	RISE AGAINST DGC/INTERSCOPE 011904/GA (13.98)	Appeal To Reason	1	1
139	133	121	SAVING ABEL SKIDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel	49	49
140	57	2	PAOLO NUTINI ATLANTIC 519262/AG (13.98)	Sunny Side Up	57	57
141	94	141	MATT NATHANSON ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope	60	60
142	129	115	VARIOUS ARTISTS UNIVERSAL EMU/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29	1	1
143	NEW	1	DANCE GAVIN DANCE RISE 80 (13.98)	Happiness	143	143
144	NEW	1	TODD SNIDER YEP ROC 2202 (16.98)	Excitement Plan	144	144
145	124	102	STEVE EARLE NEW WEST 0164 (17.98)	Townes	19	19
146	91	2	VANESSA WILLIAMS CONCORD 30816 (18.98)	The Real Thing	91	91
147	161	153	RAPHAEL SAADIQ COLUMBIA 08585/SONY MUSIC (15.98)	The Way I See It	19	19
148	130	95	PASSION PIT FRENCHKISS 43886/COLUMBIA (12.98)	Manners	51	51
149	164	91	INDIA.ARIE SOULBIRD UNIVERSAL REPUBLIC 012572/UMRG (13.98)	Testimony: Vol. 2, Love & Politics	1	1
150	152	120	NEWSBOYS INPOP 71454 (17.98)	In The Hands Of God	1	1



A portion of the proceeds from album pre-orders on the SideOne-Dummy Web site was donated to Amnesty International. It's the band's fourth album to reach the Billboard 200.



It's the band's second-straight U.K. No. 1 album, which starts with 4,000 in the United States. The group's last set, 2006's "Empire," peaked at No. 114.

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The album has now spent more time (by a week) on the chart than his last set, 2007's "Planet Earth." With 355,000, the new Target-exclusive release has also sold quite a bit more than "Planet" (272,000).



The second season of the HBO vampire drama premiered June 14, helping stir interest in this soundtrack, which is up 14% in sales.



The new "Vans Warped Tour: 2009 Compilation" at No. 69 sells nearly 8,000 in its first week. The economical 51-track collection (which features There for Tomorrow, pictured) carries a list price of \$8.99 and went for \$5.99 at Best Buy.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	145	128	PAPA ROACH DGC/INTERSCOPE 012651/GA (13.98)	Metamorphosis	8	8
152	190	155	PAGE SETTER DON OMAR MACHETE 012867/UMLE (11.98)	idon	32	32
153	95	66	DRAMA EMBASSY APHILLIATES/GRAND HUSTLE/ATLANTIC 515814/AG (18.98)	Gangsta Grillz: The Album Vol. 2	26	26
154	50	2	EMERY 100TH & NAIL 44009 (13.98)	...In Shallow Seas We Sail	50	50
155	117	93	STEVE MARTIN 4D SHARE PRODUCTIONS 610847/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo	93	93
156	150	132	SLIPKNOT ROADRUNNER 617938 (18.98)	All Hope Is Gone	1	1
157	138	156	MERCYME INO/COLUMBIA 46608/SONY MUSIC (16.98 CD/DVD)		10	18
158	156	143	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	1	1
159	144	116	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
160	116	106	BEN HARPER AND RELENTLESS7 VIRGIN 64788/CAPITOL (18.98)	White Lies For Dark Times	1	1
161	186	195	JONAS BROTHERS HOLLYWOOD 002829 (18.98)	The 3D Concert Experience (Soundtrack)	3	3
162	154	146	FRANK SINATRA REPRISE 438652/WARNER BRDS (18.98)	Nothing But The Best	2	2
163	146	107	THE DEVIL WEARS PRADA FERRIT 123 (14.98)	With Roots Above And Branches Below	11	11
164	183	113	YOUNG JEEZY CTE DEF JAM 011536/IDJMG (13.98)	The Recession	1	1
165	149	130	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath	130	130
166	142	126	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15	15	15
167	140	104	DAY26 BAD BOY 517897/AG (18.98)	Forever In A Day	2	2
168	197	2	DAVID GARRETT DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)	David Garrett	168	168
169	147	114	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio	11	11
170	178	148	SOUNDTRACK HBO/LENTRA 519381/AG (18.98)	True Blood: Music From The HBO Original Series	105	105
171	166	193	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	101	101
172	NEW	1	DARRYL WORLEY STRUT/DAVARIOUS 01002 (13.98)	Sounds Like Life	172	172
173	155	152	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love	1	1
174	159	157	DEMI LOVATO HOLLYWOOD 002132 (18.98)	Don't Forget	1	1
175	157	134	LILY ALLEN CAPITOL 67233 (18.98)	It's Not Me, It's You	5	5
176	151	140	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals	8	8
177	158	168	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	2	2
178	64	2	THE SOUNDS ARNIKO ORIGINAL SIGNAL 012941/UNIVERSAL MOTOWN (10.98)	Crossing The Rubicon	64	64
179	165	151	PARACHUTE MERCURY 012917/IDJMG (10.98)	Losing Sleep	40	40
180	131	109	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BRDS (11.98)	My Paper Heart	91	91
181	NEW	1	THERE FOR TOMORROW HOPELESS 709 (13.98)	A Little Faster	181	181
182	184	147	UGK TRILL/UGK/JIVE 86986/JLG (18.98)	UGK 4 Life	6	6
183	89	30	VARIOUS ARTISTS ULTRA ISLAND 013025/IDJMG (13.98)	JustDance	30	30
184	141	97	PAUL WALL SWISHHOUSE 517397/ASYLUM (18.98)	Fast Life	15	15
185	170	174	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron	138	138
186	188	197	BLUE OCTOBER BRANDO/UNIVERSAL MOTOWN 012721/UMRG (13.98)	Approaching Normal	13	13
187	123	2	THE NEW BROADWAY CAST RECORDING MASTERWORKS BROADWAY 52391/SONY CLASSICAL (18.98)	West Side Story	123	123
188	148	101	RUBEN STUDDARD 19 30100/HICKORY (16.98)	Love Is	36	36
189	169	162	VARIOUS ARTISTS WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs WORD-CURB EMI CMG/VERITY 41676/JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs	27	27
190	NEW	1	MATT & KIM FADER LABEL 0908 (11.98)	Grand	190	190
191	174	166	SOUNDTRACK WALT DISNEY 002714 (19.98)	High School Musical 3: Senior Year	2	2
192	171	150	THE DECEMBERISTS CAPITOL 14710 (18.98)	The Hazards Of Love	1	1
193	172	18	VARIOUS ARTISTS Walt Disney Records Presents: Radio Disney Jams 11 WALT DISNEY 003128 (18.98 CD/DVD)	Walt Disney Records Presents: Radio Disney Jams 11	41	41
194	153	31	JOHN LEGEND G O O O COLUMBIA 13740/SONY MUSIC (18.98)	Evolver	1	1
195	87	2	DIANE BIRCH S CURVE 51101 (10.98)	Bible Belt	87	87
196	176	159	RED ESSENTIAL 10863 (13.98)	Innocence & Instinct	15	15
197	180	184	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice	2	2
198	NEW	1	THE FRIDAY NIGHT BOYS PHOTO FINISH 518477/FUELED BY RAMEN (13.98)	Off The Deep End	198	198
199	RE-ENTRY	42	MILEY CYRUS HOLLYWOOD 002129 (18.98)	Breakout	1	1
200	173	185	THE VERONICAS ENGINEROOM SIRE 518865/WARNER BRDS (13.98)	Hook Me Up	1	1

DAVE MATTHEWS BAND 2	MERCYME 157	METALLICA 118	METHOD MAN & REDMAN 48	MGMT 106	CHRISTIAN MICHELE 39	RHETT MILLER 128	MONTGOMERY GENTRY 59	MOS DEF 9	JASON MRAZ 38	MUSIQ SOULCHILD 169
MITCHEL MUSSO 35	MATT NATHANSON 141	NEWSBOYS 150	NE-YO 131	NICKELBACK 15	PAOLO NUTINI 140	OOB OMAR 152	ORIGINAL CAST 103	NEXT TO NORMAL 103	WEST SIDE STORY 187	PINK 27
PLACEBO 51	PLEASURE P 10	PRINCE/BRIA VALENTE 133	PAPA ROACH 151	PARACHUTE 179	PASSION PIT 148	PAUL WALL 184	KATY PERRY 46	PHOENIX 68	KELLIE PICKLER 80	RANCID 41
RASCAL FLATTS 14	RED 196	LIONEL RICHE 58	RISE AGAINST 138	RICK ROSS 54	SLIPKNOT 156	TODD SNIDER 144	SONIC YOUTH 18	SOUJIA BOY TELLEM 74	THE SOUNDS 178	BRITNEY SPEARS 110
STEVE MARTIN 165	GEORGE STRAIT 73	RUBEN STUDDARD 188	SUGARLAND 37	TAYLOR SWIFT 11	ASHER ROTH 117	DARIUS RUCKER 25	HANNAH MONTANA: THE MOVIE 7	HIGH SCHOOL MUSICAL 3: TENTH AVENUE NORTH 165	THEORY OF A DEADMAN32 THERE FOR TOMORROW 181	TWILIGHT 17
U2 66	UGK 182	CARRIE UNDERWOOD 53	NOW 29 142	NOW 30 22	PLAYING FOR CHANGE: SONGS AROUND THE WORLD 135	VANS WARPED TOUR: 2009 TOUR COMPILATION 69	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11 193	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS 189	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS 121	DAVID WAXMAN 75
YANNI 116	YEAH YEAH YEAHS 120	YOUNG JEEZY 164	YUSUF 112	KANYE WEST 84	VANESSA WILLIAMS 146	CHARLIE WILSON 107	WISIN & YANDEL 30	DARRYL WORLEY 172		

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	#1 GREATEST GAINER CHICKENFOOT REDLINE 20091* (13.98)	Chickenfoot	
2	NEW	1	MOS DEF DOWNTOWN 70055* (16.98)	The Ecstatic	
3	NEW	1	SONIC YOUTH MATADOR 829* (14.98)	The Eternal	
4	3	10	JASON ALDEAN BROKEN BOW 7637* (18.98)	Wide Open	
5	NEW	1	D-BLOCK D-BLOCK 5091/E1 (17.98)	No Security	
6	2	2	RANCID HELLCAT 85843*/EPITAPH (16.98) +	Let The Dominoes Fall	
7	4	1	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) +	ISolated INcident	
8	NEW	1	PLACEBO DREAMBROTHER/FINTAGE 539/VAGRANT (13.98)	Battle For The Sun	
9	NEW	1	DJ QUIK & KURUPT MAD SCIENCE 17/RBC (18.98)	BlaQKout	
10	5	3	GRIZZLY BEAR WARP 0182* (15.98)	Veckatimest	
11	NEW	1	A SKYLIT DRIVE FEARLESS 30123 (14.98)	Adelphia	
12	NEW	1	DIRTY PROJECTORS DOMINO 217* (13.98)	Bitte Orca	
13	8	5	PHOENIX LOYAUTE 0105* GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
14	NEW	1	VARIOUS ARTISTS SIDEONE DUMMYS 1387 (8.98)	The Pariah, The Parrot, The Delusion	
15	NEW	1	DREDD OHLONE 518755* (15.98)	Ultra Hits	
16	NEW	1	DAVID WAXMAN ULTRA 2043 (15.98)	Ultra Hits	
17	11	9	SILVER SUN PICKUPS DANGERBIRD 035* (15.98)	Swoon	
18	10	4	IRON AND WINE SUB POP 608* (14.98)	Around The Well	
19	NEW	1	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock	
20	14	56	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	
21	NEW	1	PAUL VAN DYK VANDIT 2040 ULTRA (19.98) +	Volume: The Best Of Paul Van Dyk	
22	12	9	CAGE THE ELEPHANT DSP JIVE 49658 JLG (13.98)	Cage The Elephant	
23	NEW	1	ANTI-FLAG SIDEONE DUMMYS 1385* (13.98)	The People Or The Gun.	
24	13	6	GUCCI MANE BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case	
25	6	2	EELS E WORKS 537*/VAGRANT (13.98)	Hombre Lobo: 12 Songs Of Desire	
26	NEW	1	KASABIAN RCA 51831 (13.98)	West Ryder Pauper Lunatic Asylum	
27	7	11	PRINCE & BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	
28	NEW	1	THE CLARKS HIGH WIRE 019 (13.98)	Restless Days	
29	NEW	1	SOUNDTRACK NEW LINE 39150 (16.98)	The Hangover	
30	NEW	1	DANCE GAVIN DANCE RISE 80 (13.98)	Happiness	
31	NEW	1	TODD SNIDER YEP ROC 2202 (16.98)	Excitement Plan	
32	16	5	STEVE EARLE NEW WEST 6164* (17.98)	Townes	
33	18	4	PASSION PIT FRENCHIES 43886/COLUMBIA (12.98)	Manners	
34	19	6	THE DEVIL WEARS PRADA FERRET 123 (14.98) +	With Roots Above And Branches Below	
35	NEW	1	DARRYL WORLEY STROUD AVARIOUS 01002 (13.98)	Sounds Like Life	
36	9	2	THE SOUNDS ARNIKI ORIGINAL SIGNAL 012941* UNIVERSAL MOTOWN (10.98)	Crossing The Rubicon	
37	NEW	1	THERE FOR TOMORROW HOPELESS 709 (13.98)	A Little Faster	
38	20	4	RUBEN STUDDARD 19 30100/HICKORY (16.98)	Love Is	
39	25	3	MATT & KIM FADER LABEL 0908* (11.98)	Grand	
40	NEW	1	FOR TODAY FACEDOWN 080 (12.98)	Portraits	
41	29	11	METRIC METRIC 80019/LAST GANG (14.98)	Fantasies	
42	28	4	LUIS ENRIQUE TOP STOP #110 (12.98 CD/DVD) +	Ciclos	
43	15	3	MANDY MOORE STOREFRONT 99463 (13.98)	Amanda Leigh	
44	38	6	ZIGGY MARLEY TUFF GONG 0004 (12.98)	Family Time	
45	33	1	COLT FORD AVERAGE JOE S 1001 (16.98)	Ride Through The Country	
46	22	7	TECH N9NE COLLABOS STRANGE 54/RBC (18.98)	Sickology 101	
47	34	35	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
48	30	19	A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick	
49	32	12	SLIM THUG BOSS HISSG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses	
50	31	4	WHITE RABBITS 180 0006* (11.98)	It's Frightening	

While Ultra Records has charted a string of dance albums on the Billboard 200, this week marks the company's debut on Top R&B/Hip-Hop Albums. The new "Ultra Hits" set is No. 24 on the R&B tally and also bows at No. 16 on Top Independent Albums (8,000 copies). The DJ-presented compilation boasts an all-star lineup of hits from R&B and hip-hop stars including Maino, Gorilla Zoe, Ne-Yo, Pitbull, Rihanna, Young Jeezy, Slim Thug and Pleasure P.



TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	NEW	1	#1 THE BLACK EYED PEAS INTERSCOPE /IGA	The E.n.d.	1	
2	1	2	DAVE MATTHEWS BAND BAMA RAGS/RCA /RMG +	Big Whiskey And The GrooGrux King	2	
3	NEW	1	MOS DEF DOWNTOWN	The Ecstatic	9	
4	3	2	CHICKENFOOT REDLINE	Chickenfoot	4	
5	6	35	KINGS OF LEON RCA /RMG	Only By The Night	12	
6	2	4	EMINEM WEB SHADY AFTERMATH/INTERSCOPE /IGA	Relapse	3	
7	8	29	LADY GAGA STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE /IGA	The Fame	6	
8	7	5	GREEN DAY REPRISE WARNER BRDS.	21st Century Breakdown	8	
9	9	32	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG +	Twilight	17	
10	16	31	TAYLOR SWIFT BIG MACHINE +	Fearless	11	
11	NEW	1	DIRTY PROJECTORS DOMINO	Bitte Orca	65	
12	NEW	1	AVENTURA PREMIUM LATIN /SONY MUSIC LATIN	The Last	5	
13	NEW	1	PLEASURE P ATLANTIC /AG +	The Introduction Of Marcus Cooper	10	
14	NEW	1	SOUNDTRACK NEW LINE	The Hangover	135	
15	12	2	KENNY CHESNEY BNA /SMN	Greatest Hits II	13	
16	NEW	1	SONIC YOUTH MATADOR	The Eternal	18	
17	NEW	1	PLACEBO DREAMBROTHER/FINTAGE /VAGRANT	Battle For The Sun	51	
18	RE-ENTRY	1	NICKELBACK ROADRUNNER	Dark Horse	15	2
19	4	2	311 VOLCANO /JLG +	Uplifter	28	
20	22	6	ZAC BROWN BAND ROAR/BIG PICTURE HOME GROWN/ATLANTIC /AG	The Foundation	16	
21	NEW	1	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE	Next To Normal	103	
22	24	18	THE LONELY ISLAND UNIVERSAL REPUBLIC/UMRG +	Incredibad	87	
23	23	4	PHOENIX LOYAUTE GLASSNOTE	Wolfgang Amadeus Phoenix	68	
24	RE-ENTRY	1	RASCAL FLATTS LYRIC STREET	Unstoppable	14	
25	RE-ENTRY	1	THE FRAY EPIC /SONY MUSIC +	The Fray	45	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	BB 200 RANKING	CERT.
1	1	2	#1 DAVE MATTHEWS BAND BAMA RAGS/RCA 48712*/RMG +	Big Whiskey And The GrooGrux King	2	
2	NEW	1	THE BLACK EYED PEAS INTERSCOPE 012887/IGA	The E.N.D.	1	
3	5	1	GREEN DAY REPRISE 517153/WARNER BRDS.	21st Century Breakdown	8	
4	NEW	1	SONIC YOUTH MATADOR 829*	The Eternal	18	
5	6	7	VARIOUS ARTISTS HEAR 31130 +	Playing For Change: Songs Around The World	134	
6	3	2	CHICKENFOOT REDLINE 20091*	Chickenfoot	4	
7	NEW	1	THE CLARKS HIGH WIRE 019	Restless Days	135	
8	11	4	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT DUCK/REPRISE 517584/WARNER BRDS.	Live From Madison Square Garden	52	
9	7	1	EMINEM WEB SHADY AFTERMATH/INTERSCOPE 012863*/IGA	Relapse	3	
10	NEW	1	IRON MAIDEN UME 50398*/SONY MUSIC	Flight 666 (Soundtrack)	34	
11	8	2	ELVIS COSTELLO HEAR 31280	Secret, Profane & Sugarcane	23	
12	13	1	BOB DYLAN COLUMBIA 43893* /SONY MUSIC +	Together Through Life	57	
13	16	9	STEVE MARTIN 40 SHARE PRODUCTIONS 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	154	
14	NEW	1	AVENTURA PREMIUM LATIN 20800/SONY MUSIC LATIN	The Last	5	
15	NEW	1	DREDD OHLONE 518755*	The Pariah, The Parrot, The Delusion	71	
16	NEW	1	TODD SNIDER YEP ROC 2202	Excitement Plan	143	
17	20	28	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG +	Twilight	17	
18	NEW	1	ANTI-FLAG SIDEONE DUMMYS 1385*	The People Or The Gun.	121	
19	24	11	DIANA KRALL VERVE 012433/VG	Quiet Nights	70	
20	19	6	YUSUF EGER/YA 012794*/UME	Roadsinger	111	
21	NEW	1	A SKYLIT DRIVE FEARLESS 30123	Adelphia	64	
22	17	3	GRIZZLY BEAR WARP 0182*	Veckatimest	63	
23	25	1	STEVE EARLE NEW WEST #164*	Townes	144	
24	NEW	1	TREY ANASTASIO & DON HART RUBBER JUNGLE 12	Time Turns Elastic	—	
25	RE-ENTRY	1	KINGS OF LEON RCA 32712/RMG	Only By The Night	12	

TOP CAST ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT.
1	5	9	#1 NEXT TO NORMAL ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)		1	
2	2	179	JERSEY BOYS ORIGINAL BROADWAY CAST RECORDING (RHINO)		2	
3	3	181	WICKED ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)		3	
4	1	2	WEST SIDE STORY THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY CLASSICAL)		4	
5	6	3	HAIR THE NEW BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)		5	
6	10	33	BILLY ELLIOT: THE MUSICAL ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)		6	
7	8	12	SHREK: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)		7	
8	4	2	ROCK OF AGES ORIGINAL BROADWAY CAST RECORDING (NEW LINE)		8	
9	7	181	MAMMA MIA! ORIGINAL CAST RECORDING (DECCA BROADWAY/DECCA)		9	
10	12	169	THE LION KING ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)		10	
11	9	130	SPRING AWAKENING ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/DECCA)		11	
12	15	100	LEGALLY BLONDE: THE MUSICAL ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT/SH-K-BOOM/RAZOR & TIE)		12	
13	11	54	IN THE HEIGHTS ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT SH-K-BOOM/RAZOR & TIE)		13	
14	13	3	LES MISERABLES: HIGHLIGHTS ORIGINAL LONDON CAST RECORDING (FIRST NIGHT)		14	
15	14	67	DISNEY'S THE LITTLE MERMAID ORIGINAL BROADWAY CAST RECORDING (DISNEY BROADWAY/WALT DISNEY)		15	

I LIKE PROFILES: MOST ADDED™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	BB 200 RANKING	CERT.
1	1	21	#1 POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)		1	
2	2	18	RIGHT ROUND FLO RIDA (POE BOY ATLANTIC)		2	
3	3	32	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)		3	
4	4	36	HOT N COLD KATY PERRY (CAPITOL)		4	
5	5	35	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		5	
6	6	47	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		6	
7	7	31	LOVE STORY TAYLOR SWIFT (BIG MACHINE)		7	
8	9	56	I KISSED A GIRL KATY PERRY (CAPITOL)		8	
9	8	48	BURNIN' UP JONAS BROTHERS (HOLLYWOOD)		9	
10	10	35	WHATEVER YOU LIKE TL (GRAND HUSTLE/ATLANTIC)		10	
11	13	20	HALO BEYONCE (MUSIC WORLD/COLUMBIA)		11	
12	12	6	BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)		12	
13	11	3	GRACIAS A TI WISH & YANDEL (WY/MACHETE)		13	
14	15	31	RIGHT NOW (NA NA NA) AKON (KONVICT/UPFRONT/SRC UNIVERSAL MOTOWN)		14	
15	16	49	IN THE END LINKIN PARK (WARNER BRDS.)		15	

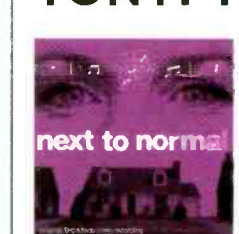
.biz More charts. Deeper charts. Go to billboard.biz/charts to find Billboard's complete menu of more than 180 charts—albums, singles, digital, mobile, and more—refreshed every Thursday.

BETWEEN THE BULLETS

TONY! TONY! TONY!

CBS' June 7 telecast of the Tony Awards pushes some big gains on Top Cast Albums. On the 15-position tally, eight albums post increases, with six benefiting from performances on the show. Reaching No. 1 for the first time, with a gain of 109%, is "Next to Normal" (5,000), which took home three Tonys, including best leading actress in a musical ("Hair," No. 5) and best original score. The winners for best revival of a musical ("Hair," No. 5) and best musical ("Billy Elliot," No. 5) see jumps of 21% and 118%, respectively. The sales volume of the top 100 cast albums is up 8% compared with last week and up 41% compared with two weeks ago.

—Keith Caulfield



TOP INDEPENDENT: Reflects titles sold via independent distribution, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
2	2	10	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
3	4	10	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)	
4	7	15	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	
5	6	15	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
6	10	6	BEST I EVER HAD DRAKE (DREAM ON/O.G.O.D./UNIVERSAL MOTOWN)	
7	3	21	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	
8	9	15	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
9	5	19	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
10	11	26	SECOND CHANCE SHINEDOWN (ATLANTIC)	
11	8	20	DAY 'N' NITE KID CUDI (DREAM ON/O.G.O.D./UNIVERSAL MOTOWN)	
12	19	5	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
13	15	7	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
14	17	10	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
15	12	28	YOU FOUND ME THE FRAY (EPIC)	
16	14	39	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
17	22	11	OUT LAST NIGHT KENNY CHESNEY (BNA)	
18	13	22	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	
19	21	9	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)	
20	16	21	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	
21	20	11	THEN BRAD PAISLEY (ARISTA NASHVILLE)	
22	27	13	SIDEWAYS DIERS BENTLEY (CAPITOL NASHVILLE)	
23	25	23	GIVES YOU HELL THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	
24	26	41	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
25	29	8	PLEASE DON'T LEAVE ME PINK (LAFACE JLG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	10	WHATEVER IT IS ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
27	36	6	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
28	24	12	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE)	
29	35	5	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
30	18	25	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
31	41	7	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
32	34	11	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE)	
33	23	20	KISS ME THRU THE PHONE SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
34	39	8	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	
35	31	14	BOYFRIEND #2 PLEASURE P (ATLANTIC)	
36	32	7	GOODBYE KRISTINA DEBARGE (SODAPOPI/ISLAND/IDJMG)	
37	38	33	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
38	43	6	PEOPLE ARE CRAZY BILLY CURRINGTON (MERCURY NASHVILLE)	
39	30	12	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
40	40	15	IT HAPPENS SUGARLAND (MERCURY NASHVILLE)	
41	33	14	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)	
42	45	8	LOST YOU ANYWAY TOBY KEITH (SHOW DOG NASHVILLE)	
43	46	6	ALRIGHT DARIUS RUCKER (CAPITOL NASHVILLE)	
44	44	10	SISSY'S SONG ALAN JACKSON (ARISTA NASHVILLE)	
45	37	12	TURN MY SWAG ON SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
46	62	2	EGO BEYONCE (MUSIC WORLD/COLUMBIA)	
47	55	3	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)	
48	-	1	I GOTTA FEELING THE BLACK EYED PEAS (INTERSCOPE)	
49	52	5	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
50	50	3	SUMMER NIGHTS RASCAL FLATTS (LYRIC STREET)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	3	WETTER (CALLING YOU DADDY) TWISTA (GET MONEY GANG/CAPITOL)	
52	54	16	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	
53	51	6	PRETTY WINGS MAXWELL (COLUMBIA)	
54	47	7	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)	
55	49	7	STRANGE REBA (STARBUCK/VOLVO)	
56	42	14	ONE IN EVERY CROWD MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	
57	53	4	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	
58	57	4	BOOTS ON RANDY HOUSER (UNIVERSAL SOUTH)	
59	64	2	NO SURPRISE DAUGHTRY (19/RCA/RMG)	
60	58	4	SWAG SURFIN' FAST LIFE YOUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)	
61	67	4	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
62	59	7	BEST DAYS OF YOUR LIFE KELLIE PICKLER (19/BNA)	
63	68	2	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
64	-	1	YOU'RE A JERK NEW BOYZ (ASYLUM/WARNER BROS.)	
65	63	3	ON THE OCEAN K'JON (UP&UP/DEE TYME/UNIVERSAL REPUBLIC)	
66	66	2	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)	
67	61	22	IT'S AMERICA RODNEY ATKINS (CURB)	
68	70	3	NOT MEANT TO BE THEORY OF A DEADMAN (604 ROADRUNNER/RRP)	
69	75	2	I'LL JUST HOLD ON BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)	
70	65	9	KNOW YOUR ENEMY GREEN DAY (REPRISE)	
71	48	9	WHERE I'M FROM JASON MICHAEL CARROLL (ARISTA NASHVILLE)	
72	-	1	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)	
73	-	1	CAUSA Y EFECTO PAULINA RUBIO (UNIVERSAL MUSIC LATIN)	
74	-	1	SMALL TOWN USA JUSTIN MOORE (VALDREY)	
75	-	1	BAREFOOT AND CRAZY JACK INGRAM (BIG MACHINE)	

1,298 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 I GOTTA FEELING THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
2	1	11	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
3	3	6	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		
4	2	9	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
5	4	16	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)		
6	8	12	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)		
7	7	7	WAKING UP IN VEGAS KATY PERRY (CAPITOL)		
8	6	22	SECOND CHANCE SHINEDOWN (ATLANTIC)		
9	9	25	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
10	5	8	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)		
11	10	7	GOODBYE KRISTINA DEBARGE (SODAPOPI/ISLAND/IDJMG)		
12	11	33	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		
13	12	18	USE SOMEBODY KINGS OF LEON (RCA/RMG)		
14	14	20	HALO BEYONCE (MUSIC WORLD/COLUMBIA)		
15	16	15	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		
16	15	20	DAY 'N' NITE KID CUDI (DREAM ON/O.G.O.D./UNIVERSAL MOTOWN)		
17	13	2	OUT LAST NIGHT KENNY CHESNEY (BNA)		
18	17	13	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)		
19	24	7	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)		
20	21	11	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		
21	20	14	TURN MY SWAG ON SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)		
22	22	18	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)		
23	18	20	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)		
24	26	16	ALL THE ABOVE MAYNARD FEAT. T-PAIN (HUSTLE HARO/ATLANTIC)		
25	23	8	PLEASE DON'T LEAVE ME PINK (LAFACE JLG)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	29	4	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
27	-	1	MAKE HER SAY KID CUDI FEAT. KANYE WEST & COMMON (DREAM ON/O.G.O.D./UNIVERSAL MOTOWN)		
28	27	48	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)		
29	30	18	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)		
30	32	22	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)		
31	69	4	BATTLEFIELD JORDIN SPARKS (19/JIVE/JLG)		
32	31	8	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)		
33	19	9	WE MADE YOU EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
34	28	9	KNOW YOUR ENEMY GREEN DAY (REPRISE)		
35	62	4	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)		
36	33	11	WHATEVER IT IS ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)		
37	37	10	BEST DAYS OF YOUR LIFE KELLIE PICKLER (19/BNA)		
38	46	13	THEN BRAD PAISLEY (ARISTA NASHVILLE)		
39	34	24	KISS ME THRU THE PHONE SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)		
40	42	6	NO SURPRISE DAUGHTRY (19/RCA/RMG)		
41	43	3	PEOPLE ARE CRAZY BILLY CURRINGTON (MERCURY NASHVILLE)		
42	51	4	PARANOID JONAS BROTHERS (HOLLYWOOD)		
43	44	10	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE)		
44	36	32	GIVES YOU HELL THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)		
45	35	21	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)		
46	41	61	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		
47	47	40	LOVE STORY TAYLOR SWIFT (BIG MACHINE)		
48	40	6	ECHO GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)		
49	45	69	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA/LEGACY)		
50	38	2	HEY MITCHEL MUSSO (WALT DISNEY)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	39	5	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE)		
52	25	4	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)		
53	54	30	YOU FOUND ME THE FRAY (EPIC)		2
54	48	38	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)		
55	-	2	GOOD GIRLS GO BAD CORINA STARSHIP FEAT. LIGHTNIN' MCSEAN (DELAWARE/INTERSCOPE)		
56	49	18	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)		
57	50	6	JUST A FRIEND BIZ MARKIE (COLD CHILLIN'/WARNER BROS.)		
58	57	22	SEX ON FIRE KINGS OF LEON (RCA/RMG)		
59	53	24	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		2
60	61	21	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		
61	64	2	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)		
62	66	6	SIDEWAYS DIERS BENTLEY (CAPITOL NASHVILLE)		
63	68	32	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		2
64	-	1	DAYLIGHT MATT & KIM (FRADER LABEL)		
65	59	19	SHE'S COUNTRY JASON ALDEAN (BROKEN BOW)		
66	60	9	WELCOME TO THE WORLD KEVIN HOOVER FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)		
67	58	23	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		
68	67	14	HOEDOWN THROWDOWN MILEY CYRUS (WALT DISNEY)		
69	-	1	SUMMER NIGHTS RASCAL FLATTS (LYRIC STREET)		
70	71	7	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)		
71	65	3	BOYFRIEND #2 PLEASURE P (ATLANTIC)		
72	-	1	GIVE ME THE MELTDOWN ROB THOMAS (EMBLEM/ATLANTIC)		
73	-	42	HOT 'N' COLD KATY PERRY (CAPITOL)		3
74	74	54	VIVA LA VIDA COLDPLAY (CAPITOL)		3
75	75	14	CARELESS WHISPER SEETHER (WIND-UP)		

ALBUM CHARTS

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

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

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

SONG CHARTS

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

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

GREATEST GAINER 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

MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	2	18	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
3	17		SECOND CHANCE	SHINEDOWN (ATLANTIC)
4	5	14	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
5	7		THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	4	21	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
7	11		I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
8	11	7	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
9	8	10	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
10	12	8	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
11	6	15	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
12	10	10	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
13	13		GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/DJMG)
14	19	7	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
15	16	22	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
16	15	22	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
17	21		IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
18	17	0	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
19	18	27	YOU FOUND ME	THE FRAY (EPIC)
20	14	17	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
21	25	5	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
22	20	18	DAY 'N' NITE	KID CUDI (DREAM ONV.G.O.D.O./UNIVERSAL MOTOWN)
23	27	13	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
24	26	19	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
25	32	3	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)
26	23	18	KISS ME THRU THE PHONE	SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
27	22	20	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
28	31	4	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
29	24	12	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
30	28	13	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
31	30		NO SURPRISE	DAUGHTRY (19/RCA/RMG)
32	29		WANTED	JESSIE JAMES (MERCURY/DJMG)
33	39	2	GREATEST GAINER I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
34	33	4	PARANOID	JONAS BROTHERS (HOLLYWOOD)
35	35	3	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
36	37	3	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
37	38		NEVER SAY NEVER	THE FRAY (EPIC)
38	36	6	BEGGIN'	MADCON (NEXT PLATEAU/UNIVERSAL REPUBLIC)
39	34	5	THE WIND BLOWS	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
40	NEW		YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)

Until this week, seven female artists this decade had notched at least three top 10s from a debut album on the Mainstream Top 40 chart. Now the list expands by two names.

Lady Gaga rises 11-8 with "LoveGame." She previously reached No. 1 with "Just Dance" and "Poker Face." At No. 10, Katy Perry advances with "Waking Up in Vegas." She arrived with the No. 2 "I Kissed a Girl" and No. 1 "Hot N Cold." (Her third single, "Thinking of You," reached No. 17.)

Lady Gaga and Perry join Fergie (five top 10s), Christina Aguilera, Gwen Stefani (four each), Avril Lavigne, Beyoncé, Ciara and Jordin Sparks in accomplishing the feat this decade.

On the Adult Top 40 chart, Colbie Caillat previews her sophomore album "Breakthrough," due Aug. 25, with "Falling for You" at No. 33. View the full 40-position chart at billboard.biz/charts.



ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	34	#1 LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	45	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
3	3	39	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)
4	4	35	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)
5	1	11	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
6	5	48	VIVA LA VIDA	COLDPLAY (CAPITOL)
7	34		LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)
8	8	21	YOU FOUND ME	THE FRAY (EPIC)
9	10	52	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
10	9	19	IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)
11	19		JUST GO	LIONEL RICHIE (DEF JAM/IDJMG)
12	13	18	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
13	12	23	LIGHT ON	DAVID COOK (19/RCA/RMG)
14	16	10	GREATEST GAINER LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
15	14	24	HOT N COLD	KATY PERRY (CAPITOL)
16	15	8	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
17	13	13	FINALLY HOME	MERCYME (INO/COLUMBIA)
18	18	15	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
19	11	10	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
20	21	5	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
21	10	10	WHERE DID I LOSE YOUR LOVE	JOURNEY (NOMOTA)
22	23	4	NO BOUNDARIES	KRIS ALLEN (19/JIVE/JLG)
23	22	1	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
24	25	9	SOBER	PINK (LAFACE/JLG)
25	26	4	COME BACK TO ME	DAVID COOK (19/RCA/RMG)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 SECOND CHANCE	SHINEDOWN (ATLANTIC)
2	2	12	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
3	1	29	YOU FOUND ME	THE FRAY (EPIC)
4	5	30	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
5	7		HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
6	4	31	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
7	6	26	SOBER	PINK (LAFACE/JLG)
8	9		THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
9	8	22	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
10	10	9	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
11	11	10	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
12	15		SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)
13	10	14	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	6		NO SURPRISE	DAUGHTRY (19/RCA/RMG)
15	15		THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)
16	16		I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
17	17		NEVER SAY NEVER	THE FRAY (EPIC)
18	19	5	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
19	18	12	CLOSER TO LOVE	MAT KEARNEY (AWARE/COLUMBIA)
20	20	10	SHE IS LOVE	PARACHUTE (MERCURY/IDJMG)
21	22		USE SOMEBODY	KINGS OF LEON (RCA/RMG)
22	21		FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)
23	23	7	HALO	BEYONCÉ (MUSIC WORLD/COLUMBIA)
24	25	5	LIFE IN TECHNICOLOR II	COLDPLAY (CAPITOL)
25	24	11	STAY	SAFETY SUIT (UNIVERSAL MOTOWN)

ROCK SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	2	#1 NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	1	2	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
3	3	2	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
4	6	2	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)
5	1	1	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
6	4	2	CARELESS WHISPER	SEETHER (WIND-UP)
7	8	2	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (OSP/JIVE/JLG)
8	11	2	THE NIGHT	DISTURBED (REPRISE)
9	5		LIFELINE	PAPA ROACH (DGC/INTERSCOPE)
10	9	2	SECOND CHANCE	SHINEDOWN (ATLANTIC)
11	10	2	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
12	13	2	DROWNING (FACE DOWN)	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
13	12	2	FEEL GOOD DRAG	AMBERLIN (UNIVERSAL REPUBLIC)
14	20	2	21 GUNS	GREEN DAY (REPRISE)
15	10	2	BLACK HEART INERTIA	INCUBUS (IMMORTAL/EPIC)
16	18	2	CHAMPAGNE	CAVO (REPRISE)
17	22	2	AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)
18	14	2	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
19	22	2	KIDS	MGMT (COLUMBIA)
20	19	2	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)
21	10	2	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
22	21	2	DO WHAT YOU DO	MUDVAYNE (EPIC)
23	17	2	HEY YOU	311 (VOLCANO/JLG)
24	23	2	SOMETIME AROUND MIDNIGHT	THE ABBOTTS (MCA/IMPACT/SHOUT FACTORY/ISLAND/DJMG)
25	30		SEASONS	THE VEER UNION (UNIVERSAL MOTOWN)
26	32	2	HEARTLESS	THE FRAY (EPIC)
27	29		NO YOU GIRLS	FRAIZ FERDINAND (DOMINO/EPIC)
28	28	2	I GET OFF	HALESTORM (ATLANTIC)
29	36	2	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)
30	25	2	DEAD MEMORIES	SLIPKNOT (ROADRUNNER/RRP)
31	35	2	SCARLET LETTERS	MUDVAYNE (EPIC)
32	26	2	HATE MY LIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
33	NEW		GREATEST GAINER WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
34	27	2	100 IN A 55	POP EVIL (PAZZO/UNIVERSAL REPUBLIC)
35	34	2	SINK INTO ME	TAKING BACK SUNDAY (WARNER BROS.)
36	39	2	HALF-TRUISM	THE OFFSPRING (COLUMBIA)
37	31	2	ZERO	YEAR YEAR YEARS (DRESS UP/DGC/INTERSCOPE)
38	31	2	LIFE IN TECHNICOLOR II	COLDPLAY (CAPITOL)
39	33	2	MAGNIFICENT	U2 (ISLAND/INTERSCOPE)
40	4	2	HELP I'M ALIVE	METRIC (METRIC/LAST GANG)
41	47	2	NOTION	KINGS OF LEON (RCA/RMG)
42	49	2	I'VE GOT FRIENDS	MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
43	40	2	DEATH OF ME	RED (ESSENTIAL/RED)
44	41	2	TWO WEEKS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
45	42	2	37 STITCHES	DROWNING POOL (EVEN SEVEN)
46	50	2	YOU'RE GOING DOWN	SICK PUPPIES (RMR/VIRGIN/CAPITOL)
47	45	2	OH YEAH	CHICKENFOOT (REDLINE)
48	38	2	WRONG	DEPECHE MODE (MUTE/VIRGIN/CAPITOL)
49	46	2	CONTAGIOUS	TRAPT (EVEN SEVEN)
50	NEW		I ALMOST TOLD YOU THAT I LOVED YOU	PAPA ROACH (DGC/INTERSCOPE)

Silversun Pickups post just the third independently distributed No. 1 in the Alternative chart's history, as "Panic Switch" rises 3-1. The track, also No. 4 on Rock Songs, joins the Offspring's "Come Out and Play (Keep 'Em Separated)" (Epitaph, 1994) and Everlast's "What It's Like" (Tommy Boy, 1998).



ACTIVE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
2	2	19	THE NIGHT	DISTURBED (REPRISE)
3	5	4	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
4	4	14	DROWNING (FACE DOWN)	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
5	1	1	CHAMPAGNE	CAVO (REPRISE)
6	3	9	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
7	9	14	SCARLET LETTERS	MUDVAYNE (EPIC)
8	7	16	CARELESS WHISPER	SEETHER (WIND-UP)
9	11	11	I GET OFF	HALESTORM (ATLANTIC)
10	6	6	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)
11	8	22	LIFELINE	PAPA ROACH (DGC/INTERSCOPE)
12	15	5	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
13	14		SEASONS	THE VEER UNION (UNIVERSAL MOTOWN)
14	12	30	100 IN A 55	POP EVIL (PAZZO/UNIVERSAL REPUBLIC)
15	10	24	DEATH OF ME	RED (ESSENTIAL/RED)
16	23	8	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (OSP/JIVE/JLG)
17	10	10	TWO WEEKS	ALL THAT REMAINS (PROSTHETIC/RAZOR & TIE)
18	17	34	DEAD MEMORIES	SLIPKNOT (ROADRUNNER/RRP)
19	19		DO WHAT YOU DO	MUDVAYNE (EPIC)
20	16	41	SECOND CHANCE	SHINEDOWN (ATLANTIC)
21	21	18	CONTAGIOUS	TRAPT (EVEN SEVEN)
22	24	14	FAR FROM OVER	REV THEORY (VAN HOWNES/MALOOFF/DGC/INTERSCOPE)
23	26	11	HOW COULD YOU?	SALIVA (ISLAND/DJMG)
24	25	15	GUILTY	SINCE OCTOBER (TOOTH & NAIL/CAPITOL)
25	NEW		GREATEST GAINER WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)

HERITAGE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 LIFELINE	PAPA ROACH (DGC/INTERSCOPE)
2	2	9	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
3	8	13	DROWNING (FACE DOWN)	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
4	3	4	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
5	4	12	SOUND OF MADNESS	SHINEDOWN (ATLANTIC)
6	5	9	OH YEAH	CHICKENFOOT (REDLINE)
7	6	15	CARELESS WHISPER	SEETHER (WIND-UP)
8	10	10	SECOND CHANCE	SHINEDOWN (ATLANTIC)
9	11	8	CHAMPAGNE	CAVO (REPRISE)
10	7	28	HATE MY LIFE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
11	10	31	SOMETHING IN YOUR MOUTH	NICKELBACK (ROADRUNNER/RRP)
12	17	6	BURN IT TO THE GROUND	NICKELBACK (ROADRUNNER/RRP)
13	10	10	I GET OFF	HALESTORM (ATLANTIC)
14	16	16	THE NIGHT	DISTURBED (REPRISE)
15	12	38	DO WHAT YOU DO	MUDVAYNE (EPIC)
16	13	17	BROTHER	PEARL JAM (LEGACY/EPIC)
17	21		THIS IS IT	STAIN'D (FLIP/ATLANTIC)
18	20	6	ALL NIGHTMARE LONG	METALLICA (WARNER BROS.)
19	18		ANYTHING GOES	AC/DC (COLUMBIA)
20	NEW		GREATEST GAINER WHISKEY HANGOVER	GODSMACK (UNIVERSAL REPUBLIC)
21	19</			

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	2	12	#1 OUT LAST NIGHT B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	1	1
2	1	1	15	THEN F. ROGERS (B. PAISLEY, C. OUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE	1	1
3	5	4	10	SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	3	3
4	3	3	14	KISS A GIRL D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE	3	3
5	4	6	22	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN ATLANTIC/BIG PICTURE	4	4
6	6	8	27	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum CAPITOL NASHVILLE	6	6
7	11	13	15	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY	7	7
8	9	10	10	YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	8	8
9	14	15	10	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE	9	9
10	12	12	10	LOST YOU ANYWAY T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	10	10
11	10	9	10	SISSY'S SONG K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	9	9
12	16	17	9	SUMMER NIGHTS D. HUFF, R. SCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET	13	13
13	15	14	10	STRANGE M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba STARSTRUCK/VALORY	13	13
14	17	16	10	BOOTS ON M. WRIGHT, L. C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH	14	14
15	18	18	10	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler 19/BNA	15	15
16	20	19	10	I'LL JUST HOLD ON S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS./WRN	16	16
17	19	20	10	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/WARNER BROS./WRN	17	17
18	21	21	19	AIR POWER SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore VALORY	18	18
19	22	22	13	AIR POWER BAREFOOT AND CRAZY J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE	19	19
20	24	34	3	GREATEST GAINER LIVING FOR THE NIGHT T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	20	20
21	23	23	18	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE	21	21
22	25	26	10	INDIAN SUMMER K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERD)	Brooks & Dunn ARISTA NASHVILLE	22	22
23	26	24	10	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley SHOW DOG NASHVILLE	23	23
24	29	30	10	BIG GREEN TRACTOR M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW	24	24
25	27	25	14	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	25	25



Chesney's 17th career No. 1 is his 14th since 2000, putting him one chart-topper away from tying Toby Keith's 15 this decade. Last week's chart champ, Brad Paisley, is third with 13.



Up 1.4 million impressions, Moore's second single hits the Airpower threshold in its 19th chart week. His debut set, "The 'You Asked for It' EP," sells 1,000 copies and opens at No. 54 on Top Country Albums (viewable in full at billboard.biz/charts).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	28	28	10	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus WALT DISNEY/HOLLYWOOD LYRIC STREET	26	26
27	30	29	10	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	27	27
28	31	31	10	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH	28	28
29	32	33	10	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green BNA	29	29
30	34	32	14	BOY LIKE ME J. FLOWERS (J. FLOWERS)	Jessica Harp WARNER BROS./WRN	30	30
31	33	36	10	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel CURB	31	31
32	36	38	10	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET	32	32
33	35	37	10	ALL I ASK FOR ANYMORE F. ROGERS (C. BEAT, HARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	33	33
34	42	45	10	15 MINUTES T. H. WITTE, R. ATKINS (T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB	34	34
35	41	40	10	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	35	35
36	37	39	14	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE	36	36
37	40	41	10	SINCE YOU BROUGHT IT UP P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto WARNER BROS./WRN	37	37
38	45	50	10	BONFIRE P. DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	38	38
39	43	43	10	SOLITARY THINKIN' T. BROWN (W. PAYNE)	Lee Ann Womack MCA NASHVILLE	39	39
40	39	42	10	DEAD FLOWERS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA	39	39
41	47	52	10	ROCKIN' THE BEER GUT T. KEITH (BUTLER)	Trailer Choir SHOW DOG NASHVILLE	41	41
42	44	44	14	ADDRESS IN THE STARS C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	Caitlin & Will COLUMBIA	42	42
43	46	47	10	I JUST CALL YOU MINE D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MAI, KOSKY)	Martina McBride RCA	43	43
44	57	-	1	EIGHT SECOND RIDE J. RITCHIE (J. OWEN, E. DURRANCE)	Jake Owen RCA	44	44
45	38	35	10	HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson MERCURY	34	34
46	49	57	10	I'LL BE THAT M. BRIGHT (J. WAYNE, B. REGAN, K. PAIGE)	Jimmy Wayne VALORY	46	46
47	52	48	10	HENRY CARTWRIGHT'S PRODUCE STAND L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, D. WELLS, M. KEHR)	Trent Tomlinson CAROLWOOD	47	47
48	HOT SHOT DEBUT	1	1	LONG LINE OF LOSERS B. CHANCEY (K. FOWLER, K. TRIBBLE)	Montgomery Gentry COLUMBIA	48	48
49	51	53	10	LONG PAST GONE B. CANNON (B. MULLINS, M. CANNON-GOODMAN)	Megan Mullins STONEY CREEK	49	49
50	50	58	4	UP TO HIM T. LAWRENCE (J. KING, D. KENT, T. JOHNSON)	Tracy Lawrence ROCKY COMFORT/NINE NORTH	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	8	#1 SOUNDTRACK WALT DISNEY (003101) (18.98)	Hannah Montana: The Movie	1	1
2	3	3	10	TAYLOR SWIFT BIG MACHINE 0200 (18.98) (+)	Fearless	1	1
3	2	2	4	KENNY CHESNEY BNA 49530/SMN (18.98)	Greatest Hits II	1	1
4	4	4	10	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
5	5	6	30	ZAC BROWN BAND ROAD/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
6	6	8	10	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
7	10	12	39	GREATEST GAINER DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
8	9	11	10	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
9	7	7	11	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
10	11	13	10	TAYLOR SWIFT BIG MACHINE 07902 (18.98) (+)	Taylor Swift	3	1
11	12	9	47	SUGARLAND MERCURY 011273/UMGN (13.98)	Love On The Inside	1	1
12	13	14	10	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	6	6
13	14	15	10	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	1
14	15	16	10	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
15	8	5	10	MONTGOMERY GENTRY CRACKER BARREL 49446/SMN (11.98)	For Our Heroes	5	5
16	18	18	10	BILLY CURRINGTON MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
17	16	10	10	GEORGE STRAIT MCA NASHVILLE 010026/UMGN (13.98)	Troubadour	1	1
18	19	17	10	KELLIE PICKLER 19 BNA 22811/SMN (18.98) (+)	Kellie Pickler	1	1
19	20	19	10	RASCAL FLATTS LYRIC STREET 002764 (13.98)	Greatest Hits Volume 1	2	2
20	HOT SHOT DEBUT	1	1	TRACY LAWRENCE ROCKY COMFORT 10194 (14.98)	The Rock	20	20
21	21	22	10	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
22	23	23	10	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	4
23	22	20	10	STEVE EARLE NEW WEST #184 (17.98)	Townes	6	6
24	24	21	10	KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
25	26	30	10	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	NEW	1	1	DARRYL WORLEY SHOW DOG NASHVILLE 01002 (13.98)	Sounds Like Life	26	26
27	25	25	10	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
28	27	26	10	RANDY TRAVIS WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	3	3
29	31	33	10	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
30	28	29	10	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
31	29	28	10	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
32	33	34	10	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	32	32
33	17	-	1	RYAN BINGHAM & THE DEAD HORSES LOST HIGHWAY 012739/UMGN (13.98)	Roadhouse Sun	17	17
34	35	35	10	JOEY + RORY VANGUARD SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
35	30	24	10	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old	7	7
36	32	27	11	RODNEY ATKINS CURB 79132 (18.98)	It's America	3	3
37	37	36	10	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine	1	1
38	36	37	42	VARIOUS ARTISTS CAPITOL NASHVILLE/SONY MUSIC/UNIVERSAL 011724/UMGN (13.98)	NOW That's What I Call Country	1	1
39	34	32	10	JOHN RICH WARNER BROS. 508796/WRN (18.98)	Son Of A Preacher Man	3	3
40	38	40	10	BLAKE SHELTON WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7	7
41	43	38	10	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems	13	13
42	40	42	10	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It	2	2
43	39	44	10	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008	2	2
44	44	45	10	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3
45	41	41	10	TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
46	42	39	10	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
47	47	48	10	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	1	1
48	48	49	10	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	2	2
49	45	47	10	LEE ANN WOMACK MCA NASHVILLE 006025/UMGN (13.98)	Call Me Crazy	4	4
50	52	60	62	PACE SETTER JAMES OTTO RAYBOW/WARNER BROS. 49907/WRN (13.98)	Sunset Man	2	2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	17	13	#1 STEVE MARTIN 40 SHARE 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	1	1
2	2	33	10	STEVE IVEY IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	1	1
3	6	38	10	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	1	1
4	3	11	10	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	1	1
5	4	43	10	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One	1	1
6	8	66	10	THE STEELDRIVERS ROUNDER 610598	The SteelDrivers	1	1
7	7	4	10	RUSSELL MOORE & ILLIRD TYME OUT RURAL RHYTHM 1045	Russell Moore & Illird Tyme Out	1	1
8	4	8	10	THE DEVIL MAKES THREE MILAN 36426*	Do Wrong Right</		

TOP R&B ALBUMS™			ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	NEW	1	#1 THE BLACK EYED PEAS	THE E.N.D. INTERSCOPE 012887/IGA
2	NEW	1	PLEASURE P	THE INTRODUCTION OF MARCUS COOPER ATLANTIC 516393/AG
3	1	4	EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE 012863/AGA
4	NEW	1	TEENA MARIE	CONGO SQUARE STAX 31320/CONCORD
5	NEW	1	MOS DEF	THE ECSTATIC DOWNTOWN 70055*
6	NEW	1	D-BLOCK	NO SECURITY D-BLOCK 5091/E1
			CHRISSETTE MICHELE	EPIPHANY DEF JAM 012797/IDJMG
			KERI HILSON	IN A PERFECT WORLD... MOSLEY/ZONE 4/INTERSCOPE 012000/IGA
			METHOD MAN & REDMAN	BLACKOUT 2 WU-TANG/DEF SQUARE/DEF JAM 012400*/ADJMG
			RICK ROSS	DEEPER THAN RAP MAYBACH/SUP-N-SLIDE/DEF JAM 012772*/IDJMG
11	NEW	1	DJ QUIK & KURUPT	BLAOKOUT MAD SCIENCE 17/RBC
12	5	4	BUSTA RHYMES	BACK ON MY B.S. UNIVERSAL MOTOWN 012387*/UMRG
13	7	26	JAMIE FOXX	INTUITION J 41294/RMG
14	14	31	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC
15	8	10	JADAKISS	THE LAST KISS RUFF RIDER/S-D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG
16	12	6	GUCCI MANE	MURDER WAS THE CASE BIG CAT 4029/TOMMY BOY
17	18	17	CHARLIE WILSON	UNCLE CHARLIE P MUSIC/JIVE 23389/JLG
18	9	14	THE-DREAM	LOVE V/S MONEY RADIO KILLA/DEF JAM 012579*/IDJMG
19	17	26	ANTHONY HAMILTON	THE POINT OF IT ALL MISTERS MUSIC/SO SO DEF 23387/JLG
20	19	4	LIONEL RICHIE	JUST GO ISLAND 011917/IDJMG
21	13	6	CIARA	FANTASY RIDE LAFACE 31390/JLG
22	10	20	KEYSHIA COLE	A DIFFERENT ME IMANI/GEFFEN 012395/IGA
23	20	26	SOULJA BOY TELL'EM	ISOUJABOYTELL'EM COLLIPARK/INTERSCOPE 012388*/AGA
			DAVID WAXMAN	ULTRA HITS ULTRA 2043
25	27	39	GREATEST GAINER RAPHAEL SAADIO	THE WAY I SEE IT COLUMBIA CBS/SONY MUSIC
26	24	34	MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28087*/SONY MUSIC
27	15	11	DRAMA	SAKISTA GRILLZ: THE ALBUM VOL. 2 EMAS/PHILLIPS/GMND/HUSTLE/ATLANTIC 5181*/AG
28	5	5	CAM'RON	CRIME PAYS DIPLOMATIC MAN 518073/ASYLUM
29	22	38	T.I.	PAPER TRAIL GRAND HUSTLE/ATLANTIC 512267*/AG
30	31	31	SEAL	SOUL 143 515868/WARNER BROS.
31	34	34	LIL WAYNE	THE CARTER III CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG
32	28	28	MUSIQ SOULCHILD	ON MY RADIO ATLANTIC 512335/AG
33	25	4	RUBEN STUDDARD	LOVE IS 19 30100/HICKORY
34	37	18	INDIA.ARIE	TESTIMONY VOL. 2 LOVE & POLITICS SORBONNE/UNIVERSAL REPUBLIC 012572*/UMRG
35	31	30	KANYE WEST	808S & HEARTBREAK ROC-A-FELLA/DEF JAM 012198*/IDJMG
36	10	11	PRINCE/BRIA VALENTE	LOTUS FLOW3R/MPLSOUND/ELIX3R NPG 09549 EX
37	29	9	DAY26	FOREVER IN A DAY BAD BOY 517897/AG
38	46	46	CHRISTELLE	DEBUT R&B/POP EP MCGANN 1028/CHRISTELLE
39	36	36	VANESSA WILLIAMS	THE REAL THING CONCORD 30816
40	34	11	UGK	UGK 4 LIFE TRILL/UGK/JIVE 86966/JLG
41	40	11	FLO RIDA	ROOTS: ROUTE OF OVERCOMING THE STRUGGLES POE BOY/ATLANTIC 517813/AG
42	48	28	PACE SETTER AKON	FREEMAN/SONIC/CLIFFORD/GRACY/UNIVERSAL MOTOWN 012354/UMRG
43	43	42	YOUNG JEEZY	THE RECEPTION CTE/DEF JAM 011536*/IDJMG
44	32	5	PAUL WALL	FAST LIFE SWISHHOUSE 517397/ASYLUM
45	28	13	GORILLA ZOE	DON'T FEED DA ANIMALS BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG
46	41	41	SOLANGE	SOL-ANGEL & THE HAGLEY ST. DREAMS MUSIC WORLD/GEFFEN 011785/IGA
47	45	39	NE-YO	YEAR OF THE GENTLEMAN DEF JAM 011410*/IDJMG
48	41	8	ASHER ROTH	ASLEEP IN THE BRAD ASLEEP/SOLO/SOLO/UNIVERSAL MOTOWN 012016*/UMRG
49	44	12	SLIM THUG	BOSS OF ALL BOSSES BOSS HOGG OUTLAWZ 5093/E1
50	38	3	ELECTRIK RED	HOW TO BE A LADY... VOLUME 1 RADIO KILLA/DEF JAM 012937/IDJMG

MAINSTREAM R&B/HIP-HOP™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	2	12	#1 KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
2	1	12	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
3	3	6	GREATEST GAINER BEST I EVER HAD	DRAKE (BRYANT/HIP HOP SINCE 1978)
4	4	7	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
5	14	14	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/JRMG)
6	9	13	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	5	18	BOYFRIEND #2	PLEASURE P (ATLANTIC)
8	7	7	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
9	9	9	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
10	11	12	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)
11	22	22	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
12	4	4	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
13	13	13	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
14	14	9	DOWNLOAD	LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)
15	11	11	NOT ANYMORE	LETOYA (CAPITOL)
16	11	11	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
17	7	7	TRUST	KEYSHIA COLE DUET WITH MONCIA (IMANI/GEFFEN/INTERSCOPE)
18	10	14	TURN MY SWAG ON	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
19	16	27	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
20	25	7	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD (MY BLOCK/COLUMBIA)
21	10	10	IMMA PUT IT ON HER	DAY26 FEAT. P. DIDDY & YUNG JOC (BAD BOY/ATLANTIC)
22	9	9	WALK THAT WALK	DORROUGH (NGENIUS/E1)
23	23	23	PLENTY MONEY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
24	28	3	PRETTY WINGS	MAXWELL (COLUMBIA)
25	16	16	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)
26	5	5	WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)
27	22	13	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
28	28	28	BREAK UP	MARIO FEAT. GUCCI MANE & SEAN GARRETT (3RD STREET/JRMG)
29	5	5	THROW IT IN THE BAG	FABOLOUS FEAT. THE-DREAM (DESERT STORM/DEF JAM/IDJMG)
30	30	30	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
31	19	19	EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE (DEF JAM/IDJMG)
32	33	4	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
33	33	4	FUTURISTIC LOVE (ELROY)	YUNG L.A. FEAT. RICCO BARRINO (GRAND HUSTLE/INTERSCOPE)
34	34	3	MAYBACH MUSIC 2	RICK ROSS FEAT. KANYE WEST, T-PAIN & LIL WAYNE (MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG)
35	36	20	DANCIN ON ME	WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
36	24	20	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)
37	37	14	REMEMBER ME	T.I. FEAT. MARY J. BLIGE (GRAND HUSTLE/ATLANTIC)
38	40	2	YOU'RE A JERK	NEW BOYZ (ASYLUM)
39	40	2	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
40	NEW	NEW	WHO'S REAL	JADAKISS FEAT. SHWIZ BEATZ & DJ DA JUICEMAN (RUFF RIDER/S-D-BLOCK/DEF JAM/IDJMG)

RHYTHMIC™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	10	#1 KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
2	3	10	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/IDJMG)
3	3	10	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
4	6	6	GREATEST GAINER BEST I EVER HAD	DRAKE (BRYANT/HIP HOP SINCE 1978)
5	4	20	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
6	5	25	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
7	7	19	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
8	10	15	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
9	8	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
10	7	7	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
11	20	20	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
12	12	12	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
13	13	13	BOYFRIEND #2	PLEASURE P (ATLANTIC)
14	2	10	TURN MY SWAG ON	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
15	15	15	YOU'RE A JERK	NEW BOYZ (ASYLUM)
16	15	21	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
17	20	6	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
18	14	27	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
19	19	12	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
20	13	13	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
21	5	5	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
22	20	10	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
23	6	6	GOODBYE	KRISTINIA DEBARGE (SODAPOP/ISLAND/IDJMG)
24	24	3	WALKIN' ON THE MOON	THE-DREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)
25	25	25	IT'S MY TIME	FABOLOUS FEAT. JEREMIH (DESERT STORM/DEF JAM/IDJMG)
26	27	4	SO FINE	SEAN PAUL (VP/ATLANTIC)
27	29	4	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
28	2	2	HOTEL ROOM SERVICE	PITBULL (MR. 305/POLO GROUNDS/JRMG)
29	29	29	PATRON TEQUILA	PARADISO GIRLS (WILL.I.AM/INTERSCOPE)
30	8	8	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/JRMG)
31	NEW	NEW	I GOTTA FEELING	THE BLACK EYED PEAS (INTERSCOPE)
32	6	15	AIN'T I	YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
33	31	4	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
34	35	3	DON'T TRUST ME	30R13 (PHOTO FINISH/ATLANTIC/RRP)
35	35	3	BEAUTIFUL	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
36	39	2	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
37	33	14	I HATE THIS PART	T.I. FEAT. THE PUSSYCAT DOLLS (INTERSCOPE)
38	40	2	CHILLIN	WALE FEAT. LADY GAGA (ALLI/O/INTERSCOPE)
39	NEW	NEW	DANCIN ON ME	WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
40	NEW	NEW	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)

ADULT R&B™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	17	#1 ON THE OCEAN	KJON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
2	2	7	PRETTY WINGS	MAXWELL (COLUMBIA)
3	1	23	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
4	4	4	THERE GOES MY BABY	CHARLIE WILSON (P MUSIC/JIVE/JLG)
5	8	12	GREATEST GAINER THE POINT OF IT ALL	ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)
6	7	17	NEVER GIVE YOU UP	RAPHAEL SAADIO FEAT. STEVIE WONDER & CJ HILTON (COLUMBIA)
7	29	29	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
8	35	35	FROM MY HEART TO YOURS	LAURA IZIBOR (ATLANTIC)
9	29	29	CHOCOLATE HIGH	INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)
10	43	43	HERE I STAND	USHER (LAFACE/JLG)
11	13	20	SAILING	AVANT (CAPITOL)
12	12	16	EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE (DEF JAM/IDJMG)
13	11	16	LAST CHANCE	GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
14	18	18	CHOCOLATE LEGS	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
15	16	14	TOGETHER	RUBEN STUDDARD (19/HICKORY/RED)
16	15	10	CAN'T LAST A DAY	TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)
17	17	14	THE BEST PART OF THE DAY	URBAN MYSTIC (SOBE)
18	18	14	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
19	19	14	CAN'T LIVE WITHOUT YOU	CHARLIE WILSON (P MUSIC/JIVE/JLG)
20	9	9	MAJIC	JOE (563/KEDAR)
21	24	10	I DON'T NEED IT	JAMIE FOXX FEAT. TIMBALAND (J/RMG)
22	22	22	GIVE IT TO ME RIGHT	MELANIE FIONA (SRC/UNIVERSAL MOTOWN)
23	4	4	BLAME IT ON ME	CHRISSETTE MICHELE (DEF JAM/IDJMG)
24	21	4	IN LOVE WITH ANOTHER MAN	JAZMINNE SULLIVAN (J/RMG)
25	5	5	I LOVE IT (PAPI AYE AYE AYE)	AL B. SURE! (HIDDEN BEACH)

HOT RAP SONGS™			TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	8	#1 GREATEST GAINER BEST I EVER HAD	DRAKE (BRYANT/HIP HOP SINCE 1978)
2	2	9	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
3	3	15	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
4	5	15	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
5	4	14	TURN MY SWAG ON	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
6	6	11	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
7	7	14	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/JRMG)
8	12	6	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
9	10	10	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)
10	6	21	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
11	9	27	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
12	11	11	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
13	14	9	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)
14	17	6	YOU'RE A JERK	NEW BOYZ (ASYLUM)
15	13	27	AIN'T I	YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
16	15	13	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
17	16	21	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
18	4	4	PLENTY MONEY	PLIES (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
19	36	20	DANCIN ON ME	WEBSTAR & JIM JONES FEAT. JUELZ SANTANA (SCRILLA HILL/E1)
20	20	3	DOWNLOAD	LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)
21	5	5	WHO'S REAL	JADAKISS FEAT. SHWIZ BEATZ & DJ DA JUICEMAN (RUFF RIDER/S-D-BLOCK/DEF JAM/IDJMG)
22	NEW	NEW	D.O.A. (DEATH OF AUTO-TUNE)	JAY-Z (ROC AFI/ATLANTIC)
23	33	1		

HOT DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	8	#1 WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	UMG/ASPIRE/SONY
2	3	10	BAD, BAD BOY	THE PERRY TWINS FEATURING NIKI HARIS	PERRY TWINS
3	2	10	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE	
4	5	12	FALLING ANTHEM	BAD BOY HILL FEATURING ALYSSA PALMER	NETTWERK
5			TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA	INTERSCOPE
6	6	7	NOW I'M THAT BITCH	LIVVI FRANC JIVE/JLG	
7	7	7	BODY ROCK	OCEANA SILVER LABEL/TOMMY BOY	
8	9	5	MAGNIFICENT	U2 ISLAND/INTERSCOPE	
9	13	5	LOVE ETC.	PET SHOP BOYS ASTRALWERKS/CAPITOL	
10	8	13	I'M NOT GETTING ENOUGH	OND MIND TRAIN/TWISTED	
11	11	13	SPACEMAN	THE KILLERS ISLAND/IDJMG	
12	12	14	BEAUTIFUL U R	DEBORAH COX DECO/IMAGE	
13	16	8	NIGHTLIFE	AN-YA PAPA JOE	
14	21	4	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
15	14	11	BEAUTIFUL	AKON FEAT. COLBY ODOMS & KARDON OFFSHALL	KONNECT/FRONTIER/SPECIMEN/MOTOWN
16	15	13	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/IDJMG	
17	18	8	IF I KNOW YOU	THE PRESETS MODULAR/INTERSCOPE	
18	20	4	GIVE YOU EVERYTHING	ERIKA JAYNE E1	
19	17	14	5 REASONS	SYLVIA TOSUN & LOVERUSH UK LOVERUSH/SEA TO SUN	
20	6	6	I DID IT FOR LOVE	80A SM USA/ARSENAL	
21	5	5	BACK IT UP	GIA BELLA XTREME NYC	
22	22	7	YOU WITHOUT ME	TINA SUGANDH TINA SUGANDH	
23	31	3	WAKING UP IN VEGAS	KATY PERRY CAPITOL	
24	27	5	WALKING ON A DREAM	EMPIRE OF THE SUN ASTRALWERKS/CAPITOL	
25	26	6	BIG MAMA'S HOUSE	CAPRETTA DANCEMUSIC/LABEL.COM/CARRILLO	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	28	5	EPIC	RANNY FEATURING RACHEL PANAY ROCKBERRY	
27	30	3	SING	WYNONNA CURB	
28	24	9	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG	
29	37	3	POWER PICK HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	INTERSCOPE
30	23	10	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG	
31	10	13	WRONG	DEPECHE MODE MUTE/VIRGIN/CAPITOL	
32	29	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	
33	36	3	MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED SIMPLYRED.COM/RAZOR & TIE	
34	34	4	CANDLELIGHT	JODY WATLEY AVITONE	
35	39	2	PATRON TEQUILA	PARADISO GIRLS WILL.I.A.M./INTERSCOPE	
36	33	1	KICK THE BASS	JULIEN-K CIRCUIT FREQ/LEVEL 7/METROPOLIS	
37	42	2	FIRE BURNING	SEAN KINGSTON BELUGA HEIGHTS/EPIC	
38	38	3	JUST GO	LIONEL RICHIE DEF JAM/IDJMG	
39	48	2	IT'S ALRIGHT, IT'S OK	ASHLEY TISDALE WARNER BROS.	
40	49	2	EPIPHANY (I'M LEAVING)	CHRISSETTE MICHELE DEF JAM/IDJMG	
41	HOT SHOT DEBUT		DROP A HOUSE	DJ DEMARCO FEAT. HEATHER LEIGH WEST	SILVER LABEL/TOMMY BOY
42	40	4	LEAVE THE WORLD BEHIND	AXWELL, INGROSSO, ANGELLO, LAIBACK LIKE FEAT. DEBORAH COX AXTONIE	
43	45	4	REWIND	3BE FEATURING KELLY BARNES SEA TO SUN	
44	32	14	COME BACK TO ME	UTADA ISLAND/DJMG	
45	47	3	HOOK UP	OFFER NISSIM DUPLEX	
46	44	10	THE FLY	MARK BROWN & STEVE MAC NERVOUS	
47	35	12	HALO	BEYONCE MUSIC WORLD/COLUMBIA	
48	NEW		CRAZY POSSESSIVE	KACI BATTAGLIA CURB	
49	NEW		HAZEL	JUNIOR BOYS OOMINO	
50	NEW		ANOTHER DAY	SOPHIA MAY NERVOUS	

TOP DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	33	#1 LADY GAGA	THE FAME	STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805/MGA
2	2	49	3OH!3	WANT PHOTO FINISH 511181	
3	NEW		DAVID WAXMAN	ULTRA HITS ULTRA 2043	
4	NEW		PAUL VAN DYK	VOLUME: THE BEST OF PAUL VAN DYK VANDIT 2040/ULTRA	
5	5	29	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA	
6	4	9	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96799/CAPITOL	
7	3	3	VARIOUS ARTISTS	JUSTDANCE ULTRA/ISLAND 013025/IDJMG	
8	8	59	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN	
9	6	15	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE	
10	9	5	THE CRYSTAL METHOD	DIVIDED BY NIGHT TINY E 009*/INGROOVES	
11	7	23	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE	
12	11	8	PET SHOP BOYS	YES ASTRALWERKS 96470	
13	10	23	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895	
14	NEW		LITTLE BOOTS	ILLUMINATIONS (EP) ELEKTRA DIGITAL EX/AG	
15	NEW		ABOVE & BEYOND PRESENTS OCEANLAB	SIRENS OF THE SEA: REMIXED ULTRA 2093	
16	13	4	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE TMG 97936/TOOTH & NAIL	
17	12	6	PEACHES	I FEEL CREAM XL 415*/BEGGARS GROUP	
18	NEW		PET SHOP BOYS	DID YOU SEE ME COMING? (EP) ASTRALWERKS DIGITAL EX	
19	14	8	VARIOUS ARTISTS	ULTRA TRANCE 09 ULTRA 2015	
20	73	73	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636	
21	6	6	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL 90146*/COOKING VINYL	
22	17	2	ARMIN VAN BUUREN	A STATE OF TRANCE 2009 ARMADA DIGITAL EX	
23	5	5	OWL CITY	MAYBE IM DREAMING SKY HARBOR/UNIVERSAL REPUBLIC 012858/UMRG	
24	19	53	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
25	13	13	FEVER RAY	FEVER RAY RABID 9408*/MUTE	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	#1 WHEN LOVE TAKES OVER	DAVID GUETTA FEATURING KELLY ROWLAND	UMG/ASPIRE/SONY
2	2	9	INFINITY 2008	GURU JOSH PROJECT ULTRA	
3	4	6	LET THE FEELINGS GO	ANNAGRACE ROBBINS	
4	7	3	LOVEGAME	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
5	6	14	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA NERVOUS	
6	9	4	ANOTHER DAY	SOPHIA MAY NERVOUS	
7			BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.A.M./INTERSCOPE	
8	3	38	FEEL YOUR LOVE	KIM SOZZI ULTRA	
9	15	1	HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER	INTERSCOPE
10	11	4	CRAZY POSSESSIVE	KACI BATTAGLIA CURB	
11	14	7	DJ STRUCK	V FACTORY REPRISE	
12	10	23	DAY 'N' NITE	KID CUDI DREAM ON/G.O.O.D./UNIVERSAL MOTOWN	
13	8	8	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA FEAT. MARCUS PEARSON RED STRICTLY RHYTHM	
14	13	20	THE FEAR	LILY ALLEN CAPITOL	
15	RE-ENTRY		WEEKEND LOVE	ELECTRIC ALLSTARS FEATURING MIA J NERVOUS	
16	5	9	HALO	BEYONCE MUSIC WORLD/COLUMBIA	
17	6	14	NOW I'M THAT BITCH	LIVVI FRANC JIVE/JLG	
18	23	4	STEP ONE TWO	KASKADE ULTRA	
19	18	14	BEGGIN'	MAOON NEXT PLATEAU/UNIVERSAL REPUBLIC	
20	21	16	WHITE HORSE	SARAH MCLEOD NEXT PLATEAU	
21	17	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	
22	24	2	2NITE	THE CATARACS FEATURING DEV INDIE-POP	
23	22	2	SHADOWS	THOSE USUAL SUSPECTS NERVOUS	
24	NEW		BEAUTIFUL U R	DEBORAH COX DECO/IMAGE	
25			SUGAR	FLO HIDA FEATURING WYNTER POE BOY/ATLANTIC	

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	12	#1 DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG
2	2	7	MELODY GARDOT	MY ONE AND ONLY THRILL	VERVE 012563*/VG
3	4		FRANK SINATRA	CLASSIC SINATRA II THE FRANK SINATRA COLLECTION 96444/CAPITOL	
4	3		FRANK SINATRA	LIVE AT THE MADONLANDS THE FRANK SINATRA COLLECTION 31331/CONCORD	
5	21		FRANK SINATRA	SELECTIONS SINATRA SINGS OF LOVE THE FRANK SINATRA COLLECTION 516880/REPRISE	
6	NEW		LYNDA CARTER	AT LAST POTOMAC 4001/THIRTY TIGERS	
7	7	3	GARY BURTON/PAT METHENY/STEVE SWALLOW/ANTONIO SANCHEZ	QUARTET LIVE CONCORD JAZZ 31303/CONCORD	
8	10	14	MADELEINE PEYROUX	BARRE BONES ROUNDER 613272	
9	8		ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI NONESUCH 480380/WARNER BROS.	
10		66	MELODY GARDOT	WORRISSOME HEART	VERVE 010468/VG
11	6	2	SOPHIE MILMAN	TAKE LOVE EASY	LINUS 5115/E1
12	15	19	VARIOUS ARTISTS	BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY	
13	11		VARIOUS ARTISTS	MUSIC OF WW II MADACY 54247 EX	
14	13	4	VARIOUS ARTISTS	BEST OF THE BIG BANDS MADACY 54249 EX	
15	14		VARIOUS ARTISTS	THE GREAT AMERICAN SONGBOOK MADACY 54250 EX	

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	30	#1 THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
2	2	14	PLACIDO DOMINGO	MARK REPERT SINGS ASPIRE BY THE PERSIS JEAN-PAUL F-CARL WOLFF 012520/UNIVERSAL CLASSICS GROUP	
3	3	8	SOUNDTRACK	THE SOLOIST DG 012298/UNIVERSAL CLASSICS GROUP	
4	3	31	LUCIANO PAVAROTTI	THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP	
5	4	53	THE CISTERCIAN MONKS OF ST HEILIGENKREUZ	CHANT MUSIC FOR THE SOUL DECCA 011439/UNIVERSAL CLASSICS GROUP	
6	NEW		JOHN RUTTER	THE SACRED FLAME (EMPIRE SACRED MUSIC OF THE RENAISSANCE AND BAROQUE) FEM COLLEUM 104	
7			ENSEMBLE DEVOTIO MODERNA	GOD SHALL BE PRAISED: MUSIC FROM LUNE CONVENT CANTATE 38032	
8	16	15	ARVO PART	IN PRIMO LUMEN NEW SERIES/SONY 012599/UNIVERSAL CLASSICS GROUP	
9	11	15	ANDRE RIEU	GREATEST HITS DENON 17764/SLG	
10		65	LANG LANG	THE MAGIC OF LANG LANG DG 010774/UNIVERSAL CLASSICS GROUP	
11	10		JOSHUA BELL/ACADEMY OF ST MARTIN IN THE FIELDS	WINDY: THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS	
12	14	2	EVGENY KISSIN/PHILHARMONIA ORCHESTRA (ASHKENAZY)	PROKOFIEV: PIANO CONCERTOS 2 & 3 EMI CLASSICS 64536/BLG	
13	19	37	ANDRE RIEU	LIVE IN VIENNA DENON 17695/SLG	
14	13	8	JOYCE DIDONATO/LES TALENS LYRIQUES (ROUSSET)	HANDEL: OPERA ARIAS: FURIORE VIRGIN CLASSICS 19038/BLG	
15	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA (HATTINK)	MAHLER: 6 CSO RESOUND 901804	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	12	#1 CHRIS BOTTI	CHRIS BOTTI IN BOSTON	COLUMBIA 38735/SONY MUSIC
2	1	2	VANESSA WILLIAMS	THE REAL THING	CONCORD 30816
3	4	3	SKI JOHNSON	NEW BEGINNINGS WIDE-A-WAKE 11461	
4	4	19	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815
5	5	2	MARCUS JOHNSON	POETICALLY JUSTIFIED THREE KEYS 2079	
6	9	9	BERNIE WILLIAMS	MOVING FORWARD REFORM 61217/ROCK RIDGE	
7	13	7	SPYRO GYRA	DOWN THE WIRE HEADS UP 3154/CONCORD	
8	9	71	KENNY G	RHYTHM & ROMANCE STARBUCKS 30670/CONCORD	
9	6	4	RICHARD ELLIOT	ROCK STEADY MACK AVENUE 7018/ARTISTRY	
10	7	3	PAUL HARDCASTLE	THE COLLECTION TRIPPIN' 'N' RHYTHM 36	
11	16	48	WAYMAN TISDALE	REBOUND RENDEZVOUS 5139	
12	RE-ENTRY		S.M.V.	THUNDER HEADS UP 3163	
13	14	57	ESPERANZA SPALDING	ESPERANZA HEADS UP 3140	
14	17	14	THE RIPPINGTONS FEAT. RUSS FREEMAN	MODERN ART PEAK 30635/CONCORD	
15	14	7	MARION MEADOWS	SECRETS HEADS UP 3150/CONCORD	

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	2	#1 DAVID GARRETT	DAVID GARRETT	DECCA 012872/UNIVERSAL CLASSICS GROUP
2	2	31	IL DIVO	THE PROMISE	SYCO/COLUMBIA 39968/SONY MUSIC
3	3	7	PAUL POTTS	PASSIONE	SYCO/COLUMBIA 47439/SONY MUSIC
4	4	32	ANDREA BOCELLI	INCANTO SUGAR 012161/DECCA	
5	8	4	SARAH BRIGHTMAN	SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG	
6	5	5	SOUNDTRACK	ANGELS & DEMONS	SONY CLASSICAL 52096/SONY MASTERWORKS
7	12	12	MORMON TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (MILBERG)	COME THOU FOUNT OF EVER-BLESSING: AMERICAN PRAISE SINGS & SPECIALS: MORMON TABERNACLE CHORUS	
8	6	12	SHARON ISBIN	JOURNEY TO THE NEW WORLD	SONY CLASSICAL 45456/SONY MASTERWORKS
9	9	72	ANDREA BOCELLI	VIENE: LIVE IN TUSCANY SUGAR/DECCA 010895/UNIVERSAL CLASSICS GROUP	
10	13	6	FARYL	UCI/DECCA 012925/UNIVERSAL CLASSICS GROUP	
11	15	10	THE BOSTON POPS ORCHESTRA (LOCKHART)	THE RED SOX ALBUM BOSTON POPS 0005	
12	RE-ENTRY		SLOVAN NATIONAL SYMPHONY ORCHESTRA CROUCH END FESTIVAL CHORUS (WALL)	VIDEO GAMES LIVE: VOLUME ONE EMI CLASSICS 08136/BLG	
13	12	73	SARAH BRIGHTMAN	SYMPHONY MANHATTAN 46078/BLG	
14	11	58	JOSH GROBAN	AWAKE LIVE 143/REPRISE 412668/WARNER BROS.	
15	14	35	YO-YO MA	YO-YO MA & FRIENDS: SONGS OF JOY & PEACE	SONY CLASSICAL 24415/SONY MASTERWORKS

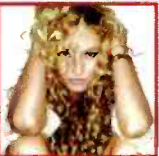
SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	#1 I'M WAITING FOR YOU	JACKIEM JOYNER ARTISTRY	
2	2	22	STEADY AS SHE GOES	WALTER BEASLEY HEADS UP	
3	3	21	BADA BING	DAVE KOZ FEAT. JEFF GOLUB CAPITOL	
4	5	16	MOVE ON UP	RICHARD ELLIOT ARTISTRY	
5	4	30	LET'S GET ON IT	KIM WATERS SHANACHIE	
6	6	34	CHILL OR BE CHILLED	OLI SILK TRIPPIN' 'N' RHYTHM	
7	7	42	FORTUNE TELLER	FOURPLAY HEADS UP	
8	8	24	STOP,		

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	10	10	#1 GREATEST GAINER CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
2	3	15	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
3	2	18	EL AMOR	TITO "EL BAMBINO" (SIENTE)
4	1	21	AQUI ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
5	4	8	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL (PREMIUM LATIN)
6	5	32	TE PRESUMO	BANDA EL RECODO (FONOVISA)
7	6	14	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
8	7	13	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVISA)
9	11	21	QUIEREME MAS	PATRULLA 81 (DISA)
10	18	7	COMPRENDEME	GERMAN MONTERO (FONOVISA/MUSIVISA)
11	12	8	LO INTENTAMOS	ESPINOZA PAZ (ASL)
12	8	22	QUE TE QUERIA	LA QUINTA ESTACION (SONY MUSIC LATIN)
13	15	6	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
14	13	7	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
15	1	32	POR UN SEGUNDO	AVENTURA (PREMIUM LATIN)
16	16	17	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
17	23	8	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
18	17	17	EL OTRO	PALOMO (DISA)
19	14	22	ALMAS GEMELAS	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
20	24	6	SEXY ROBOTICA	DON OMAR (MACHETE)
21	22	8	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
22	27	6	QUIEN ES USTED?	SERGIO VEGA (DISA)
23	1	11	OJOS QUE NO VEN	ALEXIS & FIDO (SONY MUSIC LATIN)
24	13	13	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
25	37	7	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
26	2	2	SUFRE	LOS DAREYES DE LA SIERRA (DISA)
27	26	16	FUI	REIK (SONY MUSIC LATIN)
28	43	4	EL BALEADO	LARRY HERNANDEZ (FONOVISA/MUSIVISA)
29	31	1	TU CAMISA PUESTA	JENNI RIVERA (FONOVISA)
30	39	5	CAMINARE	INTOCABLE (EMI TELEVISION)
31	30	13	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
32	36	3	HE QUERIDO QUERERTE	FRANCO EL GORILA (WY/MACHETE)
33	35	5	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
34	33	5	VIVIRE	YAHIR (WARNER LATINA)
35	28	20	SIN TI... SIN MI	RICARDO ARJONA (WARNER LATINA)
36	38	5	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
37	NEW	NEW	TE AMO	ALEXANDER ACHA (WARNER LATINA)
38	4	3	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVISA)
39	41	13	LA RECIA	LOS DAREYES DE LA SIERRA (DISA)
40	HOT SHOT DEBUT	NEW	TE AMO TANTO	FLEX (EMI TELEVISION)
41	40	13	EL CORRIDO DEL PEPO	LA NUEVA REBELION (ASL)
42	42	2	SE ACABO	ANA ISABELLE (MACHETE)
43	44	6	SI TE LLAME	EL CHAPO DE SINALOA (DISA)
44	NEW	NEW	ERES	CRUZ MARTINEZ PRESENTA LOS SUPER REYES (WARNER LATINA)
45	NEW	NEW	EL LATIDO DE MI CORAZON	TATI (785 ROYAL)
46	48	2	ESTE CORAZON	LOS HOROSCOPOS DE DURANGO (ASL)
47	5	5	LOCO POR TI	LOS TEMERARIOS (FONOVISA)
48	46	8	GENTE DE ALTO PODER	EL TIGRILLO PALMA (FONOVISA)
49	NEW	NEW	ME HACES FALTA	LOS CUATES DE SINALOA (SONY MUSIC LATIN)
50	49	2	SHOULD I STAY OR SHOULD I GO	LOS FABULOSOS CADILLACS (NACIONAL)

Paulina Rubio's "Causa Y Efecto" leaps 10-1 on Hot Latin Songs (14 million in audience, up 66%). The jump to the top is the biggest by a female artist since Jennifer Lopez's "Que Hiciste" (12-1) in 2007. Rubio's song is the lead single from her ninth studio album, "Gran City Pop," set for release June 23.



TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	17	#1 GREATEST GAINER AVENTURA	THE LAST PREMIUM LATIN 20800/SONY MUSIC LATIN	
2	1	3	WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE	
3	4	7	#3 GREATEST GAINER DON OMAR	IDON MACHETE 012867/UMLE	
4	3	14	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE	
5	2	4	ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 730251/UMLE	
6	5	31	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE	
7	6	4	LUIS ENRIQUE	CICLOS TOP STOP 8910	
8	NEW	NEW	VARIOUS ARTISTS	SUPER ESTRELLAS IDOLOS FONOVISA 354008/UMLE	
9	10	12	MARISELA	20 EXITOS INMORTALES IM 6614	
10	8	2	K-PAZ DE LA SIERRA	COMO UN TATUAJE DISA 724171/UMLE	
11	44	44	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRACK) EL CARTEL/MACHETE 280020/UMLE	
12	7	3	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE	
13	13	91	VICENTE FERNANDEZ	PARA SIEMPRE NORTE 14602/SONY MUSIC LATIN	
14	11	48	ESPINOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE	
15	14	42	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATIN 011810/UMLE	
16	16	12	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTE DISA 724160/UMLE	
17	12	36	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE	
18	17	17	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE	
19	15	30	BANDA EL RECODO	TE PRESUMO FONOVISA 353799/UMLE	
20	22	20	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917	
21	37	37	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA	
22	2	3	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO VENEZUELANO UNIVERSAL MUSIC LATIN 653881/UMLE	
23	1	5	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE	
24	32	59	MANA	ARDE EL CIELO WARNER LATINA 481788	
25	6	6	LOS HOROSCOPOS DE DURANGO	PURA PASION DISA 721262/UMLE	
26	31	74	FLEX	TE QUIERO EMI TELEVISION 15221	
27	36	11	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE	
28	21	8	EL COMPA SACRA: EL ULTIMO RAZO	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714	
29	6	6	VICTOR MANUELLE	MUY PERSONAL KIVAVI 66992/SONY MUSIC LATIN	
30	26	7	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397	
31	31	31	DJ NESTY	WISIN & YANDEL PRESENTAN LA MENTE MAESTRA WY/MACHETE 012278/UMLE	
32	30	7	GERMAN MONTERO	COMPRENDEME FONOVISA 354007/UMLE	
33	25	12	VARIOUS ARTISTS	NOW LATINO 4 EMI/UNIVERSAL 47246/SONY MUSIC LATIN	
34	39	9	EL COMPA CHUY	EL NINO DE ORO GYPSY 37208/SONY MUSIC LATIN	
35	37	64	ENRIQUE IGLESIAS	95/08 UNIVERSAL MUSIC LATIN 010974/UMLE	2
36	NEW	NEW	WISIN & YANDEL	EL DUO DE LA HISTORIA SONY MUSIC LATIN 11364	
37	5	12	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615	
38	40	8	FRANCO EL GORILA	WELCOME TO THE JUNGLE WY/MACHETE 012845/UMLE	
39	34	3	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS: BAILABLES FONOVISA 354039/UMLE	
40	30	11	ALEXIS & FIDO	DOWN TO EARTH SONY MUSIC LATIN 43561	
41	23	4	LOS CUATES DE SINALOA	PEGANDO CON TUBA SONY MUSIC LATIN 50981	
42	42	28	VICENTE FERNANDEZ	PRIMERA FILA SONY MUSIC LATIN 40032	
43	41	13	LA QUINTA ESTACION	SIN FRENOS SONY MUSIC LATIN 44947	
44	33	2	DA' ZOO	DA' ZOO SONY MUSIC LATIN 42547	
45	48	31	PACE REIK	UN DIA MAS DAY 1/NORTE 35579/SONY MUSIC LATIN	
46	28	3	CUISILLOS	VIENTOS DE CAMBIO MUSART 4168/BALBOA	
47	45	52	LOS INQUIETOS DEL NORTE	LA CIUDA ELDORAD SPECIAL EAGLE/SIENTE UNIVERSAL MUSIC LATIN 653000/UMLE	
48	54	30	RICARDO ARJONA	5TO PISO WARNER LATINA 516669	
49	43	43	CRISTIAN CASTRO	EL CULPABLE SOY YO UNIVERSAL MUSIC LATIN 012841/UMLE	
50	44	30	LOS INQUIETOS DEL NORTE	LA BARRACHERA EAGLE/SIENTE UNIVERSAL MUSIC LATIN	

Flex lands his third top 10 on Latin Rhythm Airplay, as "Te Amo Tanto" catapults 25-9 (1.8 million audience impressions, up 72%). The second single from "La Evolucion Romantic Style" concurrently debuts on Hot Latin Songs at No. 40 (3.6 million in audience, up 44%).



REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 GREATEST GAINER YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMON DISA/EDIMONSA
2	2	34	TE PRESUMO	BANDA EL RECODO FONOVISA
3	3	15	EL KATCH	EL COMPA CHUY SONY MUSIC LATIN
4	4	14	FUE SU AMOR	ALACRANES MUSICAL AGUILA/FONOVISA
5	3	10	#5 GREATEST GAINER COMPRENDEME	GERMAN MONTERO FONOVISA/MUSIVISA
6	5	26	QUIEREME MAS	PATRULLA 81 DISA
7	6	9	LO INTENTAMOS	ESPINOZA PAZ ASL
8	11	11	COMO UN TATUAJE	K-PAZ DE LA SIERRA DISA/EDIMONSA
9	8	20	EL OTRO	PALOMO DISA
10	7	25	ALMAS GEMELAS	EL TRONO DE MEXICO FONOVISA/MUSIVISA
11	12	11	QUIEN ES USTED?	SERGIO VEGA DISA
12	17	12	NO ME DEJES DE AMAR	LA APUESTA SERCA
13	16	5	SUFRE	LOS DAREYES DE LA SIERRA DISA
14	10	39	ESPERO	GRUPO MONTEZ DE DURANGO DISA
15	22	11	EL BALEADO	LARRY HERNANDEZ FONOVISA/MUSIVISA
16	15	6	TU CAMISA PUESTA	JENNI RIVERA FONOVISA
17	13	8	CAMINARE	INTOCABLE EMI TELEVISION
18	13	29	EL ULTIMO BESO	VICENTE FERNANDEZ SONY MUSIC LATIN
19	18	9	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO A.R.C.
20	14	29	FUEGO EN TU PIEL	LOS PRIMOS DE DURANGO ASL

BETWEEN THE BULLETS AT 'LAST,' AVENTURA DEBUTS ON TOP



Aventura is back with its fifth studio album, "The Last," which debuts at No. 1 on Top Latin Albums and Top Tropical Albums and sells slightly more than 47,000 copies. It's the group's first No. 1 on Top Latin and third consecutive chart-topping debut on Top Tropical. The Dominican bachata quartet has the biggest sales week for a Latin act since Wisin & Yandel's "Los Extraterrestres" in 2008 (53,000). The act promoted the set with in-store signings stateside and in Puerto Rico. —Raully Ramirez

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	10	#1 GREATEST GAINER CAUSA Y EFECTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
2	1	22	AQUI ESTOY YO	LUIS FONSI UNIVERSAL MUSIC LATIN
3	2	22	QUE TE QUERIA	LA QUINTA ESTACION SONY MUSIC LATIN
4	4	16	EL AMOR	TITO "EL BAMBINO" SIENTE
5	6	42	INOLVIDABLE	REIK SONY MUSIC LATIN
6	5	52	LLORO POR TI	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN
7	7	29	POR UN SEGUNDO	AVENTURA PREMIUM LATIN
8	8	8	EL CULPABLE SOY YO	CRISTIAN CASTRO UNIVERSAL MUSIC LATIN
9	9	19	FUI	REIK SONY MUSIC LATIN
10	11	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
11	10	50	NO ME DOY POR VENCIDO	LUIS FONSI UNIVERSAL MUSIC LATIN
12	17	5	YO NO SE MANANA	LUIS ENRIQUE TOP STOP
13	15	27	ASI FUE	PLAYA LIMBO SONY MUSIC LATIN
14	12	32	TU NO ERES PARA MI	FANNY LU UNIVERSAL MUSIC LATIN
15	19	49	CINCO MINUTOS	GLORIA TREVI UNIVERSAL MUSIC LATIN
16	14	7	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
17	21	10	VIVIRE	YAHIR WARNER LATINA
18	13	21	SIN TI... SIN MI	RICARDO ARJONA WARNER LATINA
19	24	3	ABUSADORA	WISIN & YANDEL WY/MACHETE
20	18	22	TE AMO	ALEXANDER ACHA WARNER LATINA

LATIN RHYTHM AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 GREATEST GAINER EL AMOR	TITO "EL BAMBINO" SIENTE
2	2	9	ALL UP 2 YOU	AVENTURA FEAT. AKON & WISIN & YANDEL PREMIUM LATIN
3	3	7	ABUSADORA	WISIN & YANDEL WY/MACHETE
4	6	14	OJOS QUE NO VEN	ALEXIS & FIDO SONY MUSIC LATIN
5	5	8	SEXY ROBOTICA	DON OMAR MACHETE
6	1	1	#6 GREATEST GAINER CAUSA Y EFECTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
7	7	7	HE QUERIDO QUERERTE	FRANCO EL GORILA WY/MACHETE
8	4	10	AQUI ESTOY YO	LUIS FONSI UNIVERSAL MUSIC LATIN
9	25	2	TE AMO TANTO	FLEX EMI TELEVISION
10	8	14	BOOM BOOM POW	THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
11	9	22	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
12	12	22	QUE TENGO QUE HACER	DADDY YANKEE EL CARTEL
13	10	12	DIGALE	TREBOL CLAN BLOW MUSIC FACTORY
14	11	4	NA NA NAU	COSCULLUELA NUEVA KAMADA
15	15	9	AMOR GENUINO	ZION & LENNOX COEXISTENCE
16	21	5	BIRTHDAY SEX	JEREMIH MICK SCHULTZ/DEF JAM/JDJMG
17	13	4	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
18	18	3	SI FUERAMOS ADULTO	MIGUELITO LOS CANGRUS/MACHETE
19	NEW	NEW	MI MAYOR ATRACCION	TONY DIZE PINA
20	NEW	NEW	ELLA SE CONTRADICE	BABY RASTA & GRINGO FEAT. PLAN B/SONG EME

HOT LATIN SONGS: 14 stations (GB regional Mexican, 30 Latin pop, 17 Tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNSCAN JAPAN/PLANTECH) JUNE 19, 2009
1	NEW	GREEEN SHIO KOSHO (LTD EDITION B) UNIVERSAL
2	NEW	GREEEN SHIO KOSHO (CD+DVD LTD EDITION A) UNIVERSAL
3	NEW	GLAY THE GREAT VACATION VOL. 1- SUPER BEST A EMI
4	NEW	VAMPS (CD/DVD LTD EDITION) WARNER
5	NEW	RIP SLYME JOURNEY (CD/DVD LTD EDITION) WARNER
6	NEW	GLAY THE GREAT VACATION VOL. 1- SUPER BEST B EMI
7	NEW	QURULI TAMASHI NO YUKUE (LTD EDITION) WARNER
8	NEW	GLAY THE GREAT VACATION VOL. 1- SUPER BEST C EMI
9	NEW	BRAHMAN ETERNAL RECURRENCE (LTD EDITION) TOY'S FACTORY
10	3	THE HIATUS TRASH WED LOVE FOR LIFE

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JUNE 14, 2009
1	NEW	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA
2	1	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
3	NEW	THE BLACK EYED PEAS THE END (THE ENERGY NEVER DIES) WILL.I.AM/INTERSCOPE
4	2	DANIEL MERRIWEATHER LOVE & WAR MARLIN J
5	NEW	LITTLE BOOTS HANDS 679 ATLANTIC
6	3	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
7	NEW	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA
8	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
9	6	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
10	13	JIM REEVES THE VERY BEST OF SONY

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 16, 2009
1	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
2	NEW	THE BLACK EYED PEAS THE END (THE ENERGY NEVER DIES) WILL.I.AM/INTERSCOPE
3	1	SPORTFREUNDE STILLER MTV UNPLUGGED IN NEW YORK VERTIGO
4	3	MYSTIC PROPHECY FIREANGEL MASSACRE
5	2	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
6	12	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
7	6	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
8	10	ERIC CLAPTON/STEVE WINWOOD LIVE FROM MADISON SQUARE GARDEN WARNER BROS
9	5	MARK MEDLOCK CLUB TROPICANA SONY
10	4	EROS RAMAZZOTTI ALI E RADICI RCA

EUROPEAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 27, 2009
1	2	POKER FACE LADY GAGA STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE
2	1	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
3	6	CA M'NERVE HELMUT FRITZ DUST 1 IN
4	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
5	NEW	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY
6	11	RELEASE ME AGNES 3 BEAT BLUE/AATW/COPENHAGEN
7	4	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
8	18	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
9	9	LIKE A HOBBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY
10	37	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS APRIL GUM/VIRGIN
11	33	JUNGLE DRUM EMILIANA TORRINI ROUGH TRADE
12	5	ANYTHING BUT LOVE DANIEL SCHUHMACHER COLUMBIA
13	7	BONKERS OZZEE RASCAL/ARMANDO VAN HELDEN DIRTEE STANK
14	8	AYO TECHNOLOGY MILOW HOMERUN
15	14	HALO BEYONCE MUSIC WORLD/COLUMBIA
16	35	STADT CASSANDRA STEEN & ADEL TAWIL DOMESTIC/ROCK/URBAN
17	12	FAIRYTALE ALEXANDER RYBAK CAPITOL/EMI/V2/UNIVERSAL
18	13	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
19	19	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
20	20	RED DANIEL MERRIWEATHER MARLIN/J

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 17, 2009
1	NEW	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND GUM/VIRGIN
2	1	KNOCK YOU DOWN KEIR KULSON FT. MARY WEST & NE-YO MOSLEY/SONY
3	2	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
4	NEW	MAMA DO (UH OH, UH OH) PIXIE LOTT MERCURY
5	4	RELEASE ME AGNES KING ISLAND ROCKY STAR/NFM
6	3	BONKERS OZZEE RASCAL & ARMANDO VAN HELDEN DIRTEE STANK
7	7	RED DANIEL MERRIWEATHER ALLI/OO/COLUMBIA
8	6	POKER FACE LADY GAGA STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE
9	9	UNTOUCHED THE VERONICAS ENGINE ROOM/SIRE/WARNER BROS
10	8	KISS ME THRU THE PHONE SOULJA BOY TELL EM FT. SAMMIE COLLAPARK/INTERSCOPE
11	NEW	PAPARAZZI LADY GAGA STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE
12	12	HALO BEYONCE MUSIC WORLD/COLUMBIA
13	5	FIRE KASABIAN COLUMBIA
14	10	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
15	11	NUMBER 1 TINCHY STRYDER FT. N-DUBZ 4TH & BROADWAY

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JUNE 16, 2009
1	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
2	NEW	THE BLACK EYED PEAS THE END (THE ENERGY NEVER DIES) WILL.I.AM/INTERSCOPE
3	1	CHRISTOPHE WILLEM CAFFEINE COLUMBIA
4	2	FLORENT PAGNY CEST COMME CA MERCURY
5	3	GREGOIRE TOI + MOI MY MAJOR COMPANY
6	11	CHARLIE WINSTON HOBBO REAL WORLD/ATMOSPHERICS/SONY
7	5	AMANDINE BOURGEOIS 20 M2 COLUMBIA
8	4	CALOGERO L'EMBEILLIE MERCURY
9	6	LARA FABIAN TOUTES LES FEMMES EN MOI POLYDOR
10	20	MELODY GARDOT MY ONE AND ONLY THRILL UCLJ

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN) JUNE 27, 2009
1	NEW	THE BLACK EYED PEAS THE END (THE ENERGY NEVER DIES) WILL.I.AM/INTERSCOPE
2	1	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
3	2	DAVE MATTHEWS BAND BIG WHISKEY AND THE GROOMING KING DANA RAGS/RCA/SONY MUSIC
4	3	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE/WARNER
5	9	CHICKENFOOT CHICKENFOOT REDLINE
6	5	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY/UNIVERSAL
7	6	KINGS OF LEON ONLY BY THE NIGHT RCA/SONY MUSIC
8	4	GINETTE RENO FAIS-MOI LA TENDRESSE MELON-MIEL/SELECT
9	8	LARA FABIAN TOUTES LES FEMMES EN MOI POLYDOR
10	10	NICKELBACK DARK HORSE EMI

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JUNE 14, 2009
1	NEW	THE BLACK EYED PEAS THE END (THE ENERGY NEVER DIES) WILL.I.AM/INTERSCOPE
2	NEW	KARNIVOOL SOUND AWAKE CYM
3	3	PINK FUNHOUSE JIVE/JLG
4	1	ESKIMO JOE INSHALLA MUSHROOM
5	2	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
6	5	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
7	4	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
8	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/SHOCK
9	6	TAYLOR SWIFT FEARLESS BIG MACHINE
10	12	PINK I'M NOT DEAD JIVE/JLG

EURO DIGITAL SONGS SPAIN		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 27, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE CON MARTA SANCHEZ DRO/WARNER
2	2	MOVING MACACO EMI
3	4	POKER FACE LADY GAGA STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE
4	6	SI NO ESTAS EL SUENO DE MORFEO DRO/WARNER
5	3	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
6	NEW	CAUSA Y EFECTO PAULINA RUBIO UNIVERSAL
7	7	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
8	5	VIVA LA VIDA COLOPLAY PARLOPHONE
9	8	VERANO AZUL JUAN MAGAN UNIVERSAL
10	RE	AQUI ESTOY YO LUIS FONSI, ALEX S'NYER, NOEL SCHAIKIS & DAVID DIGBAL UNIVERSAL

EUROPEAN ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 17, 2009
1	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
2	NEW	THE BLACK EYED PEAS THE END (THE ENERGY NEVER DIES) WILL.I.AM/INTERSCOPE
3	1	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
4	2	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
5	4	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
6	3	EROS RAMAZZOTTI ALI E RADICI RCA
7	38	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA
8	NEW	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA
9	5	LADY GAGA THE FAME STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE
10	9	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
11	6	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
12	8	SPORTFREUNDE STILLER MTV UNPLUGGED IN NEW YORK VERTIGO
13	10	DANIEL MERRIWEATHER LOVE & WAR MARLIN/J
14	13	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
15	11	U2 NO LINE ON THE HORIZON MERCURY

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JUNE 15, 2009
1	1	EROS RAMAZZOTTI ALI E RADICI RCA
2	NEW	LIGABUE SETTE NOTTI IN ARENA WARNER BROS.
3	5	TIZIANO FERRO ALLA MIA ETA' CAPITOL
4	2	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
5	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
6	3	ALESSANDRA AMOROSO STUPIDA EPIC
7	NEW	CLUB DOGO ODOGOCRAZIA UNIVERSAL
8	7	LAURA PAUSINI PRIMAVERA IN ANTICIPO ATLANTIC
9	6	ZERO RENATO PRESENTE TATTICA
10	20	VASCO ROSSI IL MONDO CHE VORREI CAPITOL

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JUNE 17, 2009
1	NEW	VICTOR E LEO BORBOLETAS SONY
2	1	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
3	3	MIGUEL POVEDA COPLAS DEL QUERER UNIVERSAL
4	2	EROS RAMAZZOTTI ALAS Y RAICES RCA
5	NEW	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
6	4	ANTONIO VEGA CANCIONES 1980-2009 EMI/UNIVERSAL
7	5	EL SUENO DE MORFEO COSAS QUE NOS HACEN SENTIR BIEN DRO
8	7	DIANA KRALL QUIET NIGHTS VERVE
9	6	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
10	8	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA

BRAZIL		
ALBUMS		
THIS WEEK	LAST WEEK	(APBD/NIELSEN) JUNE 9, 2009
1	12	VICTOR E LEO BORBOLETAS SONY
2	3	VARIOUS ARTISTS CAMINHO DAS INDIAS SOM LIVRE
3	10	VARIOUS ARTISTS CAMINHO DAS INDIAS INDIANO SOM LIVRE
4	4	BRUNO & MARRONE DE VOLTA AOS BARES SONY
5	2	VARIOUS ARTISTS PARAISO NACIONAL SOM LIVRE
6	7	BEYONCE I AM...SASHA FIERCE (2CD DELUXE) MUSIC WORLD/COLUMBIA
7	NEW	PADRE FABIO DE MELO VIDA LGR
8	NEW	JONAS BROTHERS THE 3-D CONCERT EXPERIENCE HOLLYWOOD
9	5	REGIS DANESA COMPROMISSO ALPHA MIDA
10	6	ADRIANA PARTIMPIM MILAGRES SOM LIVRE

On the Sweden Albums chart Lasse Stefanz nets its fourth No. 1 album with "Truck Stop." The group is still going strong in its fifth decade of hitmaking.



SWEDEN		
SINGLES		
THIS WEEK	LAST WEEK	(GLF) JUNE 12, 2009
1	1	FAIRYTALE ALEXANDER RYBAK UNIVERSAL
2	18	VILL HA DEJ, IGEN STYLE SPRINKLER/UNIVERSAL
3	7	IS IT TRUE? YOHANNA CMC
4	5	LOSING YOU DEAD BY APRIL DEAD BY APRIL/UNIVERSAL
5	NEW	LOVE ELUN RUTH SIGVARSSON FT. LARS E. OVERSAVENHE/SOMMER AMGO

ALBUMS		
THIS WEEK	LAST WEEK	(GLF) JUNE 12, 2009
1	NEW	LASSE STEFANZ TRUCK STOP MARIANN
2	NEW	ALEXANDER RYBAK FAIRYTALES UNIVERSAL
3	1	THE REFRESHMENTS A BAND'S GOTTA DO WHAT A BAND'S GOTTA DO DARROW
4	NEW	HARDCORE SUPERSTAR BEG FOR IT GAIN
5	27	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA

IRELAND		
SINGLES		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JUNE 12, 2009
1	2	UNTOUCHED THE VERONICAS ENGINE ROOM/SIRE
2	1	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
3	4	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
4	3	BONKERS OZZEE RASCAL/ARMANDO VAN HELDEN DIRTEE STANK
5	17	PAPARAZZI LADY GAGA STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) JUNE 12, 2009
1	2	PAOLO NUTINI SUNNY SIDE UP ATLANTIC
2	1	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
3	NEW	BRUCE SPRINGSTEEN & THE E-STREET BAND GREATEST HITS COLUMBIA
4	NEW	KASABIAN WEST RYDER PAUPER LUNATIC ASYLUM COLUMBIA
5	5	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA

FLANDERS		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JUNE 17, 2009
1	1	F**K YOU LILY ALLEN REGAL/PARLOPHONE
2	2	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
3	14	I KNOW YOU WANT ME (CALLE OCHO) PITBULL 541 LABEL/NEWS
4	6	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS APRIL GUM/VIRGIN
5	11	LET THE FEELINGS GO ANNAGRACE SINUZ LOUD/NEWS

ALBUMS		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) JUNE 17, 2009
1	1	PLACEBO BATTLE FOR THE SUN DREAMBROTHER/PIAS
2	3	SUNSETS THE SUNSETS ARS
3	1	EELS HOMBRE LOBO VAGRANT/POLYDOR
4	6	LADY LINN AND HER MAGNIFICENT SEVEN HERE WE GO AGAIN V2
5	4	EMINEM RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE

ARGENTINA		
ALBUMS		
THIS WEEK	LAST WEEK	(CAPIF) JUNE 5, 2009
1	1	TEENANGLES 3 CHRIS MORENA
2	11	GREEN DAY 21ST CENTURY BREAKDOWN REPRISE
3	2	MERCEDES SOSA CANTORA SONY
4	18	LOS NOCHEROS SERIE DE ORO EMI
5	8	OPERACION TRIUNFO 2009 OPERACION TRIUNFO 2009 WARNER
6	17	JONAS BROTHERS LA MUSICA DEL CONCIERTO UNIVERSAL
7	20	GUSTAVO CORDERA SUELO SONY
8	4	RICARDO MONTANER LAS COSAS COMO SON EMI
9	9	DADDY YANKEE TALENTO DE BARRIO UNIVERSAL
10	6	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) JUNE 17, 2009
1	1	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE
2	2	AYO TECHNOLOGY MILOW HOMERUN
3	5	BOOM BOOM POW THE BLACK EYED PEAS WILL.I.AM/INTERSCOPE
4	4	PLEASE DON'T LEAVE ME PINK JIVE/JLG
5	3	POKER FACE LADY GAGA STREAMLINE/NO3LIVE/CHERRYTREE/INTERSCOPE
6	7	BROKEN STRINGS JAMES MORRISON FT. KELLY FURTADO POLYDOR
7	8	HALO BEYONCE MUSIC WORLD/COLUMBIA
8	4	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
9	13	I KNOW YOU WANT ME PITBULL DIY
10	9	LUCKY JASON MRAZ FT. COLBIE CAILLAT ATLANTIC
11	14	KNOW YOUR ENEMY GREEN DAY REPRISE
12	20	WHEN LOVE TAKES OVER DAVID GUETTA FT. KELLY ROLAND VS APRIL GUM/VIRGIN
13	10	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
14	16	TA MAIN GREGOIRE MY MAJOR COMPANY
15	12	MAGNIFICENT U2 MERCURY

Hits of the World is compiled at Billboard/London. RE: Refer to EUROPEAN ALBUMS: Compiled from the national singles and album sales charts, respectively, of 19 European countries. EUROPEAN AIRPLAY: Compiled from 19 European countries as monitored and tabulated by Nielsen Music Control.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Republic Records promotes **Tom Mackay** to executive VP of A&R. He was senior VP.

Roadrunner Records names **Dan Goldberg** director of new business development. He was an entertainment attorney at the Davis Firm.

Integrity Music promotes **Jay King** to VP of artist development/A&R. He was senior director.

Republic Nashville names **Bobby Young** director of national promotion. He was senior VP of promotion and artist development at Graham Entertainment.



MACKAY

GEORGE

OSTROFF

LOEB

PUBLISHING: ASCAP names **Nicole George** assistant VP of the membership group for rhythm and soul. She was assistant VP of membership business affairs.

TOURING: Paradigm taps **Kevin French** as a music agent. He was founder/owner of Bigshot Touring Artists.

Ticketmaster names **Marla Ostroff** executive VP of national accounts. She was executive VP for the eastern region.

MANAGEMENT: The Collective appoints **Mark Gorlick** head of promotion. He was VP of promotion/artist development at Sony/RED.

RELATED FIELDS: SESAC Latina names **Madeleine Loeb** marketing manager. She was a label manager at Univision Music Group.

MTV Networks International names **Roger James** senior VP/general counsel for MTVNI and MTVN U.K. & Ireland. He was VP of business and legal affairs at MTVN U.K., Ireland and international headquarters.

—Edited by Mitchell Peters

GOODWORKS

MAE DONATES DIGITAL SALES FROM EPs

If it weren't for a \$40,000-plus donation from the rock act Mae, Newport News, Va., resident Rhonda Floyd and her three children wouldn't have a roof over their heads. Earlier this year, Mae partnered with the local Habitat for Humanity to help build a home for Floyd and her family.

"If change is to happen in the world, it has to start with the individual and it has to start in your own community," says Mae drummer Jacob Marshall, whose band is also based in Virginia.

Mae is continuing its charitable efforts by donating 100% of the digital sales proceeds from the songs on "(M)orning," "(A)fternoon" and "(E)vening," a collection of EPs released this year on Cell Records. The band has been offering digital downloads for a minimum donation of \$1 on its Web site, whatismae.com. Money raised from the EPs will be donated to humanitarian and educational projects.

"We've always been one of these bands that is aware of the social change that is possible but didn't really know how to best invest ourselves, our music and our time," Mae singer/guitarist Dave Elkins says. "We took a chance and hoped that the community we've built with our fans over the last several years would allow us the opportunity to make a real difference and inspire people."

Mae released "(M)orning" in April and plans to put out "(A)fternoon" and "(E)vening" this summer and fall/winter, respectively. Some fans have already donated thousands of dollars for individual songs, according to Marshall. Since January, the group has raised \$44,968. —Mitchell Peters

ALLEN: MICHAEL BECKER/FOX

BACKBEAT



SONY/ATV MUSIC PUBLISHING CELEBRATES LEIBER & STOLLER'S 'HOUND DOG'

Sony/ATV Music Publishing chairman/CEO Martin Bandler and musician/producer/"American Idol" judge Randy Jackson hosted a celebration in honor of the release of Jerry Leiber and Mike Stoller's autobiography, "Hound Dog," June 9 at the Sony Club in New York. The event attracted music industry icons and notables like Ben E. King, who along with Leiber & Stoller co-wrote and first recorded "Stand by Me"; Grammy Award-winning songwriter Jimmy Webb; musician Patty Smyth; three-time Tony Award-winning composer/lyricist Charles Strouse; Barnes & Noble founder Len Riggio; Academy Award-winning producer Wendy Finerman; and tennis great John McEnroe, among others. Leiber & Stoller wrote such hits as "Hound Dog," "Loving You," "Jailhouse Rock," "Yakety Yak," "Charlie Brown," "Poison Ivy," "Spanish Harlem," "Love Potion No. 9" and "Kansas City." PHOTOS: COURTESY OF LARRY BUSACCA/GETTY IMAGES

- 1 Randy Jackson (left) with Ben E. King (center) and Martin Bandler.
- 2 From left: Martin Bandler, Jerry Leiber, Mike Stoller and Randy Jackson.
- 3 From left: Martin Bandler, Mike Stoller, Ben E. King, Jerry Leiber and Randy Jackson.
- 4 From left: WLW-TV VP of marketing and communications Laura Savini, Jimmy Webb, John McEnroe, Martin Bandler, Randy Jackson and Patty Smyth.

Chop Shop/Atlantic's "Twilight—Original Motion Picture Soundtrack" is now RIAA-certified double-platinum, for sales exceeding 2 million copies in the United States. The soundtrack, released in November, has been in the Billboard 200's top 20 for 25 consecutive weeks and counting. Back row, from left: Summit Entertainment executive VP of business affairs Andrew Matosich; Chop Shop Records CEO Alexandra Patsavas; Summit Entertainment president of worldwide marketing Nancy Kirkpatrick, COO Bob Hayward and president of production and acquisitions Erik Felg; and Paul Katz, eye2ear Music CEO and music consultant to Summit Entertainment. In front: Summit Entertainment co-chairman/CEO Rob Friedman (left) and Summit International co-chairman/president/CEO Patrick Wachsberger.



INSIDE TRACK

'IDOL' ALLEN NOT IDLE

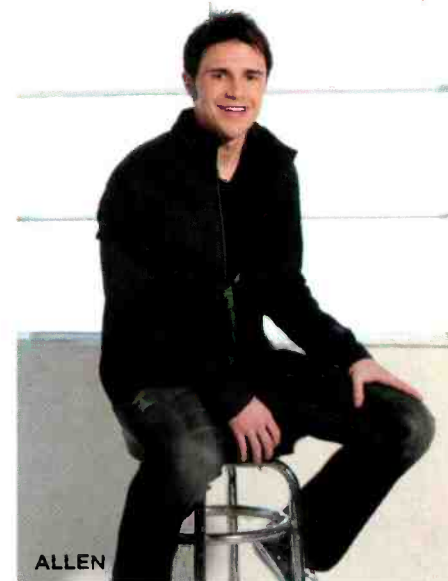
Kris Allen is, understandably, pretty busy since taking the top prize on "American Idol." Aside from rehearsing for the upcoming American Idols Live tour, the rest of Allen's time is spent in the studio working on songs for his forthcoming debut album.

"I've been writing a lot with a lot of different people, and it's going well," Allen tells Track. In fact, he's been working with some of the top songwriters and producers, including David Hodges (Kelly Clarkson, Daughtry), Salaam Remy (Nas, Amy Winehouse), Claude Kelly (Akon, Leona Lewis) and the Fray, whose take on Kanye West's "Heartless" inspired Allen's own performance of the song during the competition.

While Allen has been experimenting with some urban-influenced material, he's honing the material for the album in a John Mayer/Jason Mraz direction.

"Each writing session has been a learning experience," he says. "I think that we are trying to figure it out and that it's going the right way and I'm really excited about it. I can't wait."

As for actually recording the album, Allen is ready for crunch time, even if it means doing double duty while on tour. "I have a feeling it's going to be crazy," he says. "I don't really know right now, but I have a feeling it's going to be a little nuts. Recording on the road sounds like a crazy idea, but I think it's going to be a lot of fun, too."



ALLEN



IVOR NOVELLO AWARDS
Songs old and new—and their writers—were honored at the 54th annual Ivor Novello Awards, presented by the British Academy of Songwriters, Composers and Authors (BASCA) and collecting society PRS for Music May 21 at London's Grosvenor House Hotel. PHOTOS: COURTESY OF BASCA

- 1 From left: PRS for Music CEO **Steve Porter** with EMI Music Publishing (U.K.) VP of creative exploitation and A&R **Austin Wilde**, Universal Music Publishing U.K. head of A&R **Caroline Elleray** and **Steve Booker**, co-writer with Duffy of the PRS for Music most performed work "Mercy."
- 2 A BASCA academy fellowship was presented to lyricist **Don Black** (left) by veteran producer **George Martin**.
- 3 PRS for Music chairman **Ellis Rich** (left) with Motown legend **Smokey Robinson**, winner of the special international award.
- 4 Alt-rock act **Elbow** collected two awards, for best contemporary song ("Grounds for Divorce") and best song musically and lyrically ("One Day Like This"). From left: Elbow's **Guy Garvey**; singer/songwriter **Badly Drawn Boy**, who presented the band with the award; and Elbow's **Mark Potter**, **Pete Turner**, **Craig Potter** and **Richard Jupp**.

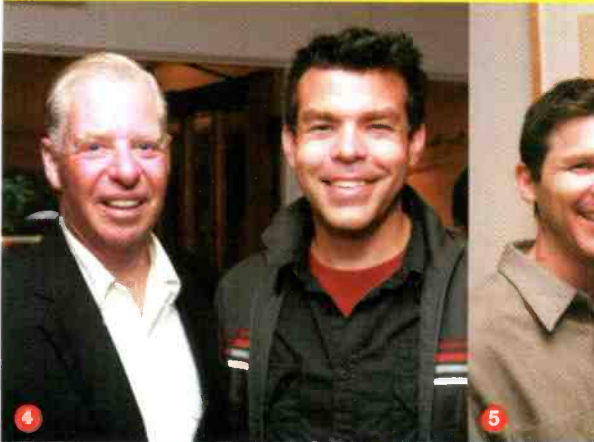


SESAC TELEVISION & FILM COMPOSERS AWARDS DINNER
SESAC honored its roster of top film and TV composers with its annual Television & Film Composers Awards Dinner, held June 2 at Michael's restaurant in Santa Monica, Calif. The event bestows awards to music composers in the categories of network TV, local TV, cable TV and film composing. More than 60 awards were given during the evening, and some of the most highly rated shows acknowledged were "Two and a Half Men," "Grey's Anatomy," "Boston Legal," "House," "Dr. Phil" and "My Name Is Earl." PHOTOS: COURTESY OF TEAL MOSS

- 1 From left: SESAC associate VP of writer/publisher relations **Tim Fink**; composer **Todd Burns**, honored for "Maury"; and SESAC VP of West Coast operations **Ashley Miller**.
- 2 Award-winning composer for "Guiding Light" **Michèle Vice-**

Maslin (left) with SESAC VP of writer/publisher relations **Trevor Gale**.

- 3 From left: SESAC associate VP of writer/publisher relations and new technologies **James Leach**, award-winning composer **Jon Ehrlich**, honored for his work on "House," "Power Rangers" and "Jungle Fury"; and SESAC VP of writer/publisher relations **Trevor Gale**.
- 4 SESAC president/COO **Pat Collins** (left) and honoree **Paul Buckley**, who took home an award for "Will & Grace."
- 5 Award-winning composer for "Boston Legal" **Danny Lux** (left) with SESAC executive VP **Dennis Lord** (center) and award-winning composer for "Ugly Betty" **Jeff Beal**.
- 6 SESAC associate VP **Tim Fink** (left) honored composer **Brad Chiet** (center) for "Deal or No Deal" and "Supernanny," along with SESAC senior VP of strategic development and research operations **Hunter Williams**.



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elton john billy joel

f a c e **2** f a c e

may 2



attendance 15,675
gross \$1,561,836.00

SOLD OUT

may 5



attendance 17,870
gross \$2,438,002.00

SOLD OUT

may 7



attendance 15,212
gross \$1,822,639.00

SOLD OUT

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