

# WEATHER REPORT JACK WHITE'S NEW BAND

# Billboard



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**HIP-HOP'S NEW BIDDING WAR**  
DRAKE'S PROGRESS

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MICROSOFT'S '360' VISION FOR MUSIC

**WORKING BLUEGRASS**  
STEVE MARTIN HITS NO. 1

**WISIN & YANDEL MAKE CHANGE WITH 50**

How Artists Like 50 CENT Are Crossing Borders To The Latin Market

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360 DEGREES OF BILLBOARD

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### Events

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

**'30 UNDER 30'**  
This elite list recognizes top young executives across the music industry landscape. Are you or do you know someone who's driving the business forward? Submit your nomination today. Go to [billboard.biz/30under30](http://billboard.biz/30under30).

**TOURING**  
Set for Nov. 4-5 at the Roosevelt Hotel in New York, this premier industry event gathers promoters, agents, managers, venue operators, merch companies and production professionals. More: [billboardevents.com](http://billboardevents.com).

### Online

**COVER SHOOT VIDEO**  
Read this week's cover story with Wisin & Yandel and 50 Cent and then visit [billboard.com/cover](http://billboard.com/cover) to watch behind-the-scenes footage of the Billboard cover shoot plus an interview with 50 Cent about the collaboration.

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## Great Power, Great Responsibility

What Major Labels Can Learn From Marvel Comics

BY KEITH JOPLING

"Music is being consumed by more people in more ways than ever before—we just have to figure out how to monetize it."

How many people have said that? More people in more places than ever before, at the very least. And yet none of them seems to have an answer. Album sales are in decline, and digital delivery has thrown into doubt the role labels will play in the future. What could they do?

They could do worse than to take advice from an entertainment business that was dying in the '90s: comic book publishing, specifically the giant Marvel Comics. In 1997 Marvel Entertainment escaped bankruptcy by a thread thinner than those Spider-Man uses to weave his webs. After the company failed to diversify, it flooded the market with comic book lines, effectively commoditizing its core business and leaving it with a share price of less than \$1.

Today Marvel has a share price of \$32 and a market capitalization of \$2.5 billion. And it's growing, riding roughshod over a global recession.

In order to rebuild, Marvel transformed itself from a products business to a licensing business. As its superstar characters brought in less revenue, it had to find a way to make money from its entire catalog of characters—and not



only the big names. Three strategies turned around the company's fortunes:

**Licensing:** After the success of Sam Raimi's 2002 "Spider-Man" film, Marvel's intellectual property became hot again. Movie studios took a renewed interest in its characters and rushed to license them for other projects.

**Product development:** Nothing affects culture like blockbuster movies, and such films as "Spider-Man" and "X-Men" helped Marvel's characters become popular toys, videogames, party accessories and clothing.

**Character development:** As its most popular characters thrived onscreen, Marvel started commercializing lesser-known characters like Daredevil, Elektra and Ghost Rider.

As it pursued these three strategies, Marvel realized the value of its meta-brand—the "Marvel Universe" in which the company's characters interacted with one other. That's what made the company's comics so compelling to fans—including me—and still helps drive its live-action movies, animated films and various other projects.

Labels need to do the same. Think of Island Records, whose 50th-anniversary celebrations are working well because they focus on the company's core identity. Nonesuch has created an eclectic but cohesive community of artists—and

loyal fans. Most independent labels would argue that their identities are their lifeblood. The music business needs to unite communities of music lovers and buyers, not just social networks with music tacked on.

Marvel's turnaround didn't end there. The company made nice profits from licensing—which didn't require an outlay of capital—but it could only take a small cut of the revenue from the films based on its characters. To increase revenue it financed its

own films—a risky move for a company so focused on content creation. Marvel Studios made "Iron Man" and "The Incredible Hulk," both of which paid off handsomely.

Most major labels already have in-house production studios, but not the strategy or budget that Marvel does. But they still need to move beyond the album to market documentary films, session content, perhaps even series of short videos. They would be highly attractive to sponsors and easily licensable to digital outlets increasingly desperate for quality content.

Now Marvel also goes directly to its consumers: In 2007 it launched Digital Comics Unlimited, a subscription-based service that made thousands of old comic books available online. Like HBO, another successful seller of subscriptions, Marvel realized that it didn't have to make available everything it owned at once. But the company realized that its consumers would subscribe to a service that includes products only they can get.

Now Marvel controls its own destiny, which looked hopelessly out of control only a decade ago. Perhaps the labels should look to it as an example. ♦♦♦

*Keith Jopling is an independent music and media consultant. From 2000 to 2006 he was research director for the IFPI. He blogs at juggernautbrew.blogspot.com.*

FOR THE RECORD

■ In the Bo Diddley special feature in the June 6 issue, the closing quote from Margo Lewis of Talent Source should have read: "We have to make sure that people know who Bo Diddley was . . . forever."

■ In the Island Def Jam special feature in the June 6 issue, the closing paragraph should have read: As Island and Def Jam roll out their respective anniversary campaigns, the Killers showcased their latest album on Island Records, "Day & Age," this spring in a headlining slot at the Coachella Music and Arts Festival, and Ross debuted at No. 1 on the Billboard 200 with "Deeper Than Rap" on Maybach/Slip-N-Slide/Def Jam—just two examples of two creative companies with a past, and future, to celebrate.

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Jill Sobule on fan-financed recordings



**TO THE SUMMIT**  
CISAC's Baptiste on copyright confab



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Mozambique's music scene generates heat



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Latin music acts target gay audiences

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**>>> PEARL JAM LINKS WITH TARGET**

Pearl Jam's upcoming album "Backspacer," currently scheduled for a fall release, will be released without a U.S. label. Instead the band will use a consortium of partners, including Target as the big-box retail partner, manager Kelly Curtis says. "We'll have a lot of partners," adds Curtis, who confirms that deals are also finished or in the works with an online retailer, a mobile partner, a gaming company and at least one network of indie retail stores.

**>>> WHITNEY COMEBACK SET**

The wait is over: Whitney Houston is making her comeback Sept. 1 with an as-yet-untitled album on Arista Records. For her return, the label has set up a countdown at WhitneyHouston.com. In the coming weeks, the site will preview selected tracks set to appear on the album. Will.i.am, Sean Garrett and Akon are reportedly involved with the project.

**>>> FIRM REVISES RADIO FORECAST**

Radio revenue may have hit bottom, but the bottom was so low that it caused forecasters to rethink their expectations in 2009. The research company BIA Advisory Services estimated radio revenue will total \$14 billion this year, a 15% drop compared with last year. That's nearly five percentage points below BIA's March forecast of 10.6%. BIA analysts believe the economy has begun bottoming out and that fall and winter won't be nearly as harsh as the start of 2009.

DAMIAN DOVARGANES/AP PHOTOS (2)

# UP FRONT

**DIGITAL** BY ANTONY BRUNO

## GAMING THE SYSTEM

Videogame Companies' Content Portals Could Assist Music Sales

The big news at last week's E3 convention in Los Angeles didn't involve the latest slate of upcoming videogames, but rather the efforts of Sony and Microsoft to recapture momentum from the market-leading game maker Nintendo. And for the music business, some of the innovations will seem familiar.

Microsoft struck first, and hardest, announcing broad additions to its Xbox 360 content portfolio, including the ability for gamers to access Twitter, Facebook and the Last.fm music service.

At first glance, this is nothing more than an extension of the company's strategy to position the Xbox 360 as an entertainment hub that can stretch beyond gaming. But the integrations of Twitter and Facebook will make the company's Xbox Live service more robust, allowing gamers to link their Facebook profiles to their Xbox gamer tags and update their in-game accomplishments on both that service and Twitter.

On the music front, Last.fm makes the Xbox 360 a more viable online music player, although it's unknown where this decision leaves the Zune, with its "Welcome to the social" tag line.

Sony pulled back from plans to integrate a music service into the PlayStation Network and instead focused on video. It will have content from 16 new sources that users of the new portable PSP Go device will be able to access as well. An application called Sense Me analyzes the music that users transfer into that device and recommends playlists for various moods. Since an iPhone-style app allows other companies to develop programs for the device, another music service will almost certainly follow.

Perhaps most excitingly for labels, Sony and Microsoft are focusing on the services they've built to deliver content digitally. Sony's PSP Go is designed to download games and other content from the PlayStation Store through a Wi-Fi connection (the device also



Beatles for sale, digitally: RINGO STARR and PAUL McCARTNEY launch the Beatles' 'Rock Band' Xbox game; inset: JOHN SCHAPPERT, Microsoft corporate VP of interactive entertainment live software and services.

contains a Memory Stick slot). Starting in August, Xbox 360 users will be able to download some games on Xbox Live rather than having to buy a disc.

So far, gaming devices have been used mostly to play games. But as Sony and Microsoft move away from physical media and focus on their content portals, they'll have an opportunity to introduce their audience to other downloadable content, including music.

Already 18% of the Xbox 360 users who pay for the premium Xbox Live Gold membership package regularly download content digitally, according to data from the NPD Group. And that customer base is growing; NPD notes that the number of Gold memberships in the United States in the first quarter of 2009 increased by 24% over the previous year. So far only 10% of PlayStation 3 owners have downloaded content.

The companies at E3 also showcased plenty of new

games. One highlight was "The Beatles: Rock Band," which was introduced by Paul McCartney and Ringo Starr. Travis Barker and DJ AM played a gig to promote Activision's upcoming "DJ Hero." And Double Fine head Tim Schafer discussed another game that uses quite a bit of music—the action-adventure fantasy "Brutal Legend," which has a heavy metal soundtrack. Characters in the game will be voiced by hard rock icons like Rob Halford, Lemmy Kilmister, Lita Ford and Ozzy Osbourne.

The other big news coming from Sony and Microsoft are motion-based controllers, their

response to the "Wii-mote" controller that has made Nintendo's new console so popular. Sony unveiled a prototype controller while Microsoft stole the show with Natal—a motion-capture system that reads body movements and voice commands. That could free games like "Dance Dance Revolution" from the floor pad controllers they've used and make them more popular with those reluctant to put a plastic dance mat in their living room.



controllers they've used and make them more popular with those reluctant to put a plastic dance mat in their living room.

This year's E3 convention took place at a pivotal time for the videogame business. After one of its best years, sales are down: They fell 17% in April from the year prior, following a decrease of almost 3% the month prior, according to NPD. While the economy has certainly had some effect, analysts say April's drop comes because April 2008 saw the release of two of the best-selling games, "Grand Theft Auto IV" and "Mario Kart Wii."

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## >>> MILEY PLANS TOUR

Miley Cyrus will kick off a 45-date North American tour this fall. The tour, featuring Metro Station as the opening act, begins Sept. 14 in Portland, Ore., and wraps Dec. 2 in Miami. Ticketmaster is using the tour to roll out its biggest experiment in paperless ticketing yet in an effort to limit scalping. Ticket buyers will be required to bring the credit card used to make the purchase and a photo ID to the venue to gain entry. An American Express presale will run June 10-12, with tickets going on sale to the general public beginning June 13.

## >>> AEG REJECTS JACKSON REPORTS

AEG Live chief Randy Phillips has rejected U.K. tabloid reports that Michael Jackson told fans that he wanted to play only 10 London O2 Arena shows—rather than the 50 that have been scheduled—and then go on tour. In a statement, Phillips said, “This is not true; Michael Jackson was thrilled at selling 50 shows. The size and scale of this show would not be possible without an extended run.”

## >>> SEATWAVE GETS FOURTH ROUND OF FUNDING

The online ticket exchange Seatwave has received \$17 million of fourth-round (series D) funding, led by the venture capital firm Accel Partners. Accel joins existing investors Fidelity Ventures, Atlas Venture, Mangrove Capital Partners and Adinvest. Seatwave operates in the United Kingdom, Germany, Spain, Italy and the Netherlands, with a base in London.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Mariel Concepcion, Andre Paine, David J. Prince, Bill Werde and Jen Wilson.

PUBLISHING BY ED CHRISTMAN

# Payback Time

## Indie Publishers Face Delays In Receiving Digital Royalties

While some digital music services are cutting their first checks to pay for royalties on interactive streams and limited downloads, music publishers still face uncertainty over when and how other music services will make payments.

“There is no doubt that this first year will be a clusterfuck,” a publishing industry executive says, echoing the sentiments of many in the business. “Then it should go much more smoothly after that.”

The confusion stems from the Copyright Royalty Board’s February amendment to its Jan. 26 final determination on newly implemented compulsory royalty rates for interactive streams and limited downloads. The amendment required that the first payments were due on the 20th of the month for the previous month’s activity, several months earlier than the July 26 deadline stipulated in the initial ruling.

The CRB rates were based on a historic settlement reached last summer by the National Music Publishers’ Assn., the RIAA, the Digital Media Assn. and other organizations. Those parties have agreed to stick with the July 26 deadline (Billboard, April 4).

But independent publishers that weren’t parties to the settlement and don’t license their works through the Harry Fox Agency (HFA) should’ve begun receiving payments from digital service providers by either March 20 or April 20. However, sources say these publishers hadn’t yet received any payments as of the end of May.

“The reality is hitting people hard,” a digital distribution executive says. “Like many, the [digital music service providers] did not focus on the fine print.”

As digital music services adapt to the new royalty rates, “we have encountered a spirit of working together,” says Ben Cockerham, COO of RightsFlow, a New York-based royalty payments and licensing company.

“We don’t anticipate many issues coming from the labels, publishers and songwriters, given that we are all working together to get payments out,” Cockerham says.

But while some publishers say they’ll be patient during this transitional period, others ex-

press concern that when many digital services receive music from digital distributors, they license songs from the major publishers and HFA but subsequently fail to do the same for songs from publishers not affiliated with HFA.

“These services still are not asking for publisher information and that is their responsibility,” an indie publishing executive says. “If a digital distributor delivers a track to them, all the services know is the track’s name, the label and other metadata but none of the publisher information.”

The digital distribution executive agrees, saying, “If the accounts don’t hire one of the royalty and licensing companies, then they are working in the dark.”

Some of the services have hired companies like HFA, RightsFlow, Music Reports Inc. and RoyaltyShare to deal with the situation. For example, Woodland Hills, Calif.-based MRI—which represents MySpace Music, Medianet, Slacker and Lala—says it was dispensing payments and providing accounting statements to 12,000 publishers/administrators representing 50,000 publishers in the first week of June. Publishing sources say MRI clients are the first to make payments for compulsory-licensed interactive streams and limited downloads.

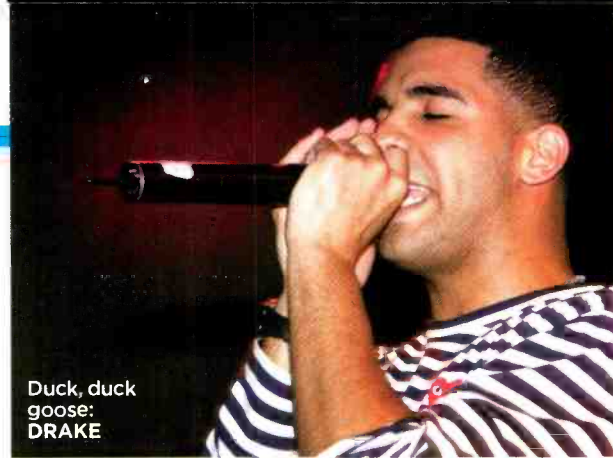
But sources say other services have failed to be proactive. “They are answering phone calls from publishers and saying, ‘Send us your information so we can make payments,’” a source says.

Others in the publishers camp suspect that the digital music service providers are trying to boost their bottom lines by avoiding royalty payments due publishers. “Whether they say they will pay or not, they haven’t paid,” one executive says. “They are all floating their businesses off their unpaid royalties.”

Moreover, a few executives fear that some services are too financially troubled to make retroactive royalty payments for interactive streaming and digital download activity prior to the CRB ruling.

“People are still confused and trying to figure this out,” says Sinee Levin, president of the American Mechanical Rights Agency. “To me, it’s about a lack of knowledge and education. Eventually all these problems can be resolved, but it takes some digging in.”

● ● ● ● ●  
 ‘We are all working together to get payments out.’  
 —BEN COCKERHAM, RIGHTSFLOW



Duck, duck goose: DRAKE

DIGITAL BY MARIEL CONCEPCION

# MIXTAPE MIX-UP?

## Drake’s Compilation Sold On iTunes, Other Online Retailers Without Artist’s Permission

Drake is such a hot artist that one of his albums is selling even though he didn’t release it.

An unauthorized album, “The Girls Love Drake,” which features selections from the Toronto rapper’s mixtape “So Far Gone” and other tracks, was released May 28 by a label called Canadian Money Entertainment and distributed by the Independent Online Distribution Alliance (IODA) on iTunes, Rhapsody and Amazon. Drake’s camp, which is still trying to clear the samples on “So Far Gone” and his two other mixtapes in hopes of selling them in stores, says it didn’t authorize the release.

If it hadn’t been disqualified on the grounds that it wasn’t confirmed as being an official album, “The Girls Love Drake” would have debuted this week at No. 101 on the Billboard 200, No. 16 on the Digital Albums chart and No. 1 on the Heatseekers tally. “Best I Ever Had” and “Every Girl” (credited to Young Money), two tracks on the mixtape that have previously charted, appear on this issue’s Hot Digital Songs chart thanks to downloads of “The Girls Love Drake.”

After finding the album on iTunes Drake’s management sent a cease-and-desist notice to the retailer, which has since removed it. At press time, the album was still available on Rhapsody and Amazon, although Drake’s manager Al Branch says he’s having it removed from these retailers as well.

Branch also says that Drake plans to file a lawsuit against Canadian Money Entertainment, which he says isn’t affiliated with Drake or Young Money, the Lil Wayne-owned label that signed him.

“This is a straight bootleg, a scandal,” Branch says. “iTunes’ position is that they are a store and they stock everything. They have a waiver and as long as people sign it and are responsible for the product they submit, then they go for it.”

Online stores get some of their music from aggregators like IODA, which give smaller labels access to digital retail. They require labels to sign a contract that says they have the rights to the music they’re submitting. IODA and iTunes declined to comment.

Peter Greenwood, the founder of Canadian Money Entertainment, says the company has been releasing mixtapes for unsigned artists since 2003. “‘The Girls Love Drake’ was just a combination of new and old songs that we had been promoting on the underground scene for the last six months, and so we wanted to get more exposure for it on the Net,” he says. He added that he was unaware of the legalities of selling a mixtape on iTunes.

Branch is concerned that Young Money or October’s Own, Drake’s label, could be sued, since the samples on the mixtapes, which include beats on albums by David Banner, Goapele and Colin Munroe, haven’t been cleared.

>>> For more on Drake, turn to page 29.

# HOME FRONT

360 DEGREES OF BILLBOARD

## BILLBOARD SEEKS ‘30 UNDER 30’ NOMINEES

For the fifth year, the Billboard Power Players special feature “30 Under 30” will recognize rising young executives who are driving the music business forward—and for the first time we invite readers to offer their nominations online at billboard.biz/30Under30. Individuals in all aspects

of the music industry are eligible if they were born after Aug. 22, 1979. (The feature will appear in the Aug. 22 issue). Billboard editors will choose among the nominees by considering the measurable impact of each young executive and his or her achievements during the previous 12 months. Billboard will seek to create a group of honorees that represents the full range of sectors within the music business. The deadline for nominations is June 20. For more information, go to billboard.biz/30Under30.

billy elton  
**JOEL JOHN**

face  face

**HONDA CENTER**

ATTENDANCE

**33,548**

MARCH 28 & 30, 2009

**SOLD OUT**

**QWEST CENTER**

ATTENDANCE

**17,211**

MAY 12, 2009



OBIT BY MITCHELL PETERS

## William D. Littleford

1914-2009

Former Billboard Chairman Emeritus  
Worked With The Magazine  
For More Than 40 Years

Longtime Billboard GM William D. Littleford, whose grandfather William H. Donaldson founded the magazine in 1894, died May 14 at his home in Princeton, N.J. He was 94.

Littleford was GM of Billboard from 1943 until 1958, when he became president/CEO. He held those positions until the sale of the magazine in 1985, when he then became chairman emeritus.

Littleford was born Aug. 14, 1914, in Fort Thomas, Ky. He attended the University of Cincinnati and joined Billboard in 1934. His brother, Roger S. Littleford Jr., joined the publication a year earlier.

The brothers first served as apprentices in the composing room. "My brother joined the company in 1933," Littleford wrote in Billboard's 100th-anniversary issue in 1994. "I followed in the fall of 1934, when Billboard's very profitable, 'lifesaving' 40th anniversary was being published."

Littleford was 11 years old when his grandfather died but remembered hearing fond stories about the Billboard founder, who was described to him as a shy man and a practical joker. "He could work incessantly and mostly alone but then disappear to be with his family," Littleford wrote in 1994. "He had to be a gambler. Otherwise he would not have bought out his partner for \$500 in 1900 and recklessly converted to a weekly with the issue dated May 5, 1900."

John Sippel, who worked at Billboard for 24 years in three stints between 1945 and 1986, says Littleford was "an erudite person and a hell of a guy . . . his door was always open and he maintained a clean editorial package."

Billboard started out covering traveling carnival shows, county fairs and circuses before adding coverage of coin-operated vending machines (including the jukebox business) and the radio and TV industries. The magazine greatly expanded its coverage of the recording industry under Littleford's stewardship, which lasted from the pre-rock'n'roll era



to the introduction of the CD.

"Billboard maintained a solid fiscal rise from the time I was there until he sold it," Sippel says. "He displayed good entrepreneurship of a growing entity."

In June 1984, a memo went out to the Billboard staff an-

nouncing the Littleford family's intention to sell the company that was by then called Billboard Publications Inc., or BPI. It was a bombshell for staffers, who had grown accustomed to working for a family institution. But their fears were calmed when a group of their own managers, led by Billboard group publisher Jerry Hobbs, emerged to buy the company with the backing of investment firm Boston Ventures. The selling price was slightly less than \$40 million.

The deal closed Jan. 17, 1985. Hobbs took the title of president/CEO. Littleford became chairman emeritus, maintaining the magazine's last link with the family that had run the business for more than 90 years.

Littleford also devoted his time to working with charities and other organizations. From 1960 to 1961, he served as chairman of American Business Media. In 1997, he established the William D. Littleford Awards for Corporate Community Service, which recognize companies, organizations and individuals involved with community service programs designed to alleviate social problems. Littleford also was named an honorary director for his work with the Advertising Council.

Following the 1957 death of his first wife, Mariana Weber, Littleford married Marian Hastings Towne. The couple played an instrumental role in the founding of the Vieques Conservation and Historical Trust on Vieques Island in Puerto Rico. They also founded the William & Marian Littleford Foundation, which provides financial support to various charities including their own Marian & William Littleford Fund, a provider of scholarships to students at Roslyn High School in Long Island, N.Y. Marian died in 2008.

Littleford is survived by his sister, Marjorie Littleford Ross; his children Anne, Joseph, Michael and Terry; and his grandchildren Ryan, Ariel and William.

Additional reporting by Ed Christman.

## HOW TO:

### FINANCE YOUR OWN RECORD

by JILL SOBULE, SINGER/SONGWRITER; PINKO RECORDS FOUNDER



More than a decade after her commercial breakthrough with "I Kissed a Girl," and with a series of major and independent label releases under her belt, singer/songwriter Jill Sobule faced the prospect of a sixth studio album without a label contract.

"The thought of going to some label to try to sell myself just sounded horrific," she says. "So I thought, 'It's time to do a self-released record.' But I didn't have any money." So she decided to turn to her tight-knit fan community for help. She originally wanted fans to be stockholders and earn proceeds from the release, but with too many legal roadblocks to that plan, she turned to a multilevel sponsorship model, earning \$75,000 through JillsNextRecord.com between January and March 2008. The album, "California Years," was released April 14 on the singer's own Pinko Records, which Sobule says she'd like to expand for future releases from other unsigned artists.

Here Sobule shares advice for artists at all levels looking to self-finance their first or next release with a contribution model.

#### 1 PRIORITIZE YOUR EXPENSES

To set a fund-raising goal, you have to build a realistic budget, and set priorities so that you can be flexible with your actual earnings. If you know someone with Garage Band or a Pro Tools

studio, you don't have to spend a lot of money on the recording—if I hadn't gotten the great response I did and met my goal, I would have done a really cheap album, and it might have been just as good. Also, a large part of my set budget was for

promotion. If I hadn't earned as much money with the sponsorships, I might not have been able to afford the publicist that I have, but I would have figured out how to do it with the connections I have, whether that's writing for the Huffington Post

or for Performing Songwriter, pimping my own stuff. I mean, an AP reporter got the JillsNextRecord story out when I didn't have a publicist. Or I would have maybe bought an old van and just hit the road.

#### 2 OFFER RETURN ON INVESTMENT

There are Web sites like SellaBand.com that help groups find donors to finance albums, but I opted to sit down one night after dinner with a glass of port and invent different levels on my own site that each came with their own perks. [According to the totals posted at JillsNextRecord.com, the earnings were spread out fairly evenly across the levels, with the most people, 201, giving \$50, followed by 164 donors at the \$25 level and 99 donors at the \$100 level.] Among the perks: \$10—Unpolished Rock (but with potential) Level: A free digital download of the album when it's released. \$200—Bronze Level: Free admission to my shows for 2008. \$1,000—

Platinum Level: How would you like to have a theme song written for you? I'll have a song you can put on your answering machine and show off. Again, this could be a gift.

One woman who gave at the highest level sings a song with me—it was fantastic. I figured worst comes to worse, computers fix things—and she wasn't a singer, just a software developer who was a fan, and she came out and she really sang wonderfully.

#### 3 EMBRACE THE BARTER SYSTEM

Raise what money you can, and what you can't get, barter for. Like the woman who did my album cover, Myra Coleman, who's a really big-shot artist—I said, "Will you do this for me? I'll play at your house when you have a party."

#### 4 ORGANIZE THE COLLECTION PROCESS

Make sure your donation terms are consistent and clear. JillsNextRecord.com has an extensive Q&A about the project, as

well as all the legal privacy and use terms spelled out, including the use of PayPal as the exclusive provider of financial services. Organization and transparency will put a lot of people at ease about giving you their money, not to mention make your life a lot easier once it gets rolling.

#### 5 TURN FEEDBACK INTO DOLLARS

Even with all the information I gave upfront, I got responses of all kinds, including from some snarky people who were like, "Why do you need that much money?" But then I'd actually talk to them and they'd give me suggestions, which is why I added a \$5 level that brought in a few more people. If you make yourself available and engaged, I think they'd rather give you the money for your album directly. Or use fans for labor—someone asked me if I have any stalkers, and I said, "Maybe, but I just employ them to sell my T-shirts and then they become friends, and then they become tired."

—Interview by Evie Nagy



Summit time:  
CISAC's ERIC  
BAPTISTE



# Know Your Rights

On The Eve Of The World Copyright Summit, CISAC's Director-General Talks About What's Ahead

The International Confederation of Societies of Authors and Composers (CISAC) is holding its second World Copyright Summit June 9-10 at the Ronald Reagan Center in Washington, D.C. It's CISAC's second such gathering, following its inaugural 2007 summit in Brussels.

This year's confab will attract attendees from throughout the entertainment and technology fields, including executives from the Motion Picture Assn. of America, the Consumer Electronics Assn., Microsoft and YouTube, as well as key government officials and legislators.

But most of the summit's agenda will focus on the music publishing industry, which will be represented by officials from publishers and collecting societies. Billboard caught up with CISAC director-general Eric Baptiste to chat about some of the issues that will be discussed during the summit.

## Why did CISAC choose to hold this year's summit in Washington?

We knew when we were planning it that there would be a new administration. And we thought that the Congress would be quite different than the one that's been there in the past few years, so we thought it was the right moment to restart some conversations about copyright issues in the U.S.

It's time to [recast] the roles of the [Internet service providers] and how they can partner with all the stakeholders in the value chain to see if we can have a real dialogue between content providers—authors, composers, publishers, the record companies and all the visual creators—and the institutions that rely on content to provide services to their users.

It is clear at the moment that there are many major stakeholders who are claiming to be just technical conduits. If their business model relies on broadband, they need to have high-quality content going through those pipes and they can't really ignore how to finance that content going forward.

I am not saying that we are predicated on one solution. But it's important that we pose the questions and look at it with as open a mind as possible. So that's why we are doing the summit.

## How is this event different from other industry conferences?

It has a bigger than usual involvement of [content] creators, even though it is not a creative summit. It is also different in that it mixes the leaders of the creative industries with policy makers. We are not trying to preach to the choir. We are not only promoting what we think is right, although we would like for some of our goals to be recognized as well-founded. We think the dialogue with others who have different views is very helpful for our members, so we want a very open-minded discussion.

## What is CISAC's stance on France's recently adopted "three strikes" anti-piracy legislation?

We support it of course, because many of our members think it is a worthy thing. First, it shows that the government is willing to stand up for creators and copyright owners. Secondly, we think it is a reasonable measure. It's a law that signals stealing digital property is as bad as stealing physical goods.

This legislation . . . is not the silver bullet, but it is a step in the right direction. It has to be integrated with an increased offering of cultural goods, the presentation of services that are innovative, that responds to the needs and requirements of people of today, not the people 10 or 15 years ago.

## Are copyright societies keeping pace with the technological changes affecting the entertainment industry?

We think it is one of the major topics of the summit because this is one of the most important things that we believe in. Contrary to what people say very often, we believe copyright societies are a very practical and modern way to make content available. Today, content is delivered in bundles, anywhere, anytime, any device. You can't manage that efficiently if you don't make it collective.

We need to continuously improve our legislative framework and continuously improve the services we render to both right holders and right users, and there is certainly scope for improvement, even if we think we are pretty good.

## What other projects and initiatives has CISAC been undertaking?

The 21st century will be a century of increasing accountability. We are implementing a code of conduct—standards, rules, transparency, accountability. We are trying to make sure we have a network of societies around the world that is as compatible as possible.

## Publishers Place

ED CHRISTMAN



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

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DIGITAL BY ANTONY BRUNO

# Ten Years After

A Decade Has Passed Since Napster Launched—And Labels Are Learning How To Deal With The Net

Ten years ago this month Napster went live and changed the music business forever. It certainly wasn't the first milestone in the history of the digital music market, and it might not even be the most important. But June 1999 is the closest date there is to a birthday for the digital music revolution—for better and worse.

That's because Napster, and the peer-to-peer services that modeled themselves on it, introduced most people to a new way of finding and acquiring music. Before then, downloading music from the Internet was something for tech-savvy college kids. After Napster it was for everyone.

Free was the obvious selling point, but it wasn't the only one. Napster was the first service to offer access to a vast catalog of music with a relatively easy interface that let users download files without digital-rights-management restrictions. Although the technology behind it was interesting, most users didn't know or care how all that music was getting to their hard drives. Perhaps most

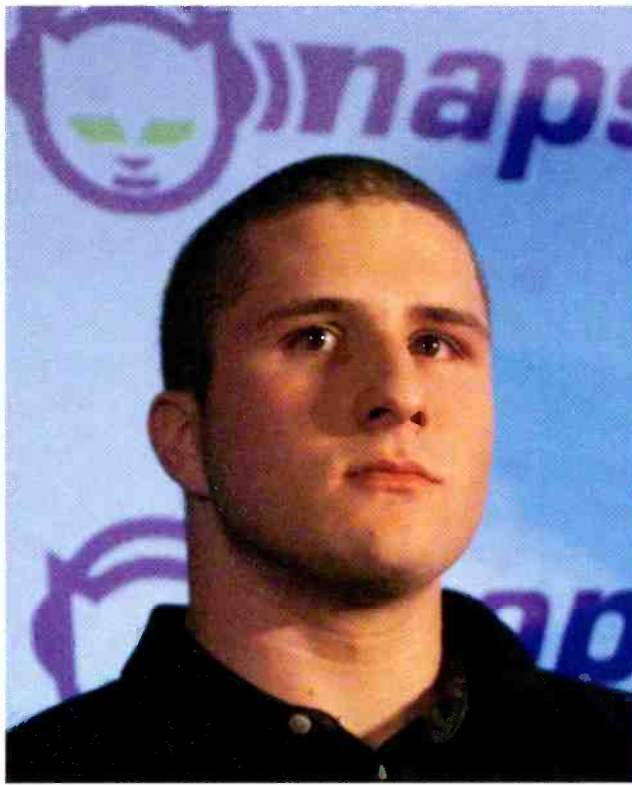
important of all, Napster set an example that led to iTunes' insistence on selling music by the track and inspired users to create the kind of digital playlists that are at the heart of the new on-demand streaming services.

Record labels won't be sending Napster any birthday presents. Global recorded-music sales—physical and digital combined—totaled \$18.4 billion in 2008, down 52% since 1999, according to sales figures from the IFPI.

But they can offer a toast to the digital music market: It hasn't made up for physical losses, but it has become an established business that's worth \$4 billion worldwide and accounts for more than 20% of global music sales, according to the IFPI. And they can look with humility at their earlier mistakes and pride in their progress. The DRM policies that led to device incompatibility have become a thing of the past, and labels have opened up to striking licensing deals with services they might've sued a decade ago.

## GAME JOCKEY

The creators of the forthcoming videogame "Scratch: The Ultimate DJ" have unveiled their controller, which consists of a touch-sensitive turntable with a cross-fader and five drum pads. It will allow players to manipulate songs as they wish, as well as respond to the kind of rhythm-based prompts common in music games. The drum pads will trigger the 60 samples included in the game, plus new ones that gamers can record and upload using an included USB microphone. It's designed for both left- and right-handed users. Pricing and availability have not yet been announced. —AB



Public enemy? Napster founder SHAWN FANNING

Perhaps the most appropriate way to celebrate would be with a renewed focus on the next 10 years. For the technology industry, that means respecting copyrights and paying for the content that draws in users. Too many services like SeeqPod play fast and loose with the safe harbor clause of the Digital Millennium Copyright Act in order to offer links to music. Since they in effect act as search engines, they argue, they aren't breaking the law. But that's nothing more than a legal dodge to avoid spending the money to compensate rights-holders.

For the music business, that means doing more to foster innovation. Promising services like Muxtape have reached out to labels for licensing deals only to find themselves ignored or asked to pay astronomical upfront fees. Labels have every right to demand payment for their content, but their zeal to monetize new applications must be tempered with the knowledge that exciting inventions don't always emerge with intact business models.

Let's not forget: The technology responsible for decimating a business that had thrived since Thomas Edison created the phonograph was invented by

college student Shawn Fanning in his dorm room (although he brought in venture capital money soon after). When Fanning went on to found Snocap, a "digital registry" company that had a business model from the start, it never took off.

The point is that innovators don't always make great businessmen, and some of the most important inventions happen by accident, or in odd places. Who's to say that the service that turns around the music industry's declining fortunes won't come from another dorm room. That might be the most important lesson to learn from Napster.

The past 10 years might seem like a long time, but it's just a blip in the context of the total life span of the music business. From close up, this decade seems epochal, and in some ways it is. But there's a long road ahead, and the pace of technological change is unlikely to slow down.

But we can pause to say this: Both the technology industry and the music business have come a long way toward treating each other as partners rather than rivals, despite all the blog chatter to the contrary. How well they continue this convergence will be the story of the next 10. ...

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

## BITS & BRIEFS

### SUMMER SPIN

Activision Blizzard has released a partial set list for "DJ Hero," which is expected to arrive later this summer. The videogame will feature more than 100 songs by such acts as the Black Eyed Peas, 50 Cent, Justice, Marvin Gaye, Beck and the Beastie Boys; they have been remixed by DJs signed up by the company, including DJ Shadow, DJ Z-Trip and DJ AM. DJ Z-Trip and DJ AM also provided their likenesses as in-game characters.

### RISING MOBILE DOLLARS

The U.K.-based mobile research firm Juniper Research predicts that mobile music revenue will reach \$5.5 billion worldwide by 2013, up from \$2.5 billion in 2008. That includes

streaming and full-track downloads. The firm believes that unlimited data plans and advanced music applications like T-Mobile's Mobile Jukebox and Samsung's Beat DJ will contribute to this increase. The report also says that ringtones will keep declining and that ad-supported mobile music services will not have a significant impact.

### HITS FOR AMIGOS

The Latino dating Web site Amigos.com launched an iPhone app called Top Latin Pop that provides a randomized stream of top 100 Latin hits from such artists as Marc Anthony, Daddy Yankee and Shakira. The mobile music firm Melodeo created the application for Amigos.com, which has more than 34 million registered users.

## HOT RINGMASTERS™ JUN 13 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	2 WKS	#1 BIRTHDAY SEX	JEREMIH
2	2	10	BOOM BOOM POW	THE BLACK EYED PEAS
3	3	14	DAY 'N' NITE	KID CUDI
4	4	19	BLAME IT	JAMIE FOXX FEATURING T-PAIN
5	23	23	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEATURING SAMMIE
6	6	9	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
7	14	14	TURN MY SWAG ON	SOULJA BOY TELLEM
8	9	8	SUGAR	FLO RIDA FEATURING WYNNER
9	8	16	POKER FACE	LADY GAGA
10	10	7	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
11	11	11	THE CLIMB	MILEY CYRUS
12	13	15	RIGHT ROUND	FLO RIDA
13	18	9	WHATEVER IT IS	ZAC BROWN BAND
14	16	7	DON'T TRUST ME	3OH3
15	24	4	WETTER	TWISTA
16	12	15	HALO	BEYONCE
17	19	4	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEATURING SUPERSTARR
18	15	22	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
19	14	16	SHE'S COUNTRY	JASON ALDEAN
20	20	10	BOYFRIEND #2	PLEASURE P

**15** Twista vaults 24-15 in his fourth week on the chart with "Wetter." The track, the Chicago native's second to chart, posts an increase in downloads of nearly 10%.

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

The price you pay: BRUCE SPRINGSTEEN



# Major Problem?

Sony Signs On To eMusic, Complicating An Indie Service

When eMusic announced a deal to add Sony's back catalog to its subscription service, some commenters on its blog lashed out at the move. "You want to talk about business? Here's a textbook example of how NOT to run a business!" railed one poster. Another ranted, "What utter crap. I couldn't care less about **Bruce Springsteen** and other 'name' purveyors of mainstream garbage including about 99.9% of the Sony catalog."

Nor were they pleased with the news that eMusic was raising its rates. New members will pay \$11.99 for 24 downloads, \$15.89 for 35 downloads and \$20.79 for 50 downloads per month; existing members will also see the cost of their plans rise.

Indie labels that sell their albums on eMusic didn't react with quite the same level of outrage. The head of one indie says he was largely indifferent to the situation, while another worried about Sony cannibalizing his sales one moment while cheering his ability to get albums by Springsteen and **Bob Dylan** for cheap the next. Even though "cheap" is a relative term.

The head of an indie distribution company encouraged his fellow labels and distributors to take a wait-and-see approach, saying, "We'll just have to see if the deal with Sony sticks in the first place. Remember the **Rolling Stones** incident?"

He's referring to a blink-and-you-miss-it period of time when the Stones' 1964-70 catalog was available on the site before ABKCO abruptly pulled it, to point out that not every eMusic experiment and major-label deal has worked out.

"The main thing I'm worried about is the loss of exposure," says **Jason Foster**, founder of the label and management company We Are Free. "It was a great place for new bands to make some money, and now I'm worried it'll be flooded and defeat the purpose."

Foster also says the additional catalog could also help bring in a new audience, who might start off buying Sony music and go on to discover more obscure bands. eMusic often encourages users with extra downloads toward the end of the month to branch out and try new things, and much of the site's editorial content centers on the idea of discovery.

But eMusic CEO **Danny Stein**—finally dropping the "interim" from his title—assures users that Sony is a willing partner and in the relationship for the long haul. "We've asked them for the entire catalog," he says. "We don't want to artificially decide what our users want and don't want. We'll retain the some curatorial sensibility we've always had."

Stein also says he expects the addition of the Sony catalog to draw new users. "It will increase the size of our base and lead to a more robust user experience," he says. "Because we operate as a revenue share, labels might see more money. A rising tide lifts all boats."

The catalog will include all the big names from the Sony archive, including Springsteen, **Billy Joel**, the **Clash**, **Jeff Buckley**, **Johnny Cash**, **Leonard Cohen** and **OutKast**. Albums released more than two years ago are defined as catalog. Many of those albums are still selling. **Journey's**

"Greatest Hits," which was released on Columbia almost three years ago, sold 7,500 copies last week and topped the catalog chart, while **AC/DC's** "Back in Black" sold 3,800, coming in the top 10. Because of its subscription pricing model, eMusic pays less per track than iTunes or the sale of a physical CD, leading some analysts to wonder if Sony wasn't un-

dercutting itself.

"A big selling point for Sony was the way we interact with customers," Stein says. "Major labels are looking aggressively at revenue opportunities, and we're a proven entity that had \$70 million in revenues in 2008 and a tried-and-true model. For the majors, the bottom line is that they need to open new accounts."

Sony wouldn't comment, but the company sent a statement from **Thomas Hesse**, president of global digital business, U.S. sales and corporate strategy: "We think the model of buying a set amount of music each month under an MP3 allowance is an attractive subscription option for consumers," he says. "We are supportive of offerings that encourage fans to dig deep into the repertoire of our artists and discover the richness of our catalog." ■■■

## The Indies

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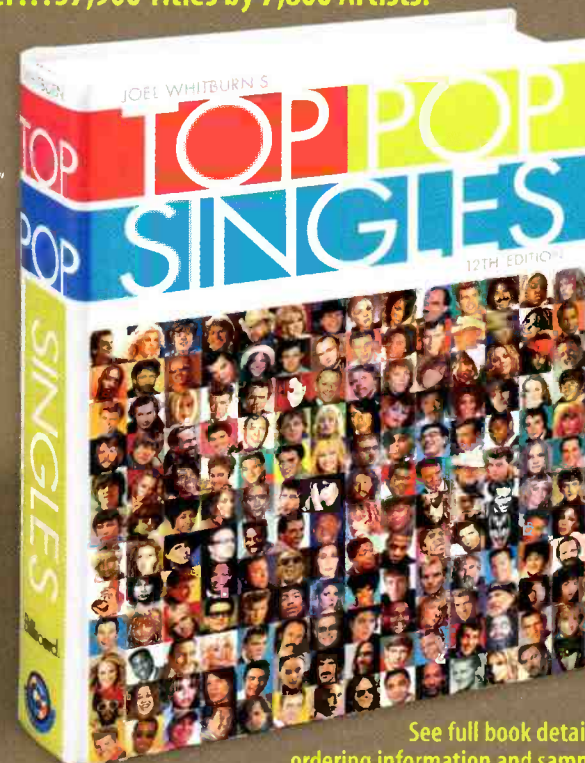
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GLOBAL BY DIANE COETZER

## BORDERING ON SUCCESS

Could Music From Mozambique Emerge Internationally?

JOHANNESBURG—South Africa's northeastern neighbor could be the continent's next music hotspot.

Mozambique, a country of 22 million people, is steadily recovering from a devastating civil war that lasted from 1977 to 1992. Now its live music market is gaining strength, and local artists are drawing attention elsewhere, most notably including honors at May's South African Music Awards (SAMAs).

"Mozambique is producing incredibly spirited, unique music that's finding an audience all over the subcontinent," says Jiggs Thorne, director of neighboring Swaziland's annual 12,000-capacity Bushfire festival. Thorne says he booked three "world class" Mozambican acts for this year's event (July 31-Aug. 2): the traditional group Timbila Ta Venancio, singer/songwriter Jose Macavale and Radio Marrabenta—hailed locally as Mozambique's Buena Vista Social Club.

Several acts from Mozambique already have profiles in South Africa. The Afro-dub outfit 340ml (340ml Music/Sheer Sound) and jazz fusion band the Moreira Project (More Star Entertainment), won SAMAs, for example, while tracks by singer/songwriter Steadyrock (Army of 1/Suncliff Music Factory) play prominently in the current South African hit movie "White Wedding." As of now, all three acts are based in South Africa. With piracy "rampant" in Mozambique "making a living

is centered on the live end of the business," 340ml's Pedro Pinto says. "We're happy to use South Africa as a base to create a great calling card in our album, then look at taking it to Europe for a sustained career."

In Mozambique's capital Maputo, Paulo Sithoe, owner of the artist management/event promotions company Logaritimo, talks enthusiastically about a handful of new music clubs that recently opened. He has about 50 shows planned for 2009, from festivals to club gigs at Maputo's 10 regular venues. "I'm staging double the amount of events I was even two years ago," he says. Traditional genres, pop, rock and home-grown hip-hop from acts like

Simba (who he manages) are all drawing larger audiences.

In February Sithoe presented the touring Festival of Marrabenta, which featured the genre exposed to European



I'd like to spend some time in Mozambique: Moreira Project frontman MOREIRA CHONGUICA; inset: 340ml's PEDRO PINTO

audiences in early-'80s shows by Orchestra Marrabenta Star de Moçambique. The inaugural 2008 edition consisted of three dates around Mozambique, but he added a fourth this year and says that total attendance exceeded 20,000. The Johannesburg-based event producer/artist manager DJ Bob, who worked with Sithoe on the festival, hopes to "get a more formal circuit going."

Promoters are increasingly eager to attract sponsors, and the state-owned mobile phone network M-Cel has been an early participant. It sponsored the second annual, 5,000-capacity Mozambique Jazz Festival (April 10-11), where headliners included the U.S. acts Spyro Gyra and Norman Brown, plus South Africa's Hugh Masekela.

So far, however, the country's live music infrastructure can be lacking, according to Spyro Gyra's manager Phil Brennan. "There was a last-minute scramble to piece together the stage and PA from local sources on the day of the show," he says, after the festival's South African production personnel were delayed at the border. The local crew "lacked the expertise that we in the West normally expect and the process took an extraordinary amount of time." Booked as a headliner, Spyro Gyra ended up playing first and went on hours after the scheduled show time. The show's South African promoter ESP Afrika "lived up to all of their obligations," Brennan says. "But the band's experience that day was not something they would be eager to repeat."

Even so, the situation in Mozambique will certainly get better, Pinto says. "There is momentum happening." ...

GLOBAL BY LARS BRANDLE

## Sun Rises On Day 1

Sony Music Australasia Debuts Touring Division

BRISBANE, Australia—A new day is dawning Down Under as Sony Music Australasia enters the live music sector.

The major's Sydney-based touring and events division Day 1 Entertainment staged its first show May 5, when Northern Ireland's classical crossover act the Priests played to 3,000 fans at the Sydney Entertainment Centre. Next comes Simon & Garfunkel's 11-date Australasian arena tour (June 13-July 2).

The Sydney-based major's chairman/CEO Denis Handlin reckons the touring gamble is worth taking. "It's about diversification and reinventing the business," he says. "You've got to roll the dice and hope you get it right."

Day 1's Priests and Simon & Garfunkel shows are co-promotions with Sydney-based Chugg Entertainment. Although declining to reveal terms of the deal, Handlin says that "on some tours we

will really enjoy partnering up with promoters. Other tours we'll do on our own."

While some promoters are wary of the new arrival, others will welcome potential risk-sharing partners because, Chugg says, live mar-



gins are thin. "It's a difficult economic time," he says, "and it's going to be an interesting few months."

With IFPI affiliate the Australian Recording Industry Assn. reporting CD album values dropping 12% in 2008 to \$324 million Australian (\$254 million), Chugg acknowledges that labels have to change their business model. However, he suggests

they'll need promoters' experience to succeed in a sector that "is a lot different to selling records."

Day 1 is headed by touring, events and artist management GM Mardi Caught, the former GM for Columbia Label Group U.K., who reports to Handlin. Caught suggests that what Sony brings to the touring party is a "holistic approach we can take when planning an album's cycle, to make sure release plans and touring plans flow."

Caught insists that Sony acts' use of Day 1 is "always a question of choice for artists and management." And she doesn't rule out promoting rival labels' acts, saying, "We're not closing our doors to anyone."

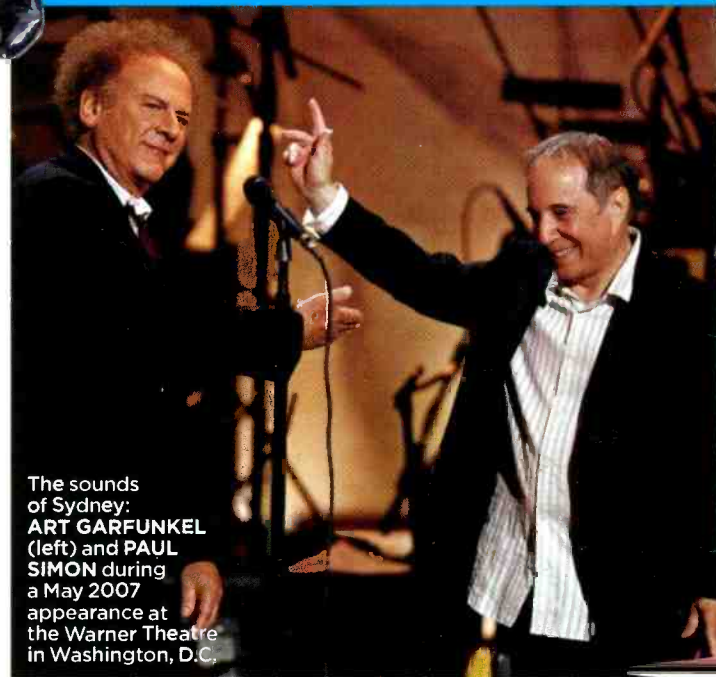
"Any major player in the [live] industry would be keen to look at collaborating with [Sony]," says promoter Michael Jacobsen, executive chairman of Sydney-based Jacobsen Group. With the

ever-increasing cost of marketing, he adds, "there will clearly be major synergies if it's a Sony artist."

Other majors have yet to follow Sony's lead. While EMI declined to comment and Universal didn't return calls by press time, Warner Music Australasia chairman/CEO Ed St John says the company is "looking at various opportunities that would allow us to offer touring solutions for domestic and international developmental artists."

Australia's live sector has been booming, with the trade organization Live Performance Australia recently reporting that sales grew 6.1% to \$1.2 billion Australian (\$1 billion) during 2007. Nevertheless, LPA president Andrew Kay says, "We know from experience that our industry is cyclical and the global downturn will have an effect on Australia."

Promoters are under pressure due to the Australian dollar's slump in value from 98



The sounds of Sydney: ART GARFUNKEL (left) and PAUL SIMON during a May 2007 appearance at the Warner Theatre in Washington, D.C.

cents (U.S.) in July 2008 to 63 cents in February 2009. It has recovered to 77 cents, but promoters who could have paid \$115,000 Australian last August to cover a \$100,000 U.S. fee currently face paying \$129,000 Australian.

Sony's move has clearly ruffled some feathers. "I've invested quite heavily in acts like Kelly Clarkson [for two tours]," Melbourne-based promoter Andrew McManus says. "Am I now going to lose her?" The promoter's company

Andrew McManus Presents recently handled the Who, Jackson Browne and David Byrne Down Under. "We don't need another promoter in Australia," he says. "[But] either we get in bed with these record companies or I suppose we get left behind."

Nonetheless, most are more relaxed about Sony's move. "Australia has always been a very competitive live music market," Jacobsen says. "It can withstand and accommodate another major player." ...

# Cannes Together

## MidemNet Expands For 2010

LONDON—The annual MIDEM music conference in Cannes is responding to the recession and falling attendance by cutting prices and uniting MIDEM and MidemNet for 2010.

MIDEM's digital-focused sibling MidemNet will now run all five days of the Jan. 23-27 event, instead of serving as a two-day curtain-raiser. All delegate passes will offer access to both events, for the same price as this year's MIDEM ticket.

MIDEM director Dominique Leguern says that the annual industry gathering faces huge challenges—much like the music business itself. “You have two crises: the music industry reorganization and the economic downturn,” she says of declining attendance. In 2009 total attendance at both conferences at the Palais des Festivals declined 12% to 8,000. Many delegates commented on the half-empty bars and restaurants around the Boulevard de la Croisette. The 2008 total was 9,093, down from 9,452 delegates in 2007 and 9,798 in 2006.

But while MIDEM attendance dropped for the third year in a row, reflecting the decline in the traditional music business, the audience for MidemNet also declined in 2009, for the first time since the event launched in 2000. Attendance at MidemNet was 1,106, down 21% from 1,401 in 2008. That follows several years of steady growth from 990 in 2005 to 1,206 in 2006 to 1,319 in 2007.

The MidemNet decline may say more about worldwide economic turmoil than it does about the digital side of the music business, particularly since attendees also had to pay for MIDEM to get into the digital conference. Indeed, Leguern says there was huge interest in 2009's digital events, describing MidemNet's expansion to five days—two days of conferences, plus additional digital workshops and presentations—as “a strategic decision.”

“We've been accompanying the industry through the evolution of digital for 10 years, and now digital is everywhere,” Leguern says. “So it was time to open it widely to all MIDEM participants.”

The additional cost of attending MidemNet has also been cut: The “early bird,” available until Sept. 30, is €575 (\$811). Last year the price was €575 for MIDEM alone and €1,040 (\$1,466) for both. Exhibitor rates will stay the same.

Leguern says that she's hoping for the attendance to remain steady in 2010,

which would be “a very good result.” She hopes that attendees from the traditional music industry will arrive earlier now that MidemNet is effectively free, and she pledges other new events to encourage delegates to stay for the full five days.

Rather than simply offer more panels and keynote speeches, she says MidemNet's extended schedule will offer “concrete solutions” at the inaugural Innovation Zone. This will be housed on the main exhibition floor to showcase 15 of the most creative new digital companies, as chosen by a MIDEM panel. “What is important is that we are not reducing our MIDEM conference program,” she says.

The International Publishing Summit will return, as will conferences and workshops dedicated to management, indies and brands. MIDEM itself will also continue to feature sessions on digital content.

“The industry is now integrating digital, so to have a successful trade show you have to have those two components represented: new business and the traditional one,” Leguern says. “Everything is different from 10 years ago, so we have to be different, too.”



We Cannes has festival?  
DOMINIQUE LEGUERN

●●●●●  
“The industry is now integrating digital, so to have a successful trade show you have to have those two components: new business and the traditional one.”

—DOMINIQUE LEGUERN, MIDEM

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**FEDERICO AUBELE**

# Independencia!

Latin Hitmakers Explore Different Sales Strategies

The Top Latin Albums chart for the week ending May 24 was full of surprises, including several unexpected debuts. All the news wasn't good: No albums sold more than 5,000 copies. But the success of several albums highlights how independent and innovative approaches to marketing can be just as effective as major-label machinery. They also show that, despite beliefs to the contrary, having product at mass merchants isn't the only way to sell a large number of albums.

This week's list is topped by an artist who sells well at mass merchants, **Es-pinoza Paz**—who until less than a year ago was known almost exclusively as a songwriter. His first solo album "El Canta Autor del Pueblo," out on the indie label ASL (and distributed by Disa), debuted at No. 77 in April 2008. Last week his sophomore effort "Yo No Canto. Pero lo Intentamos," Paz's debut as a full-fledged Disa artist, debuted at No. 1, even as "El Canta Autor" rose to its current peak at No. 13.

Paz's patience and underground work paid off—mostly at mass merchants, since the vast majority of his sales came from those accounts.

But the No. 2 album is by an artist who had less than 20% of his sales come from mass merchants. Salsa singer **Luis Enrique**, whose last appearance

on a Billboard chart was in 2002, when he reached No. 13 on the Tropical Albums list, got his best chart position with "Ciclos." The album is out on TSM, the new label launched by producer **Sergio George**. And salsa star **Victor Manuelle** continues to hold court in the top 10, although his album of ballads, released on his own Kijavi Records (Billboard, May 30), dropped from No. 3 to No. 6. The vast majority of Manuelle's sales came from chain stores in Puerto Rico, much like Enrique's.

Far below at No. 48, but equally noteworthy, is the Argentine world/electronica artist **Federico Aubele**, a newcomer to the chart with "Amatoria," his third

album on the indie ESL Music. The label, which was launched 12 years ago by the DJ/production duo **Thievery Corporation**, specializes in releases that blend world music with electronica. On "Amatoria," Aubele took his music in a more acoustic direction that more heavily incorporates Spanish guitars and vocals—and probably made it a more palatable product for the Latin charts.

"Amatoria" sold fewer than 1,000 copies, of which more than half were digital, consistent with the label's focus, according to ESL CFO **Phillip Hawken**. Aubele's physical sales came mostly from independent stores in large cities, according to Hawken. The album isn't sold at mass merchants, which is fine with Hawken, who runs retail programs with indie stores that promote his artists.

"We do run some programs with the bigger stores, but in the past years our spend at retail has changed," he says. "With a chain like Best Buy, for example, their programs are so expensive that they're out of our range. What is sold doesn't justify spending the money."

When ESL wants to do a larger retail promotion, the company goes to a digital outlet like Amazon. "We're marketing to an older clientele," Hawken says. "They've probably figured out how to buy their music, and we want to make it easy for them."

Commercial radio hardly matters at all for labels like ESL, which instead targets specialized radio, like college stations and NPR. Overall, Hawken says, echoing the philosophies of Manuelle and TSM from a different perspective, "We run our business as a small business. We invest in things we can afford. We are very conservative in the number of releases we do and the amount of money we put behind." Most important, "our goal is to be able to give consumers the music in whatever way they want to digest it."

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

## Latin Notas

LEILA COBO



# Think Pink

Latin Acts Line Up To Perform At Gay Pride Events

With summer Gay Pride season in full swing, opportunities are opening up for Latin acts to target an important niche: the gay audience.

While gay pride festivals in San Francisco, San Diego and Long Beach, Calif., have long featured Latin acts as performers, organizers of gay-friendly events in other cities are also expressing interest.

Granda Entertainment put on Miami Beach's first city-sponsored Pride event April 18, with a city grant and sponsorships from Macy's, Belvedere Vodka and Kiehl's, among others. The bulk of the funding came from the city and from parade registrations and booth exhibitors, says Joe Granda, who estimates attendance at about

25,000 people. The music lineup included salsa star La India and pop artist Fanny Lu, with R&B singer Patti LaBelle as grand marshal.

Granda books Latin acts at the major Pride festivals along with Jamie Awad and his Los Angeles-based company Club Papi. The two identified Phoenix; Las Vegas; Sacramento, Calif.; Atlanta; and North Carolina as some of the emerging markets for either Latin gay club nights or Latin performers at Pride events.

Granda says that because Pride festivals are charity fund-raisers, artists receive a reduced fee for performing—something that not every artist will agree to, even if the fests draw tens of



Pants off, dance-off: **OLGA TAÑÓN** at the Long Beach, Calif., gay pride parade.

thousands of people. But investing in a gay fan base will eventually pay off, he says.

"The gay community is so big on downloading everything on the Internet, but they like the real stuff and the actual physical product and being able to see the artwork," says Granda, who produced tours targeting gay audiences for Gloria Trevia and Kat DeLuna. "They

have more income per capita. They set trends."

New Universal artist Jery Sandoval hit the Miami Beach event and its counterpart May 16-17 in Long Beach, the latter alongside alumni from Univision's televised singing competition "Objetivo Fama" and veteran artists Olga

Tañón and Laura Leon. "They are the tastemakers," says Walter Kolm, president of Universal Latino and Machete. "When you get their approval and credibility, you can move to the other steps."

Awad booked DeLuna at this year's White Party in Palm Springs, Calif., following an eight-city tour of gay clubs—with capacities ranging from 400 to 1,300—that he and Granda produced. "They wanted to get more Latin flavor," Awad says of the White Party. The event's headliner, Lady GaGa, performed for free at the 2008 festival's pool party. "She really worked this community and did all the Prides she could do, and look at her now. That is a formula for success."

—Ayala Ben-Yehuda

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# EN BREVE

## MASTERCARD TO SPONSOR MUSIC REALITY SHOW

MasterCard has signed on as the presenting sponsor of "Batalla de las Américas." The TV music reality show, which begins airing June 7 in more than 20 countries in North and South America, is seeking a contestant to become the last member of XM2, the band composed of three former members of Menudo. The show will feature 20 finalists from different countries, five of whom will participate over the Internet. Each of the finalists will receive a recording contract with WorldVibe Records, a subsidiary of WorldVibe Entertainment, which is producing the show. The top 10 finalists will embark on a worldwide concert tour, but only the winner will join XM2.

## REIK LAUNCHES TOUR BEHIND 'UN DÍA MÁS'

The Mexican pop trio Reik launched its 18-city tour May 29 at the Hard Rock Café in Miami. Produced by Day 1, the artist development arm of Sony Latin, the tour will play midsize venues including Club Nokia in Los Angeles and House of Blues in San Diego. Reik will also do in-stores in several markets, including Los Angeles and Denver, to promote "Un Día Más," which this week is No. TK on Billboard's Top Latin Albums chart after 29 weeks.

## SINGER FERNÁNDEZ OFFERS FREE SHOWS TO BOOST TOURISM

In an effort to revitalize Mexican tourism, ranchero/pop singer Alejandro Fernández is spearheading two massive, free shows in the Mexican cities of Puerto Vallarta and Guadalajara June 20 and 27, respectively. Called Jalisco En Vivo 2009, after the Mexican state of Jalisco where they're taking place, the two shows will also feature such guests as Paulina Rubio, Reily Barba and León Polar. The concerts will take place in public spaces and are produced by promoter Ocesa and the state government.

—Leila Cobo

NOKIA  
DIRECTOR OF  
GLOBAL  
DIGITAL  
MUSIC RETAIL

# Adam Mirabella

The label executive turned mobile retailer talks about Nokia's Comes With Music service and how it can help record companies.



As the senior VP of e-commerce at Warner Music Group, then as senior VP/GM of digital sales for Sony, Adam Mirabella worked directly with digital retailers, including mobile sellers. Now he is one. Last October Mirabella went to work for Nokia, where he'll deal with his former label colleagues on the company's Comes With Music initiative.

The Comes With Music service—where customers receive a yearlong music subscription included in the price of their phone—will soon be available in the United States, perhaps by the fall. Labels hope it will make mobile music more profitable for them and get music fans hooked on the convenience of music on the go. So far, though, results have been difficult to measure.

Nokia hasn't said how many Comes With Music devices have been sold, but a U.K.-based analyst estimates the number at about 23,000 in the United Kingdom and another 4,500 in Singapore. Nokia points instead to the service's more impressive usage statistics, saying that those who have the service download up to 300 tracks in the first week and then an average of more than 60 songs per month, including many full albums. Mirabella now leads a team that works with record labels on content and marketing collaborations across the globe. In a recent interview, Mirabella talked about the Comes With Music service's potential and his own transition from label executive to mobile retailer.

## What motivated you to leave a label for a mobile manufacturer?

I've worked on the label side for 14 years. As an early adopter of the digital format, I was a part of a group of people that was always trying to create a legitimate sales channel in the digital world. This is a chance to continue that fight, but from another perspective. When you come over to the retail side of the equation, you're a step closer to the consumer and trying to understand how to make all this work.

## How has your view of the mobile music market changed now that you're on the other side?

On the label side, we always knew that mobile was more complicated than online. What I realized here is that there are so many moving parts and so many extended partnerships that you really have to get everything aligned—providing a good experience for the consumer, ensuring everybody along the way is going to participate in the right manner. So that's kind of an awakening. I thought I knew what it was, but it's even more involved than I expected.

## What should labels know about the mobile industry?

One thing I would tell people is that I'm really impressed by the commitment that Nokia and the mobile industry have made both to music as a whole. I think that's something that might not resonate as deeply inside a record label as it should. They should know that there are real investments being made that are intended for the long term. If I look at the mobile industry as a whole, we're really trying to move from a mobile-centric platform that is phone-driven to being solutions-driven. I don't know if labels realize how deeply we want to move into the value equation.

## Is there anything about the U.S. mobile market that has kept Comes With Music from launching here?

We are excited about the opportunity to do something in the U.S., and I think we'll be able to take a lot of the learning from the other roll-outs and apply some of them here, particularly around the marketing message. We have to really take

great care that we're aligning all the pieces up so that we get it right out of the gate. We've got to have the right device and the right partnership with the labels and publishers, and we've got to make sure we're connected with the carriers and their goals. We want to be an extension of what they're trying to get done. That process is a little more delicate in the U.S. than in other places.

## What have you learned from the marketing strategies for Comes With Music?

We've learned that simple is better. Just let people know it's all the music you want anywhere, anytime, and it's yours to keep. Each country has its own way of putting a slight spin on that, but those core messages have to come out loud and clear. It's the music business and people want to be kind of cool and hip. We learned in this case it's better to just let the consumer know the value in front of them—that seems to be working better for us.

## How do you plan to avoid the

## fate of Napster and Rhapsody, which haven't caught on with customers?

There are two things: One is the marketing message I've talked about, and the other thing that we've seen a lot of success with is spending the time and effort to educate and train our retail partners—the operators and their retail outlets—about what's going on. We've had a lot of success with that around the world. It's part of what we want to bring to the party. If you put the effort against that in terms of merchandising and training the staff, those things go a long way.

## What role should the labels play in helping send that message?

The labels can play a huge part. There are a lot of artists who are fans of Nokia products and who have heard of Comes With Music. If they have an artist interested in moving the digital format forward, this is a great opportunity to get involved in something new and different. And to the extent they want to put some support behind that, there are lots

of things that can be done. Exclusive tracks is an obvious one. We've done things like have a guest editor, touring and live tracks, interviews and playlists from artists.

## What have you learned about how people use the service?

We're seeing a very strong trend of people coming back to regularly engage. This is what the labels were hoping for. They download a couple of hundred tracks initially, but we're interested in them coming back and using the service. We're not interested in somebody coming in once and leaving. But we're having a very high engagement rate of consumers using the service again and again. We're seeing consumers going much deeper into the genres than they would on a typical a la carte store. On average we're seeing people delving into seven different genres whereas online it's more like three. It's a fantastic evolution because if a consumer likes one or two tracks from an artist, there's a higher tendency for them to download the entire album, which gives the artist a greater connection with that fan.

## What would you do with Comes With Music if you were at a label?

I would try to figure out how to make the most of this platform that encourage artist exploration and catalog usage. I might try to figure out how to market with Nokia so when a consumer comes in to check out certain artists they're downloading as many of those artists' albums as possible. If we've lowered the barrier for consumers to enjoy a full album and I've got an artist that is very album-centric, what tools can I offer to help make that connection? We can get as creative as labels like with that. ...

Simple is better. Just let people know it's all the music you want anywhere, anytime, and it's yours to keep.

# MATCHPOINTS

Latin Acts Like Wisin & Yandel Are Spearheading A Move To Invite Mainstream Artists Like 50 Cent And Akon To Appear On Their Albums—And Find A New Audience

BY LEILA COBO ■ PHOTOGRAPH BY DAVID YELLEN

**IT WAS A** trademark, decadent South Beach moment: Noon, poolside at the new and trendy Mondrian Hotel, with leggy models in skimpy bathing suits skulking alongside Akon, the best-selling reggaetón duo Wisin & Yandel and the urban bachata group Aventura. They were here to shoot a video for the Aventura single “All Up 2 You.” The director was filmmaker Jessy Terrero, a favorite of artists like Mary J. Blige and Enrique Iglesias, and the mood was a cultural mash-up of English and Spanish, beer and mango mojitos, rap and reggaetón.

It would be easy to get used to this, and Wisin & Yandel are well on their way. Just two months earlier in New York, the pair invited 50 Cent to shoot the Terrero-directed video of the single “Mujeres En El Club,” from the duo’s chart-topping new album “La Revolución.”

The collaboration marks one of the few times 50 Cent has appeared as a guest on another artist’s album. It also underscores a rapidly growing mainstream interest in the Latin market and highlights how key Latin acts are changing the rules as they try to reach beyond their core fan base. Until recently, crossover acts had to sing in English to broaden their audience. Now a new wave of mainstream acts is coming to the Latin world. But instead of simply singing a song or two in Spanish, they’re recording and touring with marquee Latin acts. And Latin artists are borrowing a page from the mainstream handbook, promoting multiple tracks simultaneously to radio in an effort to broaden their audiences.

Aventura’s new album includes appearances by Ludacris and Wyclef Jean. Akon just released a single with former RBD member Dulce María. John Legend recently recorded a duet with Noel Schajris, formerly half of the pop duo Sin Bandera. And Nelly Furtado will release a Spanish-language album this fall.

Amid all this activity, few artists exemplify the art and business of cross-cultural collaboration better than Wisin & Yandel. On May 26 the reggaetón duo (whose real names are Juan Luis Morera Luna and Llandel Veguilla Malavé) released “La Revolución,” which debuted at No. 1 on Billboard’s Top Latin Albums chart and No. 7 on the Billboard 200. With 36,000 copies sold its first week, according to Nielsen SoundScan,

“La Revolución” is the highest debut for a Latin act on the Billboard 200 since Maná bowed at No. 4 in September 2006 with “Revolución de Amor.” Aside from Maná, the duo is the only Latin act recording solely in Spanish to crack the top seven of the Billboard 200. The album was also released in a deluxe edition that includes a DVD and two bonus tracks.

The numbers are to be expected from the most successful reggaetón duo in the market; Wisin & Yandel have sold more than 1.5 million albums in the United States, according to SoundScan. The pair has notched 24 tracks on Billboard’s Hot Latin Songs chart, four of them No. 1s and 12 in the top 10. Some of them are collaborations, since the duo has recorded with Latin pop singers Franco De Vita and Enrique Iglesias, reggaetón artists like Don Omar and Daddy Yankee, and mainstream talents like Lenny Kravitz, Akon and R. Kelly.

Like 50 Cent, Wisin & Yandel consider themselves businessmen and plan their career accordingly. The modestly titled “La Revolución”—“The Revolution”—refers to a different way to approach the music industry. “Whenever we market an album, I sit with Yandel and we look for ways to sell albums,” Wisin says. “It’s not about what I like but what the audience wants to hear. Many artists release singles because they like them. But they’re not the record-buying public. You need to do your research and figure out what that public wants.”

What Wisin & Yandel figured out was that their fans were open to hearing them move beyond their reggaetón roots. For the past two years, the pair has been shifting toward a more international pop sound that is based on reggaetón but also includes other tropical rhythms and even pop, all of which broadens the duo’s appeal beyond urban music fans. This time, Wisin & Yandel have embraced a wide range of styles, from uptempo dance tracks to soulful ballads. As they often do, they will release several singles to radio at the same time: Their collaboration with Aventura and Akon, as well as their single “Abusadora,” are on the Hot Latin Songs chart. This approach defies the Latin market’s tradition of releasing only one single at a time and also establishes Wisin & Yandel as a mainstream act, at least within the urban world, even as they remain faithful to their reggaetón roots.

In the past, Wisin & Yandel have released a track without guests as the first single. This time they broke the rule with “Mujeres En El Club,” because “the collaboration with 50 was so big, and we wanted people to really understand the concept of the album,” Wisin says.



# ELEVATOR



## FINDING COMMON GROUND WITH 50

Landing a collaboration with an artist like 50 Cent isn't easy—perhaps especially for a Latin act. Terrero, the video director who'd worked with both acts, was instrumental in getting the artists together. He spoke to 50 about Wisin & Yandel on several occasions.

"When I finally had the opportunity to meet them, I said, 'Just come to see me,'" 50 Cent recalls. In that initial meeting in 50's New York office, the musicians traded conversation rather than music—through Wisin & Yandel's manager, Edgar Andino, since the two don't speak English and 50 Cent doesn't speak Spanish. The end result was the opportunity to participate in the remix of 50 Cent's "Rider Part 2," which was serviced to radio and given away online.

The collaboration was a happy one, and Wisin & Yandel invited 50 Cent to perform with them in June 2008 at a Madison Square Garden show celebrating Puerto Rican Independence Day. "The energy level for me at that point was exciting," 50 Cent says. "The Latin community in the U.S. also speaks English, so they were totally aware of my music. It was performing here, on my grounds, where I got to know how exciting it was to make a collaboration with that kind of artist."

Then Andino invited 50 Cent to headline shows with the duo in arenas and stadiums in Venezuela, Colombia, Chile and Peru. The rapper had never toured Latin America. "We wanted to show him that it was a valuable market," Andino says, adding that the tour was profitable for both acts.

"People always think that Latin acts have to cross over to the general market and I think

there are a lot of opportunities in the Latin and Latin American market, and we can bring a lot of fresh elements to our world," Andino says. "And it has worked. We opened a new market and a new way of doing business, which maybe 50 wasn't thinking about in the past. At the same time he's opening a new market for us."

Although many mainstream artists have long been popular with Latin audiences, few have planned a concerted effort to reach that audience both stateside and in Latin America. Now, with the market in a downturn, many see a new opportunity.

"Mainstream artists now understand the importance of reaching the Hispanic market in the United States and Latin America, and for some, it's even a door to Europe," Universal Music Latino president Walter Kolm says. In the past several years, the label has worked a range of bicultural, bilingual collaborations, including tracks by Rihanna and David Bisbal and Juanes and Nelly Furtado. "These collaborations are useful from a cultural standpoint and give Latin acts growth, credibility and a story to tell. They may not be definitive for a career, but they are a good steppingstone," Kolm says.

## AKON GETS INTO THE ACT

Crossing over has always been seen as a way to sell more albums. For years that involved Latin acts singing with mainstream performers—memorably, Julio Iglesias singing duets with Willie Nelson, Diana Ross and the Beach Boys on Iglesias' landmark 1984 album "1100 Bel Air Place"—since that's where the buyers were. But the advent of reggaetón five years ago opened doors to other kinds of collaborations—mostly in the form of remixes—



Hello, Mexico City: WISIN & YANDEL perform at Mexico's National Auditorium.

between Latin and mainstream urban acts.

"These collaborations have happened several times before when reggaetón was on the verge of exploding," says Ebro Darden, PD for rhythmic WQHT (Hot 97) New York, citing 50 Cent's remix of "P.I.M.P." with Tego

Calderón and the remix of Don Omar's "Reggaetón Latino" featuring Fat Joe and N.O.R.E., among other remixes that hit charts in 2005 and sporadically since then. But those remixes mostly went straight to radio—they weren't included on albums. Even Shakira's "Hips

## Q&A WITH 50 CENT

Although 50 Cent has collaborated with countless musicians, few of those tracks made it onto another artist's album. With the reggaetón duo Wisin & Yandel and the track "Mujeres En El Club," 50 Cent not only made the album but took it upon himself to promote the song and feature it on his Web site. The move highlights the importance of the Latin market to one of hip-hop's biggest stars and opens the door for other high-profile collaborations between Latin and mainstream.

### What was it like working with Wisin & Yandel?

When they sent the actual concept, I listened to it and the melodies completely fit me. It could be a song that I could do apart from them. So we're meeting on a ground that is completely comfortable for both of us. My duet with Justin Timberlake, for example—there is more compromise for me there. The content is similar to what you can see from 50 Cent,

but the actual rap, style and cadence is different. But when I go into the song with Wisin & Yandel I didn't even have to make those cadence changes.

### Had you deliberately gone after the Latin market before?

I've had huge success in Latin markets without intentionally reaching for that audience. And I'd like to maybe remix different things with different artists, and creatively, I'd like to do more stuff with Wisin & Yandel. I think hip-hop in general has changed dramatically based on artists reaching for other people. If you look at the artists out there, I think they're a reflection of what was rock'n'roll. In general, they're doing a style that isn't hip-hop. They're doing things that aren't traditional at all.

### Is this what's happening with your music?

What I fell in love with and inspired me to get into hip-hop is dwindling away. I'd like to be a representation of that, because there isn't much of that left. I think people are so conscious of the numbers they're not being creative anymore. I've received nothing but positive feedback on this collaboration. And it's a surprise because it's playing in a space where you wouldn't traditionally hear 50 Cent. It's exciting and it's a whole new charge of energy for the person that is tuning in.

### Can collaborations hurt or cannibalize other product from the same artist?

Absolutely not. It allows you to write outside of whatever your album concept was. When I'm putting together my album conceptually, I develop this thing in my head and on paper of what I want it to feel like. Sometimes I need to do things several times to get it right. I feel a song is a piece of what they were putting together as part of the actual album. And if the album is sequenced properly, it could be something people consider a classic and you fall in love with every song. I think even the best albums we love would have been different if they had been sequenced different.

### You say your album, "Before I Self Destruct," will come out in August or September. What about your film?

I wrote, directed and produced the project. With the purchase of the CD you get the film. I wanted my audience to see it, because I was inspired by what I wrote on the album. I wanted to create reasons for the actions, and I was able to develop cause and effect. When the song is three minutes long you only have time to create descriptions; you can't explain why things are the way they are. That's why I put it in the album package. It's a different form of entertainment. I feel music marks time, and there's a lot of great music being made now that doesn't completely match the time period.

### Do you have a first single yet?

When these guys finish mixing I'll finish making the decisions. People look at my projects as if it's only 50, but it's really 50 Cent up to Dr. Dre and Eminem standards.

### Is there anything about your Latin America performances that stand out?

While I was performing in Medellín [Colombia] this girl near the front was so excited and she was so beautiful, and I thought, 'Oh, my God, I want to have kids. With her. Now.' And when the concert was over she was gone.

—LC

## W&Y UNVEIL FIRST U.S. TOUR

Wisn & Yandel are one of Latin music's top-selling acts, and their albums have placed among the top 10 releases on Billboard's Top Latin Albums chart for four years running. But they have yet to embark on a full-fledged U.S. tour.

That will change this fall when the duo launches the U.S. leg of its *La Revolución* world tour Sept. 18 at the Gwinnett Arena in Atlanta. They're booked to play 19 dates, mostly arenas.

"It's one of the most exciting projects I've ever had," says Rebeca León, VP of Latin talent for AEG/GoldenVoice, which is booking the tour. "I think they are sleeping giants."

Wisn & Yandel have already tested their mettle in markets where reggaetón isn't a mainstream genre. Earlier this year in Mexico they played 15 dates promoted by OCESA, mostly in arenas. The duo returns to Mexico this summer and in November for 12 more dates, including two at the 15,000-seat Palacio de los Deportes in Mexico City.

The duo has made intermittent stops in the United States, including a 2008 show at Los Angeles' Staples Center. That show was set up for 9,000 seats, León says, but as sales grew it sold out its 15,300 capacity.

"That's when I realized the potential of these guys," León says. "They're really transitioning into a pop urban group as opposed to just a reggaetón act."

One of the considerations in teaming with AEG, Wisn & Yandel manager Edgar Andino says, was the possibility of overall artist development. The duo is currently working on preproduction of its first feature film, and the AEG partnership will open the door to possible distribution through the Regal Cinema chain, a sister company to AEG.

Negotiations are under way for corporate sponsorships for the tour, although MTV Tr3s is the trek's media partner. iTunes is allowing fans who pre-order the album to get first dibs on concert tickets prior to June 5 when shows go on sale.

In consideration of the duo's young fan base, the average ticket price will be about \$55, although León says there will be VIP packages that can include meet-and-greets. —LC

Don't Lie," her duet with Wyclef Jean, wasn't on the original version of "Oral Fixation, Vol. 2." It was recorded as a single, then added to a later edition of the album.

In 2007, Daddy Yankee featured Akon, Will.i.am and Fergie on his bilingual album "El Cartel: The Big Boss." Now Aventura's "The Last," out June 9 on the indie Premium Music (distributed by Sony Latin), includes the track with Akon and Wisn & Yandel as well as collaborations with Ludacris and Wyclef Jean.

Akon—who will be featured not only on Aventura's album but also on another deluxe edition of "La Revolución" that's due in November—is an old hand at cross-cultural collaboration. In 2004, on his debut, "Trouble," he featured the Puerto Rican rapper Voltio on the single "Locked Up." This time around, Akon reached out to Aventura, "to do a separate record altogether. And they just happened to have a record that was already in the making, and we felt it was perfect to start a relationship."

The idea was to give audiences a hint of what would come next. And Aventura introduced him to Wisn & Yandel. "I always knew the strength of the Latin market," says Akon, who is also planning to include Aventura and Wisn & Yandel on his next album. "I never took it for granted."

Now, however, "I think the artists are more developed," Akon says. "They understand the game a little better, people are more focused in their views toward alternative music, with Latin being a form of 'alternative,' so it is easier to collaborate now and it's more understandable to the major audience than it would have been back then."

This hasn't necessarily translated into increased airplay. But radio programmers are more used to seeing such tracks and are open to playing them if they fit their format. "We're in a predominantly Hispanic area, so it actually helps us get those [Spanish-speaking] lis-

teners," says Johnny O, PD for rhythmic top 40 KBFM (Wild 104) McAllen, Texas, which plays "Mujeres." "And the non-Spanish listeners don't mind. It's a pretty good song and 50 adds that crossover touch."

Airplay for Spanish-language tracks on English radio tends to show up in areas that have large Hispanic or bilingual populations. Ironically, playing music in English doesn't pose as big a problem for Spanish-language stations; there are four English-language tracks in the top 50 of the Hot Latin Songs chart. In an increasingly multicultural country, however, bilingual and Spanish-language music



Genre crossing: AKON (third from left) with AVENTURA at the 2009 Billboard Latin Music Awards.

**'I always knew the strength of the Latin market. I never took it for granted.'**

—AKON

fits in an increasing number of markets.

"First, mainstream artists realize that Latin artists are not only about folk music but that their inroads into pop, urban or rock are based on the universal roots of pop and their Latin roots give it a unique sound," Kolm says. "And second, they realize the quality of the music is up to par with their own, and they decide collaborating can be a great idea."

### THE KEYS TO A CROSSOVER

Latin acts have known for a long time that crossing over requires investment, not just in marketing and promotion, but also in content. Wisn & Yandel, in particular, have long talked about producing quality music and videos on par with the general market. Because Latin budgets are usually nowhere near as generous as mainstream budgets, the pair is known for digging into its own pockets to cover the difference.

"If there's a video and they give me \$50,000, I'll put down \$100,000," Wisn says. "We're not a flash in the pan. I think the credibility, the quality and professionalism of our work has made us stars. When you're a star, the audience expects a lot from you. And you have to invest."

Two-and-a-half-years ago, for example, Wisn & Yandel tapped Terrero, a favorite of major urban acts, to direct the video for "Yo Te Quiero." "We understood where they were going at the time and they wanted everything about their look and their image to reflect that," Terrero says. At the time, he adds, reggaetón was known for "not always showing the best images with girls, and girls shaking their butts. We had the opportunity to do something positive. Once we did that, we sort of never went back to the typical club video."

At an international level, Universal has spent the last four years marketing Wisn & Yandel in places that weren't traditionally receptive to reggaetón, like Chile and Argentina. From the onset, says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, the pair was presented with the same look it had in the United States. Now, Wisn & Yandel are entrenched in Mexico, where they just finished playing 15 dates, and where "La Mente Maestra" hit No. 1 on Mexico's sales chart, a rare occurrence for an urban album. The label's next priority is Spain, to be followed by the rest of Europe. "Beginning in June they and Paulina Rubio will be the major priorities for international exploitation," López says.

In the meantime, Wisn & Yandel are dealing with the final details on their first major U.S. tour (see story, left). At press time, the deluxe edition of "La Revolución" tops the iTunes Latino sales chart, with the regular edition at No. 3, and Wisn & Yandel have six out of the top 10 videos on iTunes Latino. The pair has nearly 23 million hits on its MySpace page, more than any other Universal Music Latino act. This kind of viral activity translates to strong digital and mobile sales—the duo has sold 1.5 million ringtones and mastertones worldwide, according to Universal—making it one of the label's top Latin revenue-generating acts.

"They like to be visible and they do whatever it takes," says Eddie Fernández, senior VP for Universal Music Publishing, Latin America. "They broke the model, which is a good thing. The standard of how singles were worked—it's summer, my song needs to be upbeat, that kind of thing—they broke the mold. And that reflects in sales." ...

## HOW TO: CROSS OVER TO THE LATIN MARKET

BY TOMMY MOTTOLA

As chairman/CEO of Sony Music Entertainment from 1988 to 2003, Tommy Mottola was the force behind the "Latin explosion" that brought artists like Ricky Martin, Marc Anthony and Shakira into the mainstream. But Mottola also steered several mainstream stars onto the Latin charts, including Jennifer Lopez, Mariah Carey and even Celine Dion. Here's how he did it.

### 1 CHOOSE WISELY

This isn't right for everybody. You have to be selective with who you do it with. For example, I think Michael Bublé is perfect to do some things in the Latin market. This is someone I have nothing to do with, but his music is outside the box and it is totally different from anything else in the market. He has such a wide-ranging audience I believe they would easily accept him.

### 2 MAKE THE PROJECT A PRIORITY

As the head of the company, you're the person who can help effect a result. As the head of the company, you prioritize and effect deliberate and direct activities that will yield a result.

### 3 FOLLOW UP

If that artist penetrates that market, you need to make sure that there is continuity. If that artist has made headway and had success, it's an easy, fun thing for them to follow up and continue. And they are the ones that reap the benefits by broadening their audience and their touring. So it doesn't look like you just did it for the sake of doing it. You should do it with a plan, like we did. And be conscious of it.

### 4 BE SELECTIVE WITH YOUR DUETS

They are not always the appropriate course of action. They can be an easy and logical route in the case of hip-hop and reggaetón, where you have so many rhythmic similarities that you can blend those styles very easily. But you can't just do it arbitrarily and say, "Maybe I can get some Spanish-language sales out of this." There has got to be a reason, a passion, a feel. Otherwise it simply will not work.

### 5 KNOW YOUR AUDIENCE

The Latin market is in love with all the stars in the mainstream. But you have to make it "official" by making it real. It has to be authentic. You should work with all the appropriate producers that would be right for you musically, so the music, the arrangements, the dialects are perfect. —Interview by Leila Cobo



**JACK WHITE'S THIRD  
MAN RECORDS HAS  
A STUDIO IN BACK, A  
RECORD STORE IN FRONT  
AND A HOT NEW ACT TO  
PROMOTE—HIS OWN**

**BY CORTNEY HARDING  
PHOTOGRAPH  
BY DAVID SWANSON**

# HEAVY



He's the Third Man:  
The Dead Weather  
members ALISON  
MOSSHART, DEAN  
FERTITA, JACK WHITE  
and JACK LAWRENCE  
(from left)

It all started with a lost voice and a missing tour bus. ¶ Alison Mosshart sings for the Kills, the dirty blues-rock band that opened for the Raconteurs last fall, when Jack White lost his voice. ¶ White's hoarseness came near the end of a fairly cataclysmic tour for both White and Mosshart; White injured his back, and the Kills' tour bus driver disappeared with the group's bus. (A week later the bus was found in a Los Angeles parking lot and the driver was arrested in February in Miami.) ¶ "I was wearing the same clothes I'd been in for a week, because the bus still hadn't been found," Mosshart says. To get their minds off their mishaps, White suggested an impromptu end-of-tour jam session in Nashville.

"We had one day left with her before she had to go to New York and we were in Nashville together so we said, 'Why don't we record a 7-inch?'" White says. "We had absolutely no energy left and were completely burned out."

And so the Dead Weather was born, with White on drums, Mosshart on vocals, Raconteur Jack Lawrence on bass and Dean Fertita—a member of Queens of the Stone Age who tours with the Raconteurs—on guitar. "We burned the candle at three ends, and all of a sudden we had four songs done," Mosshart says. "And then we just kept going and going, and all of a sudden, we were this new band with this new record. I couldn't believe how kind of natural it felt."

The supergroup's album, "Horehound," comes out July 14 on White's label, Third Man Records; it will be distributed by Warner. For an album that was spawned from frenzied late-night sessions, it doesn't sound at all slapped-together. It's a deep, sludgy collection that recalls early Led Zeppelin and includes a dark, bluesy cover of Bob Dylan's "New Pony."

"For that song, we were just seeing how we could attack it and what we could get from it," Mosshart says. "We were kind of assuming we wouldn't even put those

# WEATHER



Dead can dance: THE DEAD WEATHER performs at the Bowery Ballroom in New York.

songs out. But they turned out really fiery and electric, so we kept them. I don't think we ever would have said that we'll put a Dylan song on this album. We'd never premeditate that, but it just came out so powerful."

The band starts its U.S. tour July 13 in Washington, D.C., and will spend the rest of July and August on the road. It will play clubs on this outing, despite the fact that White's name alone could draw much larger audiences. "It's good to pay your dues a little bit with the band," White says. "We would never be so presumptuous to do something like move to Nashville and try to book our first gig at the Ryman Auditorium."

The band members rush to add that the birth of their new project doesn't signify the death of the Kills, the Raconteurs or the White Stripes. Sprawled on a velvet couch in a suite at New York's Gramercy Park Hotel, Mosshart takes another drag on a cigarette and explains that the Kills are in the process of writing their fourth release, after putting out an expanded version of their first album, "Keep on Your Mean Side."

While Mosshart and company seem laid-back lounging around the hotel and hosting various journalists, they ramp up the energy later that night. The band made its New York debut at the Bowery Ballroom, and the packed-in audience stumbled out of the club an hour-and-a-half later with their minds blown. Many fans spent the show sending giddy text messages and rhapsodic Twitters. Some probably showed up mostly to catch a glimpse of White, but he stayed behind the drums for the majority of the show. That put the focus on Mosshart, who whirled and howled like a woman possessed. Though she's known as a cool, charismatic frontwoman in the Kills, having a full band behind her allows her to show off a previously unseen range. At times she sounded like a woman scorned, angry and unwilling to accept it.

None of this was planned, Mosshart says. "This whole thing was a total accident. This wasn't some preplanned supergroup, where we sat down and tried to put together a dream lineup. This all grew out of a session that none of us wanted to end."

Even so, White planned the album's release with his usual attention to detail. "I got word about the Dead Weather album when Jack told me it had turned into a real record," White's manager Ian Montone says. "I flew out and listened, and it was amazing. Jack and the rest of the band knew they had something, and we went ahead and started to build the infrastructure to get it out."

To that end, White recently opened a Nashville music complex that recalls the setup of old-school labels like Stax: recording studio in back, record store in front, office on the premises. His excitement about his new building is contagious, and his eyes brighten and he leans forward when he explains his vision for the label. And while plenty of musicians talk about their love of vinyl, White set up the Third Man store to sell it exclusively.

But not as a collector's item. "We gave all the people who attended the Third Man opening-night event 7-inches with a handmade cover that had pictures of the band," he says. "Right up until the end I was mixing the album, while be-

hind me three people were painting and cutting up photographs and making records. We gave those to people in the record store of the Third Man building that day. We had them in white envelopes and people were afraid to open them and I was like, 'Cut those open! Play these records!'"

Besides the store and studio, the Third Man complex contains a space for photo shoots—complete with dark room—and an area for live performances.

"I didn't have any models when I started thinking about the space," White says. "I just kept thinking of things that I would like to have in a building and how many of them I could cram into this space I bought. The vinyl plant, United Pressing, is a few blocks away, so we're going to press everything there."

For the time being, White will be Third Man's only producer, so his aesthetic will rule. "Say a band comes to town and I see them and I like them on a Friday night," White says. "I can go in on Saturday and record them at the studio and take the masters over to the vinyl plant. We'll take the photos at the building and we can put out a record in a few weeks and the MP3s on iTunes can be out very quickly as well."

In short, the setup will give him both the control and the flexibility he craves. "Jack doesn't like to waste time or overthink things," Montone says. "He is probably the most singularly focused person I know. When he has an idea, he doesn't sit around and talk—he makes it happen." He describes his own role as White's partner in "helping him quarterback" those ideas.

"He's just a manager of any project I'm involved in," White says. "It's just so hectic that I have to have a team in place for all that. Ian doesn't have an office at my building or anything like that, but he's involved in just the structure of all those things, the publicity of it and how it's all monitored. Managers do a lot of monitoring, really, especially with me."

There's no doubt who runs Third Man from a creative perspective, however. "The ideas for the new space were Jack's," Montone says. "My role is helping plug this into a larger infrastructure, dealing with our label and distribution partners and managing these projects and ideas. But keep in mind, Jack has run businesses before. He knows what he's doing."

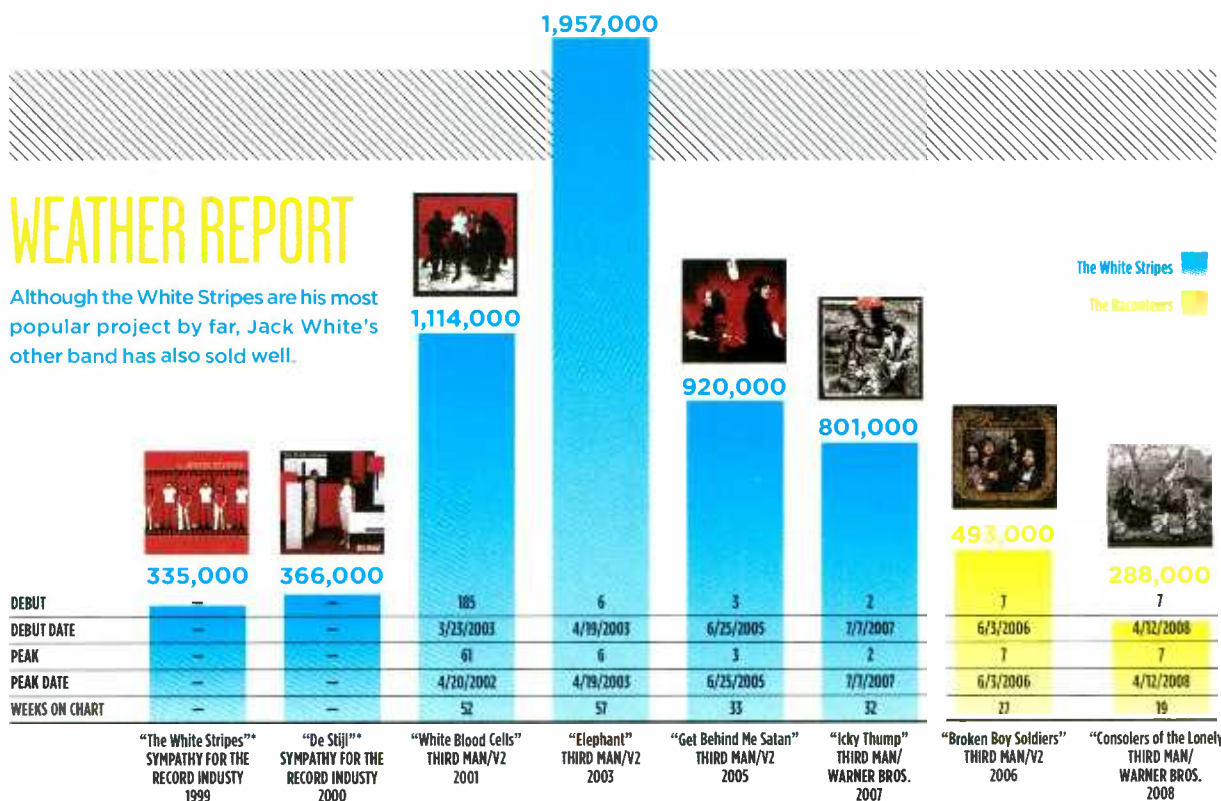
Control and creativity have always been central to White's musical vision. The White Stripes, the Raconteurs and the Dead Weather all release albums through Third Man. At first the label was distributed by V2. When that company folded, White struck a deal with Warner. Because of the success of the White Stripes and his other projects (see chart, below), White is in a privileged position—he can put together a band, fund the recording and then talk to any number of partners about making any kind of deal.

"All of the Third Man deals are record by record," Montone says. "The Dead Weather album will be released by Warner in the U.S. and Sony outside of the U.S. The White Stripes and Raconteurs albums have all been released by XL internationally, but Sony seemed to be the best fit for this record."

White says all the artists he signs to Third Man will have flexible deals. For example, here's White's game plan for Rachele Garniez, a singer/songwriter and accordion player signed to Third Man: The label will press 500 copies of her album on vinyl, put the track up on iTunes and give Garniez 10% of the pressing. "She can buy more at cost from the label and take it with her to sell at shows," White says. "Maybe she'll buy 200 copies, and maybe we'll sell them out in two seconds and we'll press another thousand a couple weeks later. We'll just press them as they go. We have the ability to turn on a dime and act quickly."

Which is something White seems singularly talented at doing. After all, how many bands go from jam session to full albums so quickly?

"I learned a lot about how quickly things could be done when I did 'Consolers of the Lonely' with the Raconteurs," White says. "We released a double-album with vinyl in three weeks' time from mastering to in-stores. I loved that because from now on, no label can tell me, 'We can't do it unless it's three months or six months.' And it's like, 'Bullshit, I've put out an album in three weeks.'"





A-dora-ble:  
The cast of Dora  
the Explorer Live;  
below: Bob the  
Builder Live

## Outlook For Kids Shows Encouraging In Uncertain Economy

BY MITCHELL PETERS

There's good news for the live family entertainment business in 2009: Ticket sales for many tours are holding steady in the challenged economy, and new family-targeted productions are in development for later this year and 2010, according to family show producers and venue executives.

This year, shows on the family touring scene have included arena and theater performances by Walking With Dinosaurs: The Arena Spectacular, Sesame Street Live, Dora the Explorer Live, Thomas & Friends Live, the Wiggles Go Bananas!, Ringling Bros. and Barnum & Bailey, Disney on Ice and Bob the Builder Live, among many others.

Some live entertainment industry observers have been surprised to find that most family shows keep selling tickets during a time when consumers become more cautious about how they spend their entertainment dollars.

"We were concerned as the economy started to turn last fall, but we've been encouraged and pleasantly surprised with how sales have continued into 2009," Madison Square Garden Entertainment COO Melissa Ormond says, citing strong ticket sales for recent performances at MSGE venues by Dora the Explorer Live and Thomas & Friends Live. "Producers have been more aware of possible price concerns, and they're being cautious with pricing to try and maximize

family attendance."

Another encouraging sign is that several new family shows are in development for later this year and 2010. Family show producer VEE will roll out a North American arena/theater tour based on the children's book character Curious George, which has also been made into an animated TV series on PBS Kids.

Other tours said to be in the works for later in the year include North American arena/theater productions based on "Star Wars" and "War of the Worlds." In addition to Curious George Live, VEE is in negotiations for another touring family show that could debut in fall 2010, and Broadway Across America is developing a tour for another Nickelodeon property slated for next year.

Both companies declined to reveal further details.

This is good news for larger-sized venues seeking bookings outside of concerts and sporting events, according to Brad Parsons, executive director of ArenaNetwork, a consortium of nearly 50 arenas that works to create live opportunities for its member venues. He says that new touring family shows are exactly the type of programming that's needed as headlining arena acts are trimming down.

"We have 30 of these theater configurations in our arenas, so we're looking for additional programming for those," Parsons says. "It's relevant because over three years or 10 years, at some point the concert biz as we know it is going to change, because there are not going to be as many acts to choose from."

While venues eagerly await new family-geared touring properties, facility executives continue to apply lessons learned from past trends involving family

shows to develop new marketing strategies. Last fall, Global Spectrum VP of marketing Bob Schwartz noticed increased walk-up ticket sales for family shows at some of the facility management company's venues across the country.

Traditionally, "our walk-up over the last several years has not been strong, largely due to increased advance sales due to e-mail blasts and online campaigning we do with online ticketing promotions," Schwartz says. Keeping the new walk-up trend in mind, he pushed last-minute radio promotions, e-mail blasts and unique

week-of-show ticket offers for family shows at the firm's venues.

Other family show producers are beefing up their presence on various online platforms as a way to reach mothers, who are often "making the entertainment decisions for her young children at home," according to Dayna Deutsch, senior VP of sales and marketing at VEE, whose company produces Sesame Street Live touring productions. Along with creating a profile and placing banner ads on Facebook, Dora the Explorer Live producer Broadway Across America targeted "mom blogs" and other related sites to help promote Dora's North American theater tour, says Broadway Across America VP of family production Stacey Burns.

For the past several years, Ormond has observed an increase in demand for family shows hosted at MSGE's properties in New York and Chicago. Many of the family tours are modeled after TV programs, she says, which naturally help raise awareness of the touring shows and draw crowds. Another driver of ticket sales are the productions' educational themes.

Ormond notes that these kinds of shows are often cheaper than other family-related activities. With tickets that can cost anywhere from \$10 to \$40, productions like Sesame Street Live and Dora the Explorer Live can be



continued on >>p24



DORA THE EXPLORER LIVE: COURTESY OF BROADWAY ACROSS AMERICA; BOB THE BUILDER: COURTESY OF MAGIC ARTS & ENTERTAINMENT

from >>p23 “less expensive tickets than going to a museum for an afternoon,” she says.

In terms of pricing, VEE has conducted research on unemployment in certain markets for such tours as Elmo’s Green Thumb and When Elmo Grows Up. Prior to performances, VEE staffers would check unemployment rates and then work with venues and promoters to determine if it made sense to discount tickets or offer other incentives, according to Deutsch.

Some artists with a large, younger fan base are cautious about booking tours during the current recession. William Morris agent David Levine, who books such tween artists as Miranda Cosgrove, Vanessa Hudgens and Jennette McCurdy, says the agency will consider the state of the economy before assembling tween package tours. “We were a little scared this year to put something too big together,” Levine says. “A lot of the stuff we’ve done with our tween acts are softer events, whether they be city festivals or Six Flags [amusement parks]. It was safer.”

Overseas demand for family shows is mixed. Last year, a handful of Sesame Street Live tours visited markets outside of North America. But in the tough global economy of 2009 international promoters have been cautious about booking family shows. “We’re seeing a slowdown on the international side,” Deutsch says. “It will regenerate itself; it’s just a matter of time and economic lift.”

One show that hasn’t yet seen a drawback from the recession is Walking With Dinosaurs, which debuted two years ago in Australia and North America. Beginning in July, after multiple-night runs in North American arenas through June, Walking With Dinosaurs will bow in Europe and Russia through November. The production is also expected to visit Asia soon.

“One of the key reasons why Dinosaurs is bucking the trend is because it’s not a kids’ show; it’s a show that appeals just as much to adults as it does children and families,” says Adam Kenwright, managing director of AKA, which handles international marketing and advertising for the production. Approximately 10 weeks ahead of the Dinosaurs U.K. run, tickets for the tour were 70% sold out, according to Kenwright.

# BUILDING BLOCKS



## Promoters And Arenas Form Tighter Marketing Partnerships BY RAY WADDELL

**Every ticket counts.** Fans look for value. Data is king. ¶ **These three truths** alone, combined with a challenging economy and a growing spirit of cooperation, are reasons why venues—particularly arenas, theaters and performing arts centers—have become critical marketing partners for tours.

“We’re all in the same boat,” says Bob Schwartz, VP of marketing for Philadelphia-based venue management firm Global Spectrum. “We’re all trying to sell tickets in the same economy, so we have to get creative.”

Michele Bernstein, VP at the William Morris Agency and a frequent marketing collaborator with venues, says that, especially now, arenas are better marketing partners. “They’re good partners to have,” she says. “Everyone wants to shine here, and the healthier and more robust we keep the concert business, the healthier we all are.”

One catalyst for agents to work more closely with arenas and theaters on marketing plans is that more of these venues are promoting shows in-house. “We’ve seen a fundamental shift in selling more shows directly to buildings, both at the theater level and the arena level,” Bernstein says.

“We are buying more shows than we ever have and we have asked the buildings to ramp up their marketing departments to meet the satisfaction of the major agencies,” says Mike Evans, executive VP of sports and entertainment for Philadelphia-based management firm SMG.

Where database marketing propelled by arena lists once augmented traditional marketing, today e-mail blasts are the most targeted and efficient means available. “The traditional means are still out there and working: television, radio, newspaper to a degree,” Schwartz says. “The difference now over the last several years is the onslaught of e-mails that each entity has.”

TV and radio stations, the promoter, the building and perhaps even sponsors, label and other parties are all conducting e-mail blast efforts. “A couple of years ago we just sent out an e-mail to everybody on the list. Now we target e-mail lists, we have e-mail campaigns,” Schwartz says.

When it comes to database marketing, Bernstein says the buildings have assets that an outside promoter doesn’t possess. “When you work with a promoter, you typically have access to people who buy concert tickets,” she says. “If we’re going to put a Nine Inch Nails/Jane’s Addiction show on sale at an arena, I want to be able to get that message to anybody who goes to a basketball game, a hockey game or any other type of event that’s not necessarily under the concert promoter’s jurisdiction.”

Creating value is often better marketing than simply lowering the price of tickets, and promoters and event producers are buying into creating added-value packages like a meet-and-

greet with Elmo for Sesame Street. “You want to sustain the integrity of the product,” Schwartz says. “You don’t want to cheapen the product by going too deep on discounts. Fortunately for us, all the shows are more than willing to be flexible and creative, but by the same token do not want to give away their product.”

Bernstein agrees, adding that the arena database affords opportunities to offer discounts to certain customers rather than just offering a fire sale. “When you want to do a discount promotion with the building list, you can go back to their database specifically and create a deal where repeat customers get an offer for a specific show, which certainly sends a different message than us going out to the marketplace with bad messaging that the tickets are discounted,” she says.

Venues with the best internal marketing chops can turn their efforts into revenue, as a show cost for the promoter or event. The building can and often does charge for marketing services, which ultimately can bring more people into the venue. “We’re in the market 365 days a year, we have infrastructure and a database of around half a million people,” says Schwartz, referring to the Wachovia Center in Philadelphia.

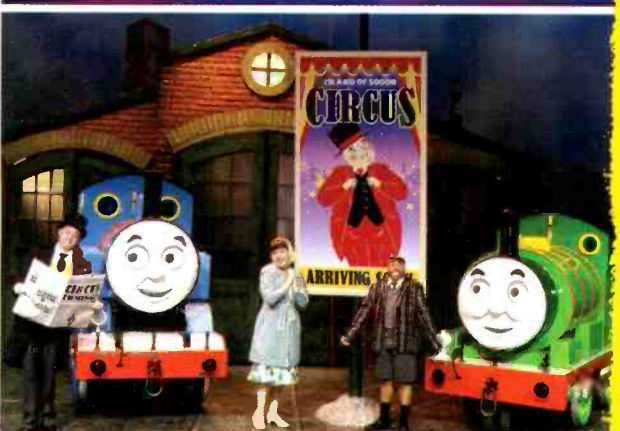
“We work here, we know what goes on day to day, so that’s always added value.”

Marketing budgets have remained flat during the last several years but clearly are more efficient in the digital age. “There really hasn’t been a substantial increase, so the way we market online has been very helpful,” Schwartz says. “In these times it comes down to being as creative as you can, utilizing the existing sponsors and maximizing their exposure and the resources they have. It’s not really spending more money, it’s about utilizing what you have and making it better.”

Promoters, sponsors, labels and other stakeholders are now making more full use of what the buildings have to offer,

according to Bernstein. “There’s more synergy. The shareholders in all of this certainly participate more,” she says. “On some of the bigger tours where there is substantial risk and reward, everyone is focused and paying attention. The buildings will supplement some of the promoter advertising with additional TV or radio buys to support a date because they’re incentivized to make sure their buildings are really full because of the per caps and the other parts of their business that make their business plan work.”

Bernstein says that she in many ways serves as the “library” that keeps William Morris’ music division apprised of what’s available and might work in marketing with the venues. “It’s about what incentives we can get put into the deal, and on tours that are not necessarily working I can get on the phone with the agent and say we should ask for the following things that I got on another client, where maybe the building will ultimately kick in some billboards or some other media buys,” she says. “When you have an insurance policy of all this extra media built in, you certainly feel safer pulling the trigger.”



Family-friendly fare: Sesame Street Live, Thomas & Friends Live and Walking With Dinosaurs: The Arena Spectacular (from top)

**‘IN THESE TIMES IT COMES DOWN TO BEING AS CREATIVE AS YOU CAN.’**

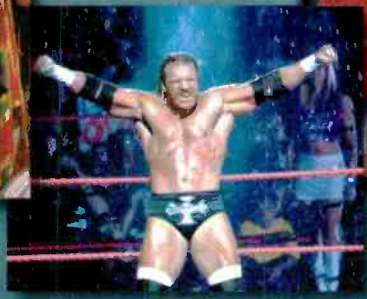
—BOB SCHWARTZ, GLOBAL SPECTRUM

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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,194,384 \$150/\$65/\$39.50	<b>BRITNEY SPEARS, THE PUSSYCAT DOLLS</b> Allstate Arena, Rosemont, Ill., April 28-29	32,942 two sellouts	Concerts West/AEG Live
2	\$2,859,106 \$99.25/\$33.25	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Hersheypark Stadium, Hershey, Pa., May 15	29,745 sellout	Live Nation, in-house
3	\$2,680,255 (\$3,463,086 Australian) \$102.32/\$79.10	<b>PINK, FAKER</b> Burswood Dome, Perth, Australia, May 22-23	33,242 33,834 two shows	Michael Coppel Presents
4	\$2,627,794 (1,442,258,200 pesos) \$256.90/\$52.84	<b>JONAS BROTHERS</b> Club Hípico, Santiago, Chile, May 20	33,376 35,986	T4F-Time For Fun
5	\$2,482,352 \$275/\$155/\$95/ \$55	<b>BRITNEY SPEARS, THE PUSSYCAT DOLLS</b> MGM Grand Garden, Las Vegas, April 25	15,728 sellout	Concerts West/AEG Live
6	\$2,349,446 \$183/\$160/\$153/ \$100	<b>BRITNEY SPEARS, THE PUSSYCAT DOLLS</b> Mohegan Sun Arena, Uncasville, Conn., May 2-3	18,611 two sellouts	Concerts West/AEG Live, Live Nation
7	\$2,320,120 \$180/\$54.50	<b>BILLY JOEL &amp; ELTON JOHN</b> Palace of Auburn Hills, Auburn Hills, Mich., May 21	20,827 sellout	Live Nation
8	\$2,296,317 (8,399,417 pesos) \$71.08	<b>QUILMES ROCK: RADIOHEAD</b> Club Ciudad, Buenos Aires, March 24	33,177 35,530	T4F-Time For Fun
9	\$2,258,537 \$179.50/\$54	<b>ELTON JOHN &amp; BILLY JOEL</b> Sommet Center, Nashville, May 16	17,211 sellout	Live Nation
10	\$2,147,864 (7,997,407 pesos) \$163.83/\$20.14	<b>JONAS BROTHERS</b> Estadio River Plate, Buenos Aires, May 21	43,502 52,152	T4F-Time For Fun
11	\$1,970,101 (\$2,483,257 Australian) \$103.06/\$79.26	<b>PINK, FAKER</b> Rod Laver Arena, Melbourne, Australia, May 30-31	25,099 26,084 two shows	Michael Coppel Presents
12	\$1,966,724 (\$2,580,084 Australian) \$109.27/\$78.03	<b>THE PUSSYCAT DOLLS, LADY GAGA</b> Rod Laver Arena, Melbourne, Australia, May 26-27	23,323 26,548 two shows	Michael Coppel Presents
13	\$1,914,482 \$69.30	<b>DAVE MATTHEWS BAND, JASON MRAZ</b> MGM Grand Garden, Las Vegas, May 8-9	27,720 two sellouts	Live Nation, Andrew Hewitt Co., in-house
14	\$1,870,670 \$95/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> United Center, Chicago, May 12	19,828 sellout	Jam Productions
15	\$1,769,063 \$130.20/\$100.20/ \$55/\$39.50	<b>BRITNEY SPEARS, THE PUSSYCAT DOLLS</b> Jobing.com Arena, Glendale, Ariz., April 24	17,005 sellout	Concerts West/AEG Live
16	\$1,698,637 \$98.65/\$95/ \$68.65/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Xcel Energy Center, St. Paul, Minn., May 11	18,369 sellout	Jam Productions
17	\$1,680,376 \$98/\$68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Verizon Center, Washington, D.C., May 18	17,859 18,261	Live Nation
18	\$1,595,782 \$250/\$175/\$140/ \$95	<b>BETTE MIDLER</b> Colosseum at Caesars Palace, Las Vegas, May 27, 29-31	11,384 12,975 four shows	Concerts West/AEG Live
19	\$1,548,658 \$97/\$67	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Nassau Coliseum, Uniondale, N.Y., May 4	16,623 sellout	Live Nation
20	\$1,455,730 (142,999,000 yen) \$127.25/\$86.53	<b>ANDRÉ RIEU</b> Tokyo International Forum, Tokyo, March 28-30	12,111 14,400 three shows	Avex
21	\$1,434,383 \$128/\$98/\$58/ \$42.50	<b>BRITNEY SPEARS, THE PUSSYCAT DOLLS</b> Schoenhein Center, Columbus, Ohio, April 30	17,221 sellout	Concerts West/AEG Live
22	\$1,402,819 (5,203,142 pesos) \$102.45/\$17.52	<b>OASIS</b> Estadio River Plate, Buenos Aires, May 3	36,219 58,125	T4F-Time For Fun
23	\$1,390,755 \$147.50/\$47.50	<b>FLEETWOOD MAC</b> Tacoma Dome, Tacoma, Wash., May 16	14,735 14,807	Live Nation, in-house
24	\$1,384,110 \$149.50/\$49.50	<b>FLEETWOOD MAC</b> Sprint Center, Kansas City, Mo., May 8	13,066 14,187	Live Nation
25	\$1,369,897 (\$1,753,940 Australian) \$101.46/\$78.03	<b>PINK, FAKER</b> Entertainment Centre, Adelaide, Australia, May 26-27	16,835 18,340 two shows	Michael Coppel Presents
26	\$1,367,577 \$89/\$55	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Mellon Arena, Pittsburgh, May 19	16,572 16,881	Live Nation
27	\$1,312,635 (4,835,106 pesos) \$118.09/\$17.65	<b>QUILMES ROCK: KISS</b> Estadio River Plate, Buenos Aires, April 5	36,298 64,457	T4F-Time For Fun
28	\$1,276,649 (4,721,334 pesos) \$45.97/\$16.22	<b>QUILMES ROCK: IRON MAIDEN</b> Estadio Vélez Sársfield, Buenos Aires, March 28	40,029 50,790	T4F-Time For Fun
29	\$1,235,313 (4,568,972 pesos) \$27.04/\$10.81	<b>QUILMES ROCK: LOS PIJOS</b> Estadio River Plate, Buenos Aires, April 4	61,430 70,257	T4F-Time For Fun
30	\$1,162,140 \$140/\$110	<b>KEITH URBAN, SUGARLAND</b> Mohegan Sun Arena, Uncasville, Conn., May 7-8	13,068 15,509 two shows	Live Nation, in-house
31	\$1,155,831 \$149.50/\$49.50	<b>FLEETWOOD MAC</b> Pepsi Center, Denver, May 10	12,228 12,656	Live Nation
32	\$1,094,667 \$146.50/\$46.50	<b>FLEETWOOD MAC</b> HP Pavilion, San Jose, Texas, May 21	11,078 12,964	Live Nation
33	\$1,081,623 (£734,903) \$44.15/\$40.47	<b>GIRLS ALoud</b> Odyssey Arena, Belfast, Northern Ireland, April 28-30	25,380 three sellouts	MCD
34	\$1,075,415 (\$1,355,520 Australian) \$112.82/\$81.08	<b>THE PUSSYCAT DOLLS, LADY GAGA</b> Burswood Dome, Perth, Australia, May 30	12,852 16,881	Michael Coppel Presents
35	\$1,058,115 \$95/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> John Paul Jones Arena, Charlottesville, Va., May 5	12,099 sellout	Live Nation, AEG Live, Red Light Management

RAY WADDELL

rwaddell@billboard.com

# ON THE ROAD

## Nation Of Millions

### Live Nation Refines Its Option-Packed, Single-Fee Ticketing Operation

With so much attention paid to the proposed merger between Live Nation and Ticketmaster, the launch of the former's in-house ticketing operation has moved into the background. But after a shaky start with the well-chronicled meltdown in the wake of the huge demand for the Phish reunion tour (billboard.biz, Feb. 4), Live Nation Ticketing is quietly getting the job done.

"We launched in six countries globally and we've sold more than 5 million tickets to date," Live Nation Ticketing CEO **Nathan Hubbard** says.

"LiveNation.com is now a top 50 U.S. e-commerce site, a top 10 U.S. music site, and we have a great team built in a year from a standing start."

No news has been good news for heavy demand on sales for such hot acts as **Coldplay**, **Dave Matthews Band**, **the Dead** and, yes, **Phish**. LiveNation.com has its entire amphitheater season up.

"Goal No. 1 was to get up and running and get to a point where we were able to handle our own business," Hubbard says. "In a very short period of time we got to that point, and now you see us starting to introduce some innovation into the experience and the product."

Among those innovations are allowing fans the opportunity to select their actual seat and "a carousel of bundling options in the same ticket-buying process—for music, food and beverage options, parking—to capitalize on the portfolio of assets we have here at Live Nation," Hubbard says. "We're serving sponsors in more customized and tailored ways than we've ever been able to do."

An important element to the mix is creating a single service fee that fans are aware of up-front. "We did our homework with the fans and understood their pain points across the board, and we got up inside the fee structure issue," Hubbard says. "We know the fan has been frustrated by the series of successive fees in the purchase process. There is attrition in the sales flow once you see your third page with some additional fees. We didn't address that problem completely, but the first step was moving from fans paying a service fee—you might pay a shipping and handling fee, maybe a print-at-home fee, delivery fee—to consolidating it into a single up-front fee that is there as you cart your inventory."

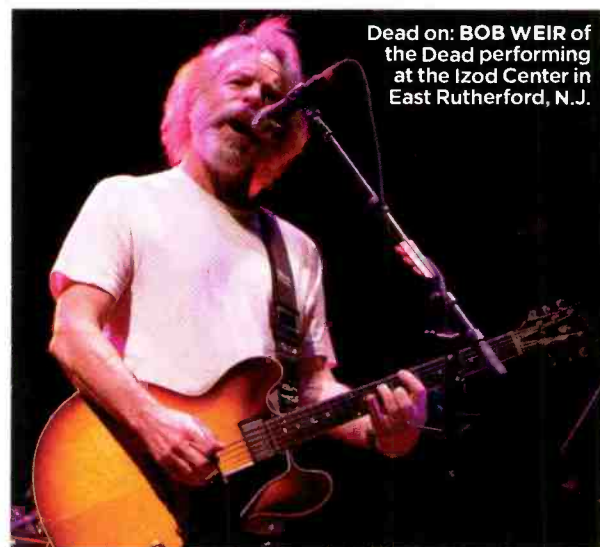
Fans are responding, according to Hubbard. "All of our metrics we use to measure ourselves as an e-business—traffic coming in, conversion rates, engagement—we're very pleased with where all those metrics are right now.

"We're now in the business with tinkering and

testing new things to try to improve the experience for the fan."

From his background at MusicToday and previous work with Dave Matthews Band, Hubbard already had a handle on the passion of music fans and the responsibility that entails.

"We have the absolute most passionate consumers in business, anywhere," Hubbard says. "Our fans stalk our product, literally. That, coupled with an absolute explosion in social technology, means you better serve that customer extremely well, or they will call you to the mat, as they should. Any business that is not laser-focused on the fan in this industry



Dead on: **BOB WEIR** of the Dead performing at the Izod Center in East Rutherford, N.J.

cannot possibly succeed."

Hubbard cannot specifically address the Live Nation/Ticketmaster merger. But it's clear that the principles inherent in the Live Nation model would be applicable whatever the ticket-selling platform and distribution model.

"We don't wake up every day thinking about [the merger]," Hubbard says. "We wake up every day trying to refine our business model, to fine-tune it so when we have the next generation of what this company is about we can take that learning and success stories and really start to change the game."

Now the goal is to move beyond selling tickets on LiveNation.com toward reaching consumers where they live online.

"One of our biggest challenges, now that we have the baseline established, is figuring out how to create a distributive network of selling across the Web," Hubbard says. "How do we get other people to sell our tickets—and sell our tickets at the places on the Web where fans actually spend their daily time? If you go to one or two shows a year, that means you're coming to LiveNation.com a couple of times a year. People go to their Facebook account 10 times a day—how do we get there? How do we reach that fan wherever they are? That's really the exciting next generation of our business."



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# MUSIC

**HIP-HOP** BY MARIEL CONCEPCION

## CELEBRITY STATUS

**Drake Has The Music Industry In The Palm Of His Hand**

Only about 500 people saw a recent show by the rapper Drake at New York's S.O.B.'s, but it seems as though many of them are already trying to sign him. The crowd included Warner Music Group chairman/CEO Lyor Cohen, dressed in a suit and trying

to keep his composure while crazed female Drake fans swarmed around him; a lip-synching Kanye West; and a dancing Ryan Leslie. If the packed club had caught fire that night, half the music industry would have gone up in flames.

For now the only thing on fire is the up-and-coming Toronto-born MC, who signed to Lil Wayne's Young Money label at the end of last year. While Young Money has a relationship with Universal, Drake has not signed to it, or any other major label. So far, he has yet to deliver a formal album and has only released three mixtapes, "Room for Improvement," "Comeback Season" and "So Far Gone."

Given his meteoric rise, it's hard to imagine Drake will remain an indie artist for long. Sources close to a deal confirm that three majors are in "one of the biggest bidding wars ever" in

hopes of signing Drake to their respective labels, including Universal Motown and Atlantic. Although the same source says Universal is the closest to signing Drake, perhaps because of its relationship with Cash Money/Young Money, another label has allegedly offered \$2 million upfront to persuade the young artist to join its roster instead. The money is especially appetizing considering that Drake's mixtapes aren't yet available legally; they're sold online without the artist's permission.

Drake, born Aubrey Graham, has charted twice, once with his first single, "Best I Ever Had," which this week is No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart, and again with the Young Money track "Every Girl," which is No. 5. A video for the former is in the works and should be available in coming weeks. Following in the footsteps of his mentors West and Wayne, Drake raps about his love for his mother and his sexual prowess, with a static flow that recalls T-Pain.

"Just know that whatever label we sign to it'll be because they'll add to what we've created on our own," says Drake, who offers no clues about which that will be. "I am very happy in my situation now, which is signed to Cortez [Bryant] and Gee Roberson at Young Money and management through Hip Hop Since 1978. The most important thing for me is being around my team—they are stronger than any label."

The sold-out New York performance was Drake's last stop before he enters the studio for his debut, "Thank Me Later," which he just started working on and is slated for a late-2009 release.

"My goal is to incorporate the vibe of 'So Far Gone' and grow more as an artist—give more of me," Drake says. "I want to get more in depth, more personal and have fun. I want people to have another record and prove that my mixtape wasn't a fluke."

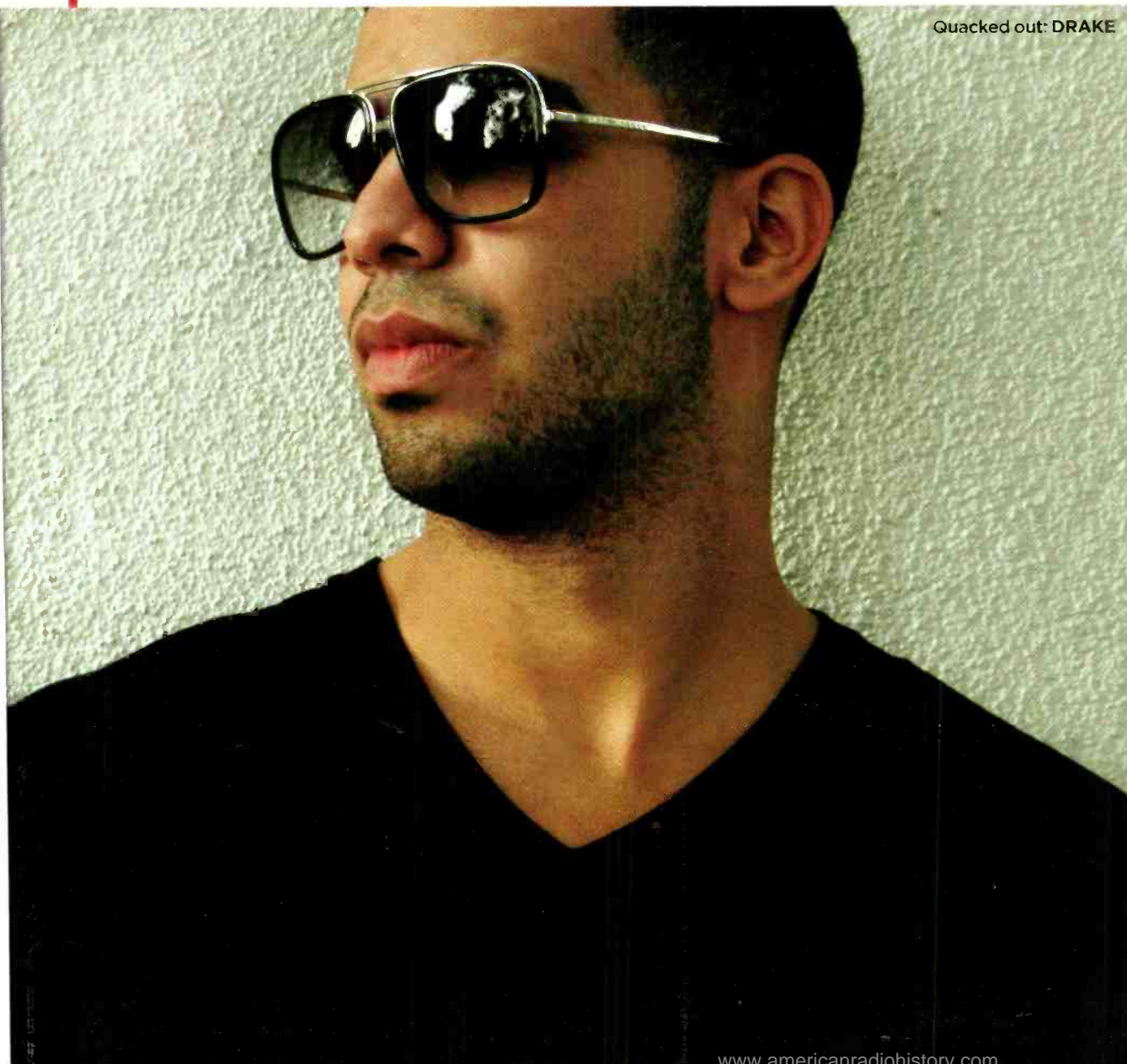
To add to the buildup, last month Drake announced that a late-summer tour with three of hip-hop's greats is being negotiated. While he has said that he plans to tour with Jay-Z and Young Jeezy, only a run of dates with Lil Wayne has been confirmed.

If Drake seems comfortable onstage, it's likely because he's already had plenty of time in the spotlight. He got his start as a child actor on the popular teen show "DeGrassi: The Next Generation," on which he played the wheelchair-bound character Jimmy for seven years.

According to Bun B, who Drake collaborated with on "Uptown," which appears on "So Far Gone," Drake is already a star. "The difference between trying to be an artist and being one is your confidence," he says. "Back when I met Drake two years ago, he was more reticent. But now that he's in the company of Wayne and Kanye and Jay-Z, he's kicked off his confidence level, and that is the ultimate invigoration. Drake's going to make history."

Drake plans to take his newfound fame in stride. "One of my life goals is to win the best new artist Grammy, but other than that, I just want to make sure everyone around me is comfortable and healthy and happy," he says. "My life already brings me much joy, so I'm not asking for much in return, other than what's naturally happening."

Quacked out: DRAKE



## LATEST BUZZ

### >>>ON THE SCENE

The Black Eyed Peas, M.I.A., Thievery Corporation, Modest Mouse, the Dead Weather and Cake will lead the lineup for the 2009 Street Scene festival, to be held Aug. 28-29 in downtown San Diego. The festival will be set up in the city's East Village, including Tailgate Park near Petco Park stadium. A limited supply of two-day tickets is now on sale for \$122. Silversun Pickups, Conor Oberst & the Mystic Valley Band, Girl Talk, Mastodon and Devendra Banhart are also on the festival bill.

### >>>PRETTY FLY FOR A WHITE GUY

Spencer Pratt, star of "The Hills" and former contestant on "I'm a Celebrity . . . Get Me Out of Here!," has begun work on his hip-hop debut album. "I have two songs that are album contenders," says Pratt, who has been in the studio with producer Steve Morales (Lil Wayne, Fabolous). "It's going to be catchy ringtone music, just stuff that is entertaining and that people want to be hearing. I'm not the most serious dude on Earth, and my music is going to represent that." Pratt makes his commercial aspirations explicit with his current single "I'm a Celebrity," which the 25-year-old recorded in part to promote his role on "I'm a Celebrity . . . Get Me Out of Here!"

### >>>MY LOVER'S BACK

Reclusive soul singer Sade Adu has regrouped with the band that bears her name and is recording her first album of new material since 2000's "Lovers Rock." The group is in the studio through June, and Sony hopes to put the album out by the end of 2009. The singer, who is known for taking long breaks between releases, has sold nearly 17 million albums in the United States, according to Nielsen SoundScan.

Reporting by Monica Herrera, Mitchell Peters and David J. Prince.

ROCK BY DAVID J. PRINCE

# Back In The Ring

Sugar Ray Regroups, Comes Back As An Indie

Mark McGrath, the lead singer of Sugar Ray and former host of the celebrity news show "Extra," has often employed an old political tactic for his career: Set expectations low so success seems all the sweeter. The self-deprecating attitude served him and his band well. He has joked about his looks, voice, penis and fleeting fame—one album was called "14:59"—while the band's steady stream of reggae-tinged mid-'90s radio hits sold more than 5 million albums, according to Nielsen SoundScan, and made McGrath a star.

So when the band announced in April that it regrouped in a Los Angeles recording studio, made a new album ("Music for Cougars") and was ready to head back out on the road for another turn in the spotlight, McGrath was quick to acknowledge that many would wonder why. "I know people aren't sitting on the edge of their seats waiting for a Sugar Ray record," he says. "But that wasn't the point."

Contrary to popular perception, Sugar Ray never broke up. The band's original lineup of childhood friends from Newport Beach, Calif., moved from rap-punk to power-pop and from broke unknowns to wealthy platinum-sellers during the course of five albums on Atlantic.

But by 2003, the writing was on the wall for bands like Sugar Ray, and that year the group's "In the Pursuit of Leisure" album—an attempted reinvention that included several songs produced by the Neptunes—flopped. McGrath took the TV gig and the rest of the guys went back to the beach. They would reconvene every year for a few corporate gigs, state fair-type concerts and an occasional soundtrack song, but Sugar Ray was put on the back burner. Atlantic dropped the act in 2006.

When McGrath's contract with "Extra" was about to expire, he, the band and longtime manager Chip Quigley quietly began plotting Sugar Ray's return. Jason Bernard, a music producer and longtime friend of the band's whose Pulse Studios encompasses a recording studio, publishing company and record label with a distribution deal through Fontana, was eager to do a deal.

"We realized there are bands out there in the world that major labels were turning their heads on only because it didn't make sense to pick up the option," says Bernard,

who last year brought Filter out of retirement. "We can make world-class records for pennies on the dollar with our sweat equity."

The resulting "Cougars" marks a return to the tried-and-true formula that made "Fly" a radio staple. The first single, "Boardwalk," is a straight-down-the-center sunny, unmistakably Sugar Ray song. Other cuts on the album include the uptempo dance track "She's Got

The . . . (Woo-Hoo)," the midtempo romancer "Love Is the Answer" and the reggae-influenced remake of Eddie Hodges' "(Girls Girls Girls Are) Made to Love" featuring Collie Buddz.

"We were part of a business where you had a hit single and you sold 3 million records, but it's different now," Quigley says. "The real core of our business is the live arena, and for that you need songs on the radio. So we're really going to try and get the song on radio and go out there touring this summer and show folks we're still a great live band."

"We're certainly working hard on all fronts—retail, Internet, working the angles," he adds. "There's a lot of ways to make money in the music business."

●●●●  
**'We were part of a business where you had a hit single and you sold 3 million records, but it's different now.'**

—CHIP QUIGLEY, MANAGER



Pretty, fly: SUGAR RAY

ROCK BY CHRISTA TITUS

# SUNNY FORECAST

Dream Theater Appreciates The Upside On 'Black Clouds & Silver Linings'

At the dawn of its major-label career in January 1993, the prog-rock act Dream Theater cracked radio with its debut single "Pull Me Under," which peaked at No. 10 on Billboard's Hot Mainstream Rock chart. But even though programmers have probably long since forgotten the band's name, the group retains a strong core fan base and is courting them in advance of its new album, "Black Clouds & Silver Linings."

The album is due June 23 on Roadrunner. The label says it

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>>SMASHING TIME

The New Zealand hip-hop trio Smashproof has hardly been justifying its name. In May, it shattered records by racking up 15 consecutive weeks at No. 1 on the Recording Industry Assn. of New Zealand singles chart with "Brothers," the lead single from its debut album, "The Weekend" (Move the Crowd/Universal), which peaked at No. 3 on the RIANZ chart in March.

Released Jan. 5, "Brothers" bested group member Scribe's 2003 12-week No. 1 stint with solo effort "Stand Up/Not Many" (Dirty Records) and is now approaching double-platinum status (30,000 copies shipped), according to the label. The track gained mainstream media attention in New Zealand because it—and its video—reference a recent controversial case in which a businessman stabbed a teenage graffiti "tagger" to death.

"We had the video and the song ready before Christmas,

but we didn't want to appear to be cashing in on the trial," Move the Crowd co-founder Kirk Harding says. "It wasn't until the music video appeared that the news networks became interested."

Smashproof—published by Woodcut Productions, which also handles live bookings—toured New Zealand in May, and an Australian tour is likely in August. "[Rappers] Scribe and Savage have done well in Australia, so we're reminding radio programmers that we are worthy of a shot," says Harding, who also reports interest in the act from labels in Japan and Europe.—John Ferguson

### >>>OUTLANDISH DIFFERENCE

A hip-hop act from Denmark might seem an anomaly, but Outlandish has proved itself at home and abroad with its three albums. Sony Music Denmark quotes global sales of 300,000 albums and 400,000 singles.

Now it's looking to re-

## 6 QUESTIONS

with JULIAN MARLEY  
by MONICA HERRERA

After a six-year hiatus, Julian "JuJu" Marley is back with his third album, "Awake," out now on Ghetto Youths/Universal. The project, which he co-produced with his brothers Damian "Jr. Gong" Marley and Stephen Marley, has roots in the 2008 death of their grandmother (and Bob Marley's mother), Cedella Marley Booker. Marley spoke to Billboard about maturing as an artist, youth-on-youth crime and the family legacy that inspires his music.

**1 "Awake" is your first album since 2003. Have you been working on it this whole time?**

Overall it took me two years to really start and complete it. Before that I was helping out with different Marley family projects, like the Roots Rock Reggae Fest and Africa Unite, and working on Stephen's and Damian's albums. I wrote and recorded "Awake" during the months in between and had input on everything, from the riddims on down. On my first two albums, I was still growing and still unsure about music. I ran into problems where I'd even written songs in a key that wasn't right for me. This time I found my own comfort zone, and the songs are tailor-made.

**2 What is the concept behind the album?**

What's going on in the world right now is a sign of the times—in Jamaica we say "judgment time." Jobs are gone, there's violence in the streets, and everything that we want exceeds the money that there is. On the title track I sing, "For many years we have been lost in our tears/For many years the prophets have spoke/And still we can't find no peace of mind/When will we wake?" We need to awaken the mentality of mankind.

**3 Stephen sings on "Too Little Too Late," and Damian is featured on "Violence in the Streets." What's it like working so closely with your brothers?**

Putting "Too Little Too Late" together with Stephen was a great experience. It was like we were playing a game of soccer. I didn't know what to expect, but I loved how it came out. Jr. Gong and I have done other collaborations, but "Violence in the Streets" is about how we see the violence in Jamaica, or really anywhere. In England, you have 15-year-olds killing 15-year-olds, and no one understands why. It's because of lack of education.

**4 How are you promoting the album?**

We've been playing new songs from the album live since April. We did three shows in the U.S. in April, in Mississippi, St. Petersburg [Fla.] and the Jazz Fest in New Orleans. Now we're headed back to Jamaica to do a lot of promotional appearances and performances.

**5 Are you influenced by dancehall and other contemporary offshoots of classic, Marley-style reggae?**

It's all natural. If I'm influenced enough to move my head and dance, then that's enough. The single "Boom Draw" is like street-style

dancehall, but downtempo. We're promoting Jamaica on that song. As an artist, I can be inspired by other music—that's how you learn.

**6 How does your family's influence run through "Awake"?**

Our grandmother, Mrs. Booker, passed away while I was making the album, before I had started to record my vocals. I wouldn't say I was influenced by sadness, but "Awake" was born right there. I didn't take a pause with the recording process, because our grandmother was a person who would say, "Everything is all right. You need to do what you have to do." And she might be vexed if you're not doing it. To me, it's like, our ancestors that we love so much—we're not going to see them again on this side of the fence. The only way I can feel them is through their spiritual energy, the same way that you see God through divine energy. At the end of the day, that energy runs through all of us as brothers.



Prog power:  
DREAM THEATER

hopes to match or beat the numbers for Dream Theater's 2007 album, "Systematic Chaos," which entered the Billboard 200 at No. 19 with first-week sales of 36,000, according to Nielsen SoundScan, and went on to sell 136,000 copies.

Touring remains a top priority and the band has even established its own festival, Progressive Nation. Now in its second go-round, this summer's lineup includes Zappa Plays Zappa, Pain of Salvation and Beardfish. The show will launch July 24 in Miami, after the band play a series of European festivals.

Dream Theater drummer Mike Portnoy explains that Progressive Nation was created for fans who don't quite fit in "with the Lollapaloozas and the Ozzfests and the Coachellas and the stuff that's out there in the summer-time in America. There's really no outlets for bands that are doing more progressive, musician-oriented music."

Roadrunner is conducting an online promotion that offers a new cover song that Dream Theater will record each week until the album arrives. So far the label has released the band's takes on Rainbow's "Stargazer" and a three-song Queen medley. The label also presented the track "Rite of Passage" on Roadrunner.com as a video and a free 24-hour MP3 download. Product manager Suzi Akyuz calls the response to the video "overwhelming," saying, "We actually saw the most traffic for the Web site in Roadrunner.com's history," registering more than 100,000 unique users.

The band also feeds its fans' appetite by supplying them with additional product, like official bootlegs, recordings from side projects and DVDs. "Black Clouds" satisfies that desire with four configurations: a standard CD, a double-vinyl LP set, a three-disc special edition and a limited-edition deluxe collector's boxed set. The special and deluxe items include instrumental mixes of the album and the six cover songs. The deluxe set ups the ante with ritzy packaging, a mouse pad, a disc of the album's isolated audio mixes, a numbered lithograph by artist Hugh Syme and a special giveaway: 100 of the lithographs are autographed by Syme, and a silver ticket that wins the buyer a Dream Theater meet-and-greet is enclosed in another 100 boxed sets.

"I spend a tremendous amount of time overseeing that stuff and making sure the fans are well fed," Portnoy says. "But that's mainly because I'm only doing what I would want as a fan."



New Zealand  
hitmaker:  
SMASHPROOF

energize its career with its fourth album, "Sound of a Rebel," which entered Denmark's IFPI/Nielsen chart at No. 5 a week after its May 11 release.

Following its third album, "Closer Than Veins" (2005), Outlandish spent three years touring internationally. But a combination of the heavy live schedule and the members' solo projects found their energy ebbing, says manager Thomas Børresen of SC Entertainment. "They had an album almost completed a year ago," he says, "but scrapped it because it was too predictable. 'Rebel' is something new."

"Rebel" retains "the same core values but is a little harder and raw with elements of rock, and there's more electronic inspiration in the music," he adds.

The album has already rolled out across Scandinavia; release dates in other territories aren't finalized.

Outlandish is signed to EMI Music Publishing and booked globally by Scandinavian. The band will play the summer festival circuit in Denmark, taking some time out to do shows in the Netherlands, Morocco and Palestine. —Charles Ferro

### >>>SYNCHING SLOW

Chances are that by the time the British alternative-folk duo Slow Club plays North America in August, its music will be familiar to many, thanks to some high-profile synch placements.

The act has released an EP and three singles on the hip U.K. label Moshi Moshi Records

(the Rakes, Bloc Party, Kate Nash), drawing positive press for the whimsical songs of vocalist/percussionist Rebecca Taylor and vocalist/guitarist Charles Watson.

In the United States, the track "Thinking Drinking Sinking Feeling" appears in a TV commercial for Lay's potato chips. Last year, the duo's "When I Go" soundtracked a Ritz crackers ad in Canada, while "Christmas TV" featured in the April season finale of the NBC show "Chuck."

Roxanne Oldham, founder of the U.K./U.S. music-licensing company Mixtape Music, cut the synch deals. "The songs were still in demo," she recalls. "Even then, there was a rawness that people liked."

The act's first album, "Yeah, So," is due July 6 in the United Kingdom and Europe and on iTunes in the United States.

Booked through London-based Primary Talent International, the duo has a busy U.K. summer festival schedule but will play North American dates Aug. 5-9. The act is managed by Moshi Moshi owner Stephen Bass but doesn't currently have a publishing deal.

—Juliana Koranteng

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# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### MAT KEARNEY

##### City of Black & White

**Producers:** Mat Kearney, Robert Marvin  
*Aware/Columbia*

**Release Date:** May 19

"Everyone's talking about change on the airwaves," sings Mat Kearney in "All I Have," the first track on his second major-label set. Everyone, that is, but Kearney: On "City of Black & White" he largely reproduces the ample charms of 2006's "Nothing Left to Lose," which yielded a pair of big Adult Top 40 hits in the form of the title track and "Undeniable." Given his seemingly effortless knack for atmospheric guitar strums and handsome vocal hooks, Nashville-based Kearney's lack of adventure here is no call for complaint. Fans of the Fray and "Parachutes"-era Coldplay—not to mention those who voted for the new American Idol, Kris Allen—will find much to love in laid-back ditties like "New York to California" and "Fire and Rain," the latter of which isn't the James Taylor tune but might as well be.—MW

#### PAOLO NUTINI

##### Sunny Side Up

**Producers:** Paolo Nutini, Ethan Johns  
*Atlantic*

**Release Date:** June 2

Upon hearing Paolo Nutini's second Atlantic outing, "Sunny

Side Up," one would likely never guess the 22-year-old singer/songwriter is of Italian descent and Scottish roots. Nutini's gravelly voice recalls more closely that of such singers as Otis Redding, and the soulful sounds of the American South pulse through his music. "Coming Up Easy" and "No Other Way" best exemplify this, while the easygoing "Simple Things" and the poppy, slide-guitar-backed "Candy" highlight Nutini's folk side. At times, there's a lack of consistency with too many ideas thrown onto the table (see the bouncy ska of "Ten Out of Ten" and the jazzy ragtime number "Pencil Full of Lead"), but it's that diversity heard throughout Nutini's sophomore effort that gives this AC singer/songwriter a leg up.—JM

### ROCK

#### STEPHANIESID

##### Warm People

**Producer:** stephaniesid  
*Nine Mile Records*

**Release Date:** May 19

★ Stephanie Morgan is the founder of the annual POPAsheville festival, which celebrates Western North Carolina's emergence as an alt-rock haven, and her band (pronounced "Stephanie's Id," as in ego and superego) is the ballast of that community. The group's second album shows why stephaniesid is ready to

#### CHICKENFOOT

##### Chickenfoot

**Producers:** Chickenfoot, Andy Johns  
*Redline Entertainment*

**Release Date:** June 5

It's impossible not to be excited about this ridiculously named super-group, which teams former Van Halen bandmates Sammy Hagar on vocals and Michael Anthony on bass with guitar virtuoso Joe Satriani and Red Hot Chili Peppers drummer Chad Smith. Chickenfoot's self-titled debut favors straight-ahead rockers like the single "Oh Yeah" or the blues-fed "Sexy Little Thing," and "Soap on a Rope" sounds like a Led Zep outtake sent back from the year 2019. There are darker, grungy tones on the heavy "Get It Up" and the driving "Runnin' Out," which speak to a nation facing crisis. Co-produced by Andy Johns (Van Halen), the set captures the fun energy of a mind-blowing all-star jam: Satriani's fretwork is surprisingly raw, loose and gritty, while Smith channels John Bonham more than once. But it's Anthony's signature backing vocals—set against Hagar's tequila-rubbed wail—that make these new songs arena-ready.—SP



go national, or even international. The sound is anchored by the synths and keyboards of Morgan and her husband, co-songwriter Chuck Lichtenberger, and driven by Morgan's one-of-a-kind voice. The band's best songs, such as "Hello From the South," "Drinking at a Party," "Bullet Train" and "Mission From God," sound like effortlessly poetic letters from an alert, compassionate friend. Morgan has access to deep feelings and possesses the gift of being able to express them with mood-appropriate music. Her voice changes with the mood: from girlish to womanly, delicate to bold, as the songs move from intimate to anthemic. With acute insights, shimmering synth hooks and smoothly shifting melodic textures, "Warm People" is difficult to classify but easy to love.—WR

#### HEDLEY

##### Never Too Late

**Producers:** Brian Howes, Gggarth Richardson, Greig Nori  
*Fontana International*

**Release Date:** May 19

In Canada this British Columbia quartet has scored a pair of multiplatinum albums and seven No. 1 hits—all of which are included on its U.S. debut. Hedley also comes armed with a charismatic frontman

in "Canadian Idol" dropout Jacob Hoggard and a 12-song set that has the right song for just about any radio daypart and modern pop/rock fan's mood or state of mind. At the core are such propulsive, Vans Warped tour-ready rock anthems as "She's So Sorry," "Narcissist" and "Hand Grenade." Hedley also comes stocked with the buoyant pop of the title track and such pining power ballads as the sentimental first single "Old School." It can be a tough jump from Much Music to MTV, but Hedley may be able to pull it off.—GG

### AMERICANA

#### DAVE ALVIN & THE GUILTY WOMEN

##### Dave Alvin and the Guilty Women

**Producer:** Dave Alvin  
*Yep Roc*

**Release Date:** May 26

Despite his estimable picking skills, it's been Dave Alvin's rich, resonant baritone, from solo Americana classics like "4th of July" to latter-day reworkings of vintage Blasters material, that lingers in the mind. That's never truer than here, where Alvin puts his Guilty Men on hold to give the music an estrogen injection by way of Marcia Ball, Cindy Cashdollar, Christy McWilson, Laurie Lewis and other distaff roots-rock

talents. He sounds particularly inspired during a duet with McWilson on the twangy C&W shuffle "California's Burning," savoring each syllable he utters, while in a Cajun-styled update of the Blasters' "Marie Marie" he growls and yelps delightedly against a three-gal backing chorus. Other highlights include a boogie-woogie tribute to Big Joe Turner ("Boss of the Blues") and a gorgeous strings-laden cover of Tim Hardin's "Don't Make Promises." The performances are so strong throughout that one can only pray this collaboration turns out to be more than a dalliance.—FM

### HIP-HOP

#### HIP HOP HOODÍOS

##### Carne Masada: Quite

##### Possibly the Very Best of Hip Hop Hoodíos

**Producers:** Happy Sanchez, Jason Pakov Poras, DJ Niño  
*Jazzheads Records*

**Release Date:** May 12

★ With boasts like "My nose is large and you know I'm in charge," Hip Hop Hoodíos' Josh Norek and Abraham Velez became known on the Latin alternative scene as the bilingual answer to the Beastie Boys. It's not hard to imagine songs like "Kike on the Mic" starting out as dorm room shtick, but the Hoodíos outlasted that first

drunken weekend by pairing their chutzpah with a righteous party mix that includes hip-hop, Cuban and Mexican rhythms, klezmer and Latin rock performed by members of indie groups like Ozomatli, Los Abandoned and Barcelona's Pinker Tones, as well as Frank London of the Klezmatics. "Carne Masada" (a painful play on "carne asada," grilled meat in Spanish), includes favorites of their cult following of Latino and Jewish fans like "Agua Pa' La Gente," "Raza Hoodía" and their version of "Guantanamo" refashioned as an urban immigrant anthem. On five new tracks, the Hoodíos' grooving siren call of the collectively maligned explores the Latin-Jewish historic connection beyond the dancefloor ("1492") and offers more of their blessedly silly rhymes ("Así Loncheamos! Two Matzoh Balls").—JCN

### FOLK

#### IRON AND WINE

##### Around the Well

**Producers:** Sam Beam, Brian Deck  
*Sub Pop*

**Release Date:** May 19

Odds'n'sods collections have strayed far from their original purpose, as espoused on the Who album of the same name, of compiling outtakes and rarities that hold up as well as the

#### ELVIS COSTELLO

##### Secret, Profane & Sugarcane

**Producer:** T Bone Burnett  
*Hear Music*

**Release Date:** June 2

Following last year's garage-rocking "Momofuku" with another shot of back-to-basics roots music, Elvis Costello teams with producer T Bone Burnett and an ensemble of Nashville regulars for a 13-track set that sounds like it was recorded in a single all-night song-swapping session. (In fact, they spent all of three days on it.) The material features nine Costello originals, as well as a pair of Costello-Burnett co-writes, a tender rendition of the early-'50s gem "Changing Partners" and "I Felt the Chill," which Costello penned with Loretta Lynn. ("Momofuku" contained another collaboration with the country queen.) Burnett's settings are much more stripped-down than his work on Robert Plant & Alison Krauss' "Raising Sand" but no less precise: "My All Time Doll," one of the strongest cuts, Jeff Taylor's accordion shades the desperation in Costello's lyric with just the right amount of sarcasm.—MW



#### LUCIANA SOUZA

##### Tide

**Producer:** Larry Klein  
*Verve*

**Release Date:** May 26

On "Tide," her second release produced by collaborator/husband Larry Klein, Brazil-born, Los Angeles-based Luciana Souza continues her captivating journey as a uniquely talented vocalist who organically crosses genre borders. Her music soulfully reflects, wistfully regrets, romantically woos, joyfully celebrates. As on many of her previous albums during the last decade, Souza mixes ebullient homeland tunes sung in Portuguese (the spirited "Sorriu Para Mim," featuring her scat harmony with guitarist Romero Lubambo) with songs based on canonic poetry (sublime, balladic takes on two e.e. cummings poems, the title track and "Love—Poem 65"). Souza also demonstrates maturity as a composer, with four co-written originals, including the whimsical, pop-oriented "Fire and Wood," an autobiographical tale of looking-for-fun teenage days in Brazil. Plus, she scores with wordless vocals on the gorgeous "Amulet," a song Paul Simon gave her.—DO



# THE BILLBOARD REVIEWS

## SINGLES

official stuff. Nowadays, anyone with a boxful of home demos feels compelled to release them, regardless of artistic merit. The prolific indie-folk tunesmith Sam Beam (aka Iron and Wine) understands this, and although this two-CD manifesto isn't completely immune to the current bar-lowering—disc one is heavy on wispy, lo-fi throwaways (one exception: an intimate acoustic version of the Flaming Lips' "Waitin' for a Superman")—there's more wheat than chaff. Tracks worth repeated listens include the eloquent, gospel-ish "The Trapeze Swinger" and the luminous, harmonies-rich shuffle "God Made the Automobile" (both from the film "In Good Company"), as well as an unexpectedly moving, stripped-down take on New Order's "Love Vigilantes." As disc two's full band arrangements suggest, Beam's strongest when collaborating.—*FM*

### JAZZ

#### JOE LOVANO US FIVE

**Folk Art**  
**Producer:** Joe Lovano  
*Blue Note*  
**Release Date:** May 19  
Joe Lovano is one of the most imaginative saxophonists in jazz and easily among the most adventurous. As a leader, he explores expansive territory, including a celebration of Sinatra, duets with pianist Hank Jones and symphonic arrangements of his own tunes. For "Folk Art," his 21st Blue Note CD, Lovano switches gears again with his first full collection of originals given voice by a new rhythm-oriented band, Us Five, which includes rising-star bassist Esperanza Spalding and the

album's revelation, pianist James Weidman. Beyond merely blowing with avant-garde, Coltrane-inspired tenor gusto, Lovano employs multiple strategies on several reeds, setting up melodic motifs, rhythmic start-and-stop phrases and playful dance-like romps. The 10-minute title track, with its tempo and thematic shifts, typifies the free architectural designs throughout, while the grooved and spirited "Dibango" is a treat thanks to Lovano's performance on aulochrome, a double soprano sax with a keyboard attached.—*DO*

### ELECTRONIC

#### THE CRYSTAL METHOD

**Divided by Night**  
**Producer:** The Crystal Method  
*Ingrooves*  
**Release Date:** May 12  
Electronic music duo the Crystal Method hasn't lost its flair for funk and style as found on the act's debut release, "Vegas." "Divided by Night," the fourth TCM album, is an accurate representation of the evolution of the distinctive sound mastered by Ken Jordan and Scott Kirkland in the early '90s. This is evident in "Dirty Thirty," a tune that would fit nicely on the next big sci-fi movie soundtrack. But moving boldly forward, 10 of the 12 tracks are accented with guest appearances by the likes of New Order's Peter Hook on bass. Hip-hop anomaly Matisyahu lends his likable lyric ability to the energetic first single, "Drown in the Now," while angelic vocals courtesy of Stefanie King Warfield on "Black Rainbows" show these practiced veterans have a softer side.—*LM*

### ROCK

#### LINKIN PARK

**No Divide (4:29)**  
**Producer:** Mike Shinoda  
**Writer:** Linkin Park  
**Publisher:** not listed  
*Warner Bros.*

▶ Linkin Park returns with its first new material in two years, contributing the theme song to Michael Bay's film "Transformers: Revenge of the Fallen." Of course the band is no stranger to the franchise—it scored a top 10 smash with "What I've Done," which was featured in the first "Transformers." "No Divide" fits the sci-fi genre: spacious, moody and futuristic. Lead vocalist Chester Bennington gives one of his more straightforward vocal performances, deftly balancing his usual rock edge with a more melody-focused pop vocal. It's a welcome return that should satisfy the band's fan base and bring in some new fans as well.—*CW*

### POP

#### THE BLACK EYED PEAS

**I Gotta Feeling (4:54)**  
**Producers:** David Guetta, Will.i.am  
**Writers:** The Black Eyed Peas  
**Publisher:** not listed  
*Will.i.am/Interscope*

▶ The Black Eyed Peas proved with their massive international chart-topper "Boom Boom Pow" that they're a group still to be reckoned with. The official follow-up single "I Gotta Feeling" may be their most mainstream release yet. Over a pop-throbbing beat, courtesy of the famed club hitmaker David Guetta, the Peas trade off on a simple, yet effective melody and message: "Tonight's gonna be a good night." Having already shown what they can do at the peak of a party, now they're out to prove they can get it started even earlier.—*CW*

### KARMINA

#### Now That You're Around (4:00)

**Producers:** Guy Erez, Karmina  
**Writer:** K. Rudisill  
**Publisher:** KKR Publishing

*KKR Records*  
Karmina rose to No. 24 on Billboard's Adult Contemporary chart last summer with the power-pop hit "The Kiss," but that song only hinted at the sister duo's talent. Boasting a surprisingly seasoned sound, contagious hooks and harmonies that only siblings (Kelly and Kamilie Rudisill) could conjure, the pair's CBS Records debut album, "Backwards Into Beauty," is a gem. In the last year, the twosome has contributed music to such TV shows as "CSI: NY" and "90210." This new cut, sporting gentle folk/pop strumming and lyrics that celebrate the joys of a blossoming love, offers a chance to further elevate the profile of an act on the cusp of deserved stardom.—*GT*

### COUNTRY

#### TRACE ADKINS

**All I Ask for Anymore (3:51)**  
**Producer:** Frank Rogers  
**Writers:** C. Beathard, T. James  
**Publishers:** Sony/ATV Acuff Rose Music, Warner-Tamerlane Publishing, BMI  
*Capitol Records Nashville*  
Trace Adkins follows his last single, the tongue-in-cheek romp "Marry for Money," by switching gears and tapping into his softer side with this beautiful ballad written by Casey Beathard and Tim

### THE MARS VOLTA

**Since We've Been Wrong (4:50)**  
**Producer:** Omar Rodriguez-Lopez  
**Writers:** C. Bixler-Zavala, O. Rodriguez-Lopez  
**Publisher:** not listed  
*Warner Bros.*



Is the world ready for a love song from a stubbornly prog band like the Mars Volta? And shortened from its intended time frame of 7:20 to a radio-ready 4:50, no less? No, this isn't an impending sign of the Apocalypse, but rather the first taste of what frontman Cedric Bixler-Zavala considers to be his Grammy Award-winning band's "version of an acoustic album" with the June 23 release of "Octahedron," the Mars Volta's fifth and potentially most commercially viable recording to date. Principles Bixler-Zavala and longtime partner and guitar wizard Omar Rodriguez-Lopez trade in their usual calculus-based Latino jazz punk for the kind of heartfelt sentiments most successful progressive rock bands end up wading toward at some point in their careers. A single in which the Mars Volta wears its heart on its sleeve? That this most cerebral band is even showing its heart is fascinating all by itself.—*RH*

James. The first verse chronicles the topics that occupy a young boy's prayers from "a home run when the game was tied, a pickup truck when I could drive . . . what mattered then kept changin' every day." The chorus reveals a grown man's fervent prayer as Adkins sings, "When I bow my head tonight/There'll be no me, myself and I." It's a tender sentiment every family man will relate to, and Adkins delivers a particularly affecting performance as his voice teems with quiet emotion.

Though he knows how to confidently deliver a rollicking uptempo number with unmatched honky-tonk bravado, Adkins is really at his best on compelling ballads like this one—a standout track from his current album, "X."—*DEP*

### JESSIE JAMES

#### Wanted (3:13)

**Producer:** Mitch Allan  
**Writers:** J. James, K. DioGuardi, M. Allan, D. Hodges  
**Publisher:** not listed  
*Mercury Records*  
Pull out all the sex appeal from Carrie Underwood in "Before He Cheats," throw on a Pussycat Dolls beat and infuse some powerhouse Christina Aguilera vocals, and it's nearly Jessie James' "Wanted." The Nashville-based singer's first single has a forceful bang and a slight Southern twang, tapping into Pink and Kelly Clarkson territory with its slamming rock vibe. Mitch Allan (Daughtry, Faith Hill) constructed an alluring rock song with some parts country, some parts hip-hop. James crafted the track with a hot pop/rock team of songwriters: Allan, Kara DioGuardi and David Hodges; paired with her convincing vocals and swagger, she's got what it takes to make a name for herself.—*MM*

### COBRA STARSHIP

#### FEATURING LEIGHTON MEESTER

**Good Girls Go Bad (3:18)**  
**Producer:** Kevin Rudolf  
**Writers:** Cobra Starship, K. DioGuardi, K. Rudolf

**Publishers:** various  
*Decaydance/Fueled by Ramen*  
"Good Girls Go Bad" has the magic to launch the members of Cobra Starship into superstardom. The New York dance-punk band powers the single from its third album, "Hot Mess"—stylish enough for a stroll along the boardwalk and rowdy enough for the club. The guy anthem is sweetened with "Gossip Girls" star Leighton Meester's first musical effort, adding some sass to match Gabe Saporta's energetic vocals. The contagious hook and chorus have a lively group component where the co-eds battle in a call-and-response sing-off. With a similar appeal to No Doubt's "Hey Baby"—minus the reggae but with an accelerated jolt of electro—Cobra Starship has arrived.—*MM*



## LEGEND & CREDITS

EDITED BY WAYNE ROBINS

**CONTRIBUTORS:** Judy Cantor-Navas, Gary Graff, Ronald Hart, Lara Marsman, Michael Menachem, Jill Menze, Fred Mills, Dan Ouellette, Sven Philipp, Deborah Evans Price, Wayne Robins, Gary Trust, Chris Williams, Mikael Wood

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

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

All albums commercially available in the United States are eligible. Send review copies to Wayne Robins at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003 or to the writers in the appropriate bureau.



Tuning up: **JOHN McEUEEN, STEVE MARTIN and VINCE GILL** (from left) at the Grand Ole Opry.

**BLUEGRASS** BY KEN TUCKER

# As 'The Crow' Flies

Steve Martin Gets Serious With Banjo Debut

Given Steve Martin's many appearances on "Saturday Night Live," a Grand Ole Opry performance should have been second nature to the veteran comedian. But roughly an hour before making his Opry debut May 30, Martin admitted to a group of journalists that he was a bit nervous.

"I actually came here in 1975 and appeared on a Johnny Cash special. But I didn't play on that stage," he recalled. "We filmed it in a TV studio. I didn't feel comfortable enough to play out there then, and today nothing has changed."

Greeted afterward by multiple standing ovations, Martin made his Opry appearance to promote "The Crow: New Songs for the Five-String Banjo." Recorded with such revered artists as Vince Gill and Dolly Parton, the album was released in January as a digital-only collection through Amazon. The physical version was released May 19 by Rounder and hit No. 1 on Billboard's Top Bluegrass Albums chart. This week it's still No. 1.

"The Crow" was 45 years in the making, according to Martin, who began playing the banjo as a

teenager. "I fell in love with bluegrass music in the early '60s," he says. In addition to more recently written songs, the album features selections penned in the '60s and '70s, and was produced by Martin's high school buddy and lifelong friend John McEuen of the Nitty Gritty Dirt Band.

Martin, who prominently featured a banjo in his comedy act during the '70s and '80s, later opened for the Nitty Gritty Dirt Band. "From the songs he came up with in the '70s to the recent ones, I've always loved his melodies," McEuen says. "They're infectious."

The album, which Martin and McEuen refer to as "the most expensive banjo album in the history of the universe," was recorded in Englewood, N.J.; Nashville; Los Angeles; and Dublin. The last location gave the pair the opportunity to work with the Irish singer Mary Black. "It really wasn't a bluegrass budget," McEuen says with a laugh.

Martin decided to record the 16-song album after a conversation with accomplished banjo player Tony Trischka, who had asked him to play on his album, "Double Banjo Bluegrass Spectacular." "I realized I had a dozen songs and a few more I was working on," Martin says. "I just impetuously booked a studio, got some musi-

cians [and] asked John to produce."

Martin says he was a bit starstruck. "To play with remarkable musicians and then have them play my music was a big thrill," Martin says. "When I was in the studio and heard Vince and Dolly singing my song, I thought about all the great songwriters who never get that shot."

Gill has long been a fan of Martin's musical talent. "A lot of people assumed his banjo was a prop, but I knew it wasn't because I'd heard him play," Gill says. "I knew he had a musician's heart."

Gill isn't alone in his admiration. The banjo legend Earl Scruggs invited Martin to play on his 2001 album, "Earl Scruggs and Friends." Martin shared a Grammy Award with Scruggs (and oth-

ers) for his performance on the album track "Foggy Mountain Breakdown." Scruggs returned the favor by playing on two tracks on Martin's album.

Martin, who recently performed on the "American Idol" season finale and "The Ellen DeGeneres Show," has also appeared on "Late Night With Jimmy Fallon" to help promote the album. A May 11 concert at Club Nokia in L.A. was followed by three sold-out shows May 27-28 at the Ruben Museum of Art in New York.

"I'm experienced playing in my living room, but I'm not experienced playing live in front of people," Martin says, "especially a dozen songs. I've been doing shows to get more comfortable."



Class of '59: Sony Legacy jazz reissues

## ALL THAT JAZZ

A couple of classic albums just surged upward on Billboard's Top Jazz Catalog Albums chart thanks to deluxe new reissues from Sony Legacy. The Dave Brubeck Quartet's "Time Out Featuring 'Take Five'" and Miles Davis' "Sketches of Spain" rebound into the top 10, each earning a weekly sales gain of more than 290%. ¶ Both originally released in 1959, the albums were relaunched May 26 (along with Charles Mingus' "Mingus Ah Um") as part of Legacy's "1959—Jazz's Greatest Year" campaign. "Time Out" flies back up the chart to No. 5 with a 296% sales jump while "Sketches" rises to No. 6 with a 386% increase. Each set sold more than 1,000 copies last week. ¶ Both albums have logged plenty of time on the Jazz Catalog chart, which launched Jan. 18, 1997, and "Time Out" holds the record for the second-most weeks charted, with 612. Davis' "Kind of Blue" has the distinction of appearing on the tally for all 648 weeks of its existence.

—Keith Caulfield

Miles Davis	"Kind of Blue," COLUMBIA/LEGACY/SONY MUSIC	648 (weeks)
The Dave Brubeck Quartet	"Time Out Featuring 'Take Five,'" COLUMBIA/LEGACY/SONY MUSIC	612
Kenny G	"Breathless," ARISTA/RMG	556
Miles Davis	"Sketches of Spain," COLUMBIA/LEGACY/SONY MUSIC	471
Ella Fitzgerald	"The Best of the Songbooks," VERVE/VG	394
Stan Getz and João Gilberto featuring Antonio Carlos Jobim	"Getz/Gilberto," VERVE/VG	379
John Coltrane	"The Very Best of John Coltrane," RHINO	367
Louis Armstrong	"All Time Greatest Hits," MCA	349
Diana Krall	"All for You (Dedication to the Nat King Cole Trio)," IMPULSE/GRP/VG	334
John Coltrane	"A Love Supreme," IMPULSE/GRP/VG	318

### JAZZ AGE

Three of the top five longest-running sets on the Top Jazz Catalog Albums chart are from Sony Legacy.



Big 'Bitte': THE DIRTY PROJECTORS

ROCK BY JASON LIPSHUTZ

# Waiting To Exhale

Dirty Projectors' Domino Debut Signals Greater Creative Freedom

The Dirty Projectors' last two releases, "The Getty Address" and "Rise Above," were lo-fi concept albums built around inscrutable song structures. Given the Brooklyn-based indie band's track record, "Stillness Is the Move"—the group's pop-confection first single from the forthcoming album "Bitte Orca"—represents a jarring departure. Over a shimmering guitar loop and playful backing beat, guitarist Amber Coffman sings about the fear and comfort of settling down, something the band may be experiencing stylistically.

"I've never identified with that idea of 'experimental.' I like music that takes risks and tries new things," singer/guitarist Dave Longstreth says. "But I like music that is assured and resolved too."

Slated for release June 9 on Domino Records, "Bitte Orca" contains arrangements as intricate as those on the band's previous albums. However, tracks like "Cannibal Resource" and "Two Doves" offer a more immediate approach that's just as satisfying. The new album is the Dirty Projectors' first for Domino, which signed the six-member outfit in

April 2008. In addition to Coffman and Longstreth, the members include Angel Deradoorian, Brian Mcomber, Nat Baldwin and Haley Dekle.

After releasing albums on the independent labels Marriage, Western Vinyl and Dead Oceans, Longstreth is pleased to be part of an imprint with "a history of bringing difficult, uncompromising music to the center of the culture." He also notes the Dirty Projectors plan to continue with Domino after "Orca."

Even without the impending Domino debut, 2009 has been an

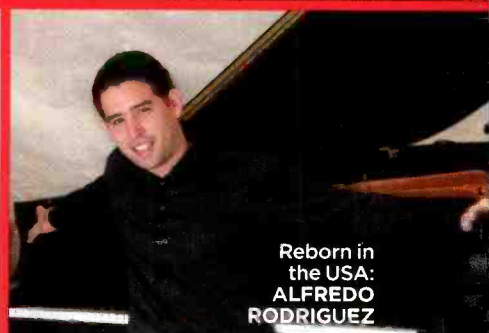
eventful year for the Projectors. They collaborated with former Talking Heads frontman David Byrne on "Knotty Pine," the lead track from Red Hot Organization's star-studded "Dark Was the Night" compilation released in February. The band later performed alongside Byrne and other indie breakouts like Feist and Bon Iver at a special "Dark Was the Night" concert event May 3 at New York's Radio City Music Hall.

Five days later, the band played an intimate one-off with Björk at Manhattan's Housing Works Bookstore Café to an audience of 300 that included Byrne, M.I.A. and members of Vampire Weekend. The collaborations have helped raise the band's profile and whet anticipation for the new CD.

Recorded in Brooklyn and Portland, Ore., "Bitte Orca" is a departure from the band's album-spanning concepts. "Rise Above," for instance, was a song-for-song reinterpretation of punk band Black Flag's 1981 album "Damaged." While the group pulled off the concept, the lack of a single thematic conceit on "Orca" has helped the songwriting grow.

"The restrictions of 'Rise Above'... were just a means to a greater freedom," says Longstreth, the band's principal songwriter. "Bitte Orca" was crazy because everything was permitted."

The Dirty Projectors are on the road in North America opening for fellow Brooklyn band TV on the Radio, then perform June 12 at Bonnaroo. The act has also lined up a brief U.S. headlining tour, beginning June 17 in Philadelphia.



Reborn in the USA: ALFREDO RODRIGUEZ

## CINDERELLA MAN

Talk about a dream come true. Just five months after being granted political asylum in the United States, the Cuban pianist Alfredo Rodriguez won a place on the slate of performers appearing at the 31st annual Playboy Jazz Festival June 13-14 at Los Angeles' Hollywood Bowl. And that's not all. The jazz/classical enthusiast is also working on his first album with an industry icon: Quincy Jones.

It all started three years when Rodriguez applied to play at the Montreux Jazz Festival in Switzerland. The Cuban government approved his application, and Rodriguez was later asked to play at festival founder Claude Nobs' house, where he presented an arrangement of Cole Porter's "I Love You." Among the guests that night was Jones.

"I was completely blown away," recalls Rodriguez, who speaks some English but also uses an interpreter.

Upon returning to the United States, Jones stayed in contact with Rodriguez through the former's production company. Seizing the chance to pursue his craft stateside, Rodriguez defected while in Mexico doing a show with his father, a well-known singer in Cuba with the same name. Making his way to the Texas border, Rodriguez officially entered the States Jan. 15.

Born in Havana, the 23-year-old Rodriguez began playing the piano at age 7. With musical influences ranging from Bach and Beethoven to mentor Jones and Thelonious Monk, Rodriguez later honed his skills as a producer and musical director. He has collaborated with a host of Cuban artists including Gaston Joya, Michael Olivera, musicians in the Buena Vista Social Club and his father. "This kid is something else," says Jones, who tapped the pianist to play as part of his keynote speech at this year's South by Southwest music conference. "He has perfect pitch; composes, arranges and practices 12 hours a day. He never stops."

Now based in L.A., Rodriguez will appear June 14 at the Playboy festival joined by Nathan East on bass and fellow Cuban Francisco Mela on drums. Between recording and negotiating a label deal for his debut album, Rodriguez is slated to perform at other jazz festivals this summer including Monterey and Newport.

"The U.S. is one of the biggest melting music pots in the world," he says. "I'm looking forward to playing with some of this country's incredible musicians." —Gail Mitchell

## GOING GLOBAL

With solid footing in R&B, pop and dance, singer Jody Watley is prepping her 10th studio album, "Chameleon," for domestic release in 2010. Leading the way is the digitally released first single "Candlelight," a warm romantic groove that is No. 39 on Billboard's Hot Dance Club Play chart.

But first on Watley's dance card is the new international distribution deal between the Grammy Award winner's 14-year-old Avitone Recordings and London-based Alternative Distribution Alliance Global. The first release under the pact is a revised international version of "The Makeover" in September. Released in the United States in 2006 through an exclusive and limited partnership with the Virgin Megastore chain, the album spun off three top 10 Hot Dance Club Play singles, including "I Want Your Love."

"I feel reinvigorated to have this type of opportunity as an operator of an indie label," Watley says of the ADA association. She had previously licensed various Avitone projects overseas through

different companies, including the 1999 Japanese exclusive "Saturday Night Experience."

Watley adds, "It's all about learning and understanding the industry's paradigm shift, about embracing new challenges."

Watley has been doing that ever since she left the dance vocal trio Shalamar ("The Second Time Around") in 1984 after a seven-year stint. Her first chart hit as an MCA solo artist was 1987's "Look-

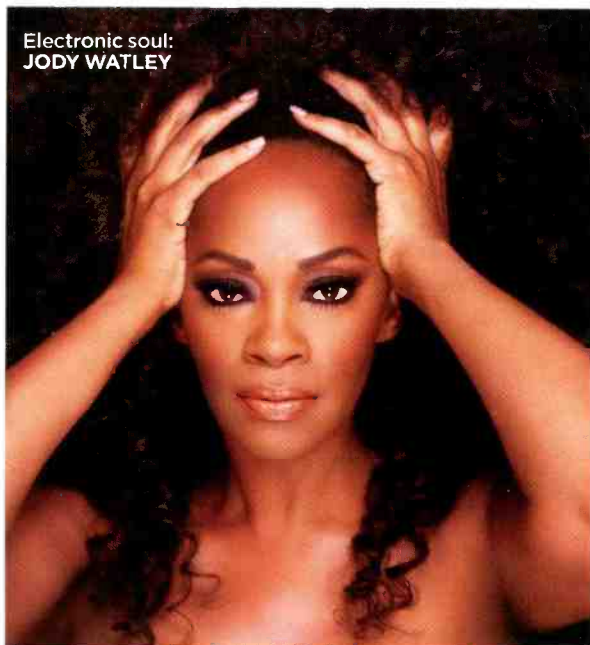
ing for a New Love" (No. 1 R&B, No. 2 pop). She charted several more top five and top 10 R&B and pop singles including "Don't You Want Me," "Some Kind of Lover," "Real Love," "Friends" (with Eric B. & Rakim) and "Everything."

Moving to Europe, Watley launched Avitone in 1995 and scored with the Bellmark-distributed single "Affection" (No. 28 R&B). It was the title track to her first independent release. Subsequent recordings include "Midnight Lounge," issued in 2001 in Japan and two years later in the States.

With plans to secure strategic partnerships with videogames, TV and film for her electronic dance material, Watley is shifting into concert mode in the meantime. Her performance slate includes the Birchmere Music Hall in Alexandria, Va. (July 30); B.B. King's Blues Club & Grill in New York (July 31); and Chicago's Northalsted Market Days Music Festival (Aug. 2). Additional shows are being negotiated for Philadelphia, San Francisco and Los Angeles.

Before then, however, fans will get a chance to see Watley on TV One's returning music documentary series, "Unsung." During the June 21 episode devoted to Shalamar, the L.A.-based singer opens up for the first time about her tenure with the group.

"People have never really heard in depth why I quit," Watley says. "This may not resolve all the fans' questions but it offers more insight as to what happened. Shalamar was part of my journey, but it's not the end." —Gail Mitchell



Electronic soul: JODY WATLEY

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## 'KING' OF CHARTS

>> Dave Matthews Band will likely bow next week at No. 1 on the Billboard 200 with "Big Whiskey and the GrooGrux King," which industry prognosticators are suggesting could sell as much as 390,000. If it debuts atop the chart, it'll be the band's fifth straight studio set to do so.

## 'HANDS' UP!

>> Jars of Clay return to the top 10 of the Hot Christian AC Songs chart after five years, as "Two Hands" advances 11-9. The venerable group last ranked in the top tier with "Show You Love," which hit No. 7 in 2004.



## MILESTONES

>> The "Hannah Montana: The Movie" soundtrack surpasses 1 million in sales, the second album to do so this year after Taylor Swift's "Fearless" (1.2 million). At this point last year, only Jack Johnson's "Sleep Through the Static" had crossed that threshold.

# CHART BEAT

>> Midnight Star's '80s classic "No Parking on the Dance Floor" could describe all the action on Hot Dance Club Play this week. Yoko Ono ascends to her fifth No. 1, country icon Wynonna crosses over her first chart entry, and Simply Red debuts with a new version of its first title to reach the survey. Appropriate in these economic times, "Money's Too Tight to Mention 2009" updates the act's No. 2-peaking 1985 original.

>> Almost 44 years ago, "Like a Rolling Stone" became Bob Dylan's first top 10 on the Billboard Hot 100. This week, he collects his latest top 10 on the Triple A chart, where "Beyond Here Lies Nothin'" rises 11-10. The song is his third top 10 on the airplay tally.

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

Billboard

# CHARTS

## Virgin Megastore, Touched For The Very Last Time

I have fond memories of the Virgin Megastore. Back in the early to mid-'90s, when I was in college, a trip to Virgin on Sunset Boulevard was an awesome experience.



Upon entering, customers were struck by displays of all the new releases, just waiting to be pawed over, while thumping music blared. I'd often head to the section for singles (remember those?) and gawk at all the crazy import CD singles they had. It was like a fantasyland for fans of U.K. imports. I was able to stock up on stuff that had been long out of print in the United States, or find things that were simply never made available stateside.

I spent hours tooling around the

store, whiling away the time at listening stations, discovering new stuff and finding more ways to part with what little money I had as a student.

By the time the Sunset location closed in early 2008, I hadn't visited the store in a long time. The lure of the retail experience just wasn't appealing anymore. There was the smaller Virgin store on Hollywood Boulevard in the Hollywood and Highland complex, but it wasn't a favorite. It seemed to be positioned as a lifestyle shopping destination—for tourists.

I stopped by the Hollywood Virgin store a week or so ago as it was preparing to close its doors for good. When I got there, the going-out-of-business clearance sale had already been going on for a few weeks. At the time of my visit, the entire store's stock was marked down by 40%.

I was then on a mission, determined to buy something. I headed downstairs to the music section—past the street-level entrance displays of DVDs, T-shirts and other pop culture gifts mixed in with CDs. I went straight to the pop/rock aisles, figuring I'd look for stuff I didn't already

own. Maybe there was an amazing import album that I simply had to have. (Turns out, no.)

Then I saw a row of CDs of **Kylie Minogue's** recent remix album, "Boom Box."

I thought, "OK, this is something I've been meaning to buy." (Really!) I knew about the album but had been dithering about whether to buy it.

I was then reminded of a couple of reasons why I no longer visit brick-and-mortar stores to buy music.

Normally priced at \$16.98, "Boom Box" was going to cost about \$10 after the deep discount. On iTunes, it regularly goes for \$11.99—with two bonus tracks. Figures.

Why should I buy the physical release when I could get the same album on iTunes with bonus tracks? (And, if there hadn't been a going-out-of-business sale, the iTunes version would have been cheaper, too.)

In addition, iTunes and other digital retailers have brick and mortar beat when it comes to discovering music. (I frequently follow iTunes' "listeners also bought" advice.)

Is it any wonder that CD album

sales are down 19.6% this year? Through the week ending May 24, sales stood at 111.8 million CDs, compared with 139 million at the same point in 2008.

So, did I end up buying anything at Virgin? Yes, I did: I bought the reissues of **Pearl Jam's** "Ten," **U2's** "The Joshua Tree" and **Michael Jackson's** "Thriller," as well as a DVD and a book.

Then I tried to figure out why these particular albums were alluring enough to purchase.

I concluded that perhaps the desire to own physical product is greater when the consumer has a longstanding relationship with an artist and a history of owning the artist's work in a physical form. That's why I'll make sure to buy the forthcoming **Madonna** greatest-hits set on CD or in whatever deluxe package Warner Bros. releases.

For someone like **Lady GaGa**, who came to prominence in the digital era, I'm satisfied with a digital download. Perhaps that's part of the reason why downloads account for 23% of the 902,000 copies sold of GaGa's "The Fame" album (through May 24).

Compare GaGa's sales with those of fellow pop/dance star **Britney Spears**, who debuted before the digital revolution: Just 16% of her "Circus" album's 1.5 million sales were downloads.

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,759,000	1,331,000	21,572,000
Last Week	6,577,000	1,457,000	21,753,000
Change	-12.4%	-8.6%	-0.8%
This Week Last Year	7,237,000	1,176,000	20,498,000
Change	-20.4%	13.2%	5.2%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	171,816,000	148,758,000	-13.4%
Digital Tracks	460,778,000	525,951,000	14.1%
Store Singles	688,000	693,000	0.7%
<b>Total</b>	<b>633,282,000</b>	<b>675,402,000</b>	<b>6.7%</b>
Albums w/TEA*	217,893,800	201,353,100	-7.6%

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

### ALBUM SALES



### SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	144,752,000	115,957,000	-19.9%
Digital	26,327,000	31,735,000	20.5%
Cassette	45,000	19,000	-57.8%
Other	692,000	1,047,000	51.3%

For week ending May 31, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

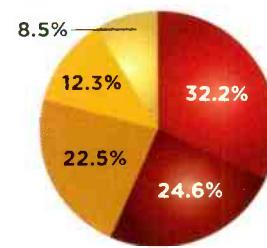
nielsen  
SoundScan

### Distributors' Market Share:

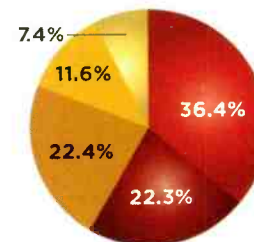
05/04/09-05/31/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI

### Total Albums



### Current Albums



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse		1
2	2	1	<b>GREEN DAY</b> REPRISE 517153/WARNER BROS. (18.98)	21st Century Breakdown		1
3	6	2	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie		1
4	<b>HOT SHOT DEBUT</b>	1	<b>MARILYN MANSON</b> INTERSCOPE 012796/IGA (13.98)	The High End Of Low		4
5	8	4	<b>LADY GAGA</b> STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		4
6	3	2	<b>KENNY CHESNEY</b> BNA 49530/SMN (18.98)	Greatest Hits II		1
7	<b>NEW</b>	1	<b>WISIN &amp; YANDEL</b> WY MACHETE 012967/UMLE (11.98) ⊕	La Revolución		1
8	<b>NEW</b>	1	<b>GRIZZLY BEAR</b> WARP 0182* (15.98)	Veckatimest		1
9	11	7	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless		1
10	12	5	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable		1
11	<b>NEW</b>	1	<b>MONTGOMERY GENTRY</b> CRACKER BARREL 49446/SMN (11.98)	For Our Heroes		11
12	4	2	<b>DANE COOK</b> COMEDY CENTRAL 0085 (15.98 CD/DVD) ⊕	ISolated INcident		1
13	15	13	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse		2
14	18	17	<b>ZAC BROWN BAND</b> ROAR BIG PICTURE HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		14
15	21	14	<b>KINGS OF LEON</b> RCA 32712/RMG (17.98)	Only By The Night		1
16	27	26	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity		1
17	19	11	<b>SOUNDTRACK</b> SUMMIT SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight		2
18	7	2	<b>METHOD MAN &amp; REDMAN</b> WU-TANG DEF SQUAD DEF JAM 012400*/IDJMG (13.98)	Blackout! 2		1
19	16	12	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC ZOMBA 012654/UME (18.98)	NOW 30		1
20	23	18	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open		1
21	<b>NEW</b>	1	<b>HILLSONG</b> United: a CROSS/the_EARTH: Tear Down The Walls HILLSONG/INTEGRITY COLUMBIA/SONY MUSIC (13.98)			21
22	5	2	<b>BUSTA RHYMES</b> UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.		1
23	32	21	<b>BEYONCE</b> MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		2
24	17	6	<b>BOB DYLAN</b> COLUMBIA 43893*/SONY MUSIC (18.98) ⊕	Together Through Life		1
25	<b>NEW</b>	1	<b>MANDY MOORE</b> STOREFRONT 99463 (13.98)	Amanda Leigh		25
26	20	8	<b>CHRISTETTE MICHELE</b> DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany		1
27	28	16	<b>KERI HILSON</b> MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		1
28	31	24	<b>PINK</b> LAFACE 36759/JLG (18.98)	Funhouse		1
29	37	29	<b>SHINEDOWN</b> ATLANTIC 511244/AG (18.98)	The Sound Of Madness		1
30	<b>NEW</b>	1	<b>VARIOUS ARTISTS</b> ULTRA/ISLAND 013025/IDJMG (13.98)	Just Dance		30
31	30	31	<b>JASON MRAZ</b> ATLANTIC 448508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		1
32	22	9	<b>RICK ROSS</b> MAYBACH/SUP-N-SLIDE/DEF JAM 012722*/IDJMG (13.98) ⊕	Deeper Than Rap		1
33	41	25	<b>SUGARLAND</b> MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		1
34	166	158	<b>GREATEST GAINER</b> <b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour		1
35	39	27	<b>THEORY OF A DEADMAN</b> 604 614009 ROADRUNNER (13.98)	Scars & Souvenirs		26
36	43	35	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03306 (12.98)	Lady Antebellum		4
37	170	76	<b>PACE SETTER</b> <b>PHOENIX</b> LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix		37
38	42	32	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		5
39	38	22	<b>JAMIE FOXX</b> J 41294/RMG (18.98)	Intuition		1
40	48	46	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift		3
41	40	20	<b>KELLY CLARKSON</b> S 19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted		1
42	10	2	<b>KATE VOEGELE</b> MYSPACE DGC/INTERSCOPE 012938/IGA (10.98)	A Fine Mess		10
43	59	43	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011257*/UMGN (13.98)	That Lonesome Song		28
44	9	2	<b>TORI AMOS</b> UNIVERSAL REPUBLIC 012873*/UMRG (13.98)	Abnormally Attracted To Sin		1
45	44	33	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride		2
46	29	61	<b>DAVID COOK</b> 19/RCA 33463/RMG (18.98)	David Cook		3
47	14	2	<b>ERIC CLAPTON AND STEVE WINWOOD</b> WINDCRAFT/DUCK/REPRISE 517584/WARNER BROS. (24.98)	Live From Madison Square Garden		14
48	34	10	<b>CIARA</b> LAFACE 31390/JLG (18.98)	Fantasy Ride		3
49	24	2	<b>LIONEL RICHIE</b> ISLAND 011917/IDJMG (13.98)	Just Go		24
50	49	42	<b>THE FRAY</b> EPIC 10202*/SONY MUSIC (18.98) ⊕	The Fray		1

Though it's the band's sixth top 10 album, it arrives with the smallest opening-week sum (49,000) of any of its releases since 1999. Manson's last studio set, 2007's "Eat Me, Drink Me," entered the list at No. 8 with 88,000.

The third full-length album from the indie band is its first charting set on the Billboard 200. Forty percent of its 33,000 sales came from downloads while another 24% were sold at indie and small chain stores.

The actress/singer's new album begins with 16,000, aided by stops on "The Tonight Show With Jay Leno" (May 20) and "The Ellen DeGeneres Show" (May 26). Her last album, 2007's "Wild Hope," entered at No. 30 with 25,000.

The dance label Ultra Records collaborated with Island Def Jam on this set of dance mixes (14,000). Last week Amazon's MP3 store offered it as a \$2.99 "deal of the day"—no doubt part of the reason why 56% of its first-week sales were downloads.

Two weeks ago the set entered with 7,000 off its digital debut. Now it rebounds with a 304% increase after the physical version's May 26 release.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	13	2	<b>MAT KEARNEY</b> AWARE/COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White		13
52	33	2	<b>ADAM LAMBERT</b> 19 DIGITAL EX (9.98)	Season 8 Favorite Performances		33
53	55	45	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE 011331/IGA (12.98)	Swan Songs		22
54	70	59	<b>SOULJA BOY TEL'EM</b> COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem		43
55	25	2	<b>IRON AND WINE</b> SUB POP 888* (14.98)	Around The Well		25
56	54	60	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
57	61	54	<b>KATY PERRY</b> CAPITOL 04244* (12.98)	One Of The Boys		9
58	56	43	<b>U2</b> ISLAND INTERSCOPE 012630*/IGA (13.98) ⊕	No Line On The Horizon		1
59	60	41	<b>THE-DREAM</b> RADIO KILLA DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		1
60	63	50	<b>3OH!3</b> PHOTO FINISH 51181 (13.98)	Want		44
61	35	3	<b>CAM'RON</b> DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays		3
62	58	37	<b>DIANA KRALL</b> VERVE 012433*/VG (13.98)	Quiet Nights		3
63	47	34	<b>JADAKISS</b> RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		3
64	<b>RE-ENTRY</b>	8	<b>DEATH CAB FOR CUTIE</b> BARSK/ATLANTIC 518246/AG (4.98)	TheOpenDoor EP		30
65	69	57	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		1
66	26	2	<b>DRAMA</b> EMBASSY APHILLIATES/GRAND HUSTLE ATLANTIC 515814/AG (18.98)	Gangsta Grillz: The Album Vol. 2		26
67	74	53	<b>KANYE WEST</b> ROC-A-FELLA DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
68	76	65	<b>COLDPLAY</b> CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends		2
69	83	72	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3
70	64	36	<b>FLO RIDA</b> POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		8
71	71	64	<b>THE LONELY ISLAND</b> UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
72	57	55	<b>PRINCE/BRIA VALENTE</b> NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		2
73	67	48	<b>ADELE</b> XL COLUMBIA 31859*/SONY MUSIC (15.98)	19		10
74	87	78	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE DGC/INTERSCOPE 012297*/IGA (13.98)	When The World Comes Down		15
75	79	68	<b>KID ROCK</b> TOP DOG ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus		2
76	62	44	<b>YUSUF</b> EDER YA 012794/UME (13.98)	Roadsinger		41
77	93	81	<b>AKON</b> KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		7
78	89	66	<b>DAUGHTRY</b> RCA 88860/RMG (18.98) ⊕	Daughtry		4
79	86	71	<b>KEYSHIA COLE</b> MANI GEFEN 012395/IGA (13.98)	A Different Me		2
80	66	47	<b>ASHER ROTH</b> SCHOOLBOY/LDU/DEF JAM 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle		5
81	88	77	<b>SEETHER</b> WIND-UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
82	75	28	<b>SEAL</b> 143 515868/WARNER BROS. (18.98)	Soul		13
83	91	106	<b>KELLIE PICKLER</b> 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler		9
84	52	30	<b>VARIOUS ARTISTS</b> HEAR 31130 CONCORD (18.98 CD DVD) ⊕	Playing For Change: Songs Around The World		10
85	81	63	<b>SILVERSUN PICKUPS</b> DANGEROUS 035* (15.98)	Swoon		1
86	84	70	<b>YEAH YEAH YEAHS</b> DRESS UP DOLBY/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22
87	114	119	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
88	94	79	<b>RASCAL FLATTS</b> LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		1
89	85	67	<b>BRITNEY SPEARS</b> JIVE 40387/JLG (18.98) ⊕	Circus		1
90	68	23	<b>GUCCI MANE</b> BIG CAT 4029 TOMMY BOY (15.98)	Murder Was The Case		23
91	129	93	<b>INDIA ARIE</b> SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		1
92	96	82	<b>MARY MARY</b> MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		1
93	106	2	<b>STEVE MARTIN</b> 40 SHARE PRODUCTIONS 610647/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo		93
94	80	56	<b>DEPECHE MODE</b> MUTE VIRGIN 86769*/CAPITOL (18.98) ⊕	Sounds Of The Universe		1
95	51	2	<b>PASSION PIT</b> FRENCHKISS 038 (12.98)	Manners		51
96	145	112	<b>THE KILLERS</b> ISLAND 012197*/IDJMG (13.98)	Day & Age		1
97	65	15	<b>PAUL WALL</b> SWISHHOUSE 517397/ASYLUM (18.98)	Fast Life		15
98	115	92	<b>ANTHONY HAMILTON</b> MISTER'S MUSIC SO SD DEF 23387/JLG (18.98)	The Point Of It All		12
99	100	101	<b>CAGE THE ELEPHANT</b> DSP/JIVE 49658/JLG (13.98)	Cage The Elephant		99
100	<b>NEW</b>	1	<b>ELEKTRIK RED</b> RADIO KILLA/DEF JAM 012397/IDJMG (12.98)	How To Be A Lady: Volume 1		100

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	36	2	2	RUBEN STUDDARD IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) 19 30100/HICKORY (16.98)	Love Is	36	
102	73	19	3	STEVE EARLE NEW WEST 6184* (17.98)	Townes	19	
103	107	102	65	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	38	
104	82	52	7	DAY26 BAD BOY 517897/AG (18.98) ⊕	Forever In A Day	2	
105	101	83	15	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie	2	
106	78	39	4	BEN HARPER AND RELENTLESS7 VIRGIN 64706*/CAPITOL (18.98) ⊕	White Lies For Dark Times		
107	92	51	4	THE DEVIL WEARS PRADA FERRET 123 (14.98) ⊕	With Roots Above And Branches Below	11	
108	111	104	34	VARIOUS ARTISTS EMI CMG PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Years Top Christian Artists And Hits	31	
109	123	111	14	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart	91	
110	117	100	38	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic		
111	110	88	37	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		
112	119	98	52	DISTURBED REPRISE 41132*/WARNER BROS. (18.98) ⊕	Indestructible		
113	167	171	39	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession		
114	151	117	25	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		
116	120	115	29	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29		
116	108	87	38	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		
117	118	85	23	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		
118	133	97	47	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		
119	116	-	2	ESPINOZA PAZ ASL/DISA 730251/UMLE (11.98)	Yo No Canto, Pero Lo Intentamos	116	
120	95	75	4	NEWSBOYS INPOP 71454 (17.98)	In The Hands Of God	28	
121	97	109	58	SAVING ABEL SKIDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel	49	
122	128	121	17	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	3	
123	102	58	4	SOUNDTRACK VARESE SARABANDE 066966 (17.98)	Star Trek	49	
124	112	89	9	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC (18.98) ⊕	Chris Botti: In Boston	13	
125	50	-	2	KRIS ALLEN 19 DIGITAL EX (9.98)	Season 8 Favorite Performances	50	
126	121	107	17	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		
127	46	-	2	CKY ROADRUNNER 618005 (18.98) ⊕	Carver City	46	
128	127	105	10	PAPA ROACH DGC INTERSCOPE 012651/IGA (13.98)	Metamorphosis		
129	113	130	15	THE AIRBORNE TOXIC EVENT MAJORDOMO/SHOUT! FACTORY/ISLAND 012827*/DJMG (12.98)	The Airborne Toxic Event	106	
130	148	153	13	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath	130	
131	156	131	42	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing	78	
132	125	113	40	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone		
133	45	-	2	PRESS PLAY UMCG 001 DREAM (13.98)	Life Is Beautiful	45	
134	138	116	16	LILY ALLEN CAPITOL 67233* (18.98)	It's Not Me, It's You		
135	162	138	10	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		
136	135	96	35	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		
137	NEW	1	1	TEDASHII REACH 8078 (14.98)	Identity Crisis	137	
138	175	174	34	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		
139	137	108	11	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script	91	
140	132	114	11	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals		
141	154	123	22	MATT NATHANSON ACROBAT VANGUARD 19827/WELK (16.98)	Some Mad Hope	80	
142	NEW	1	1	BURY YOUR DEAD VICTORY 512 (13.98)	It's Nothing Personal	142	
143	176	184	53	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down		
144	149	124	6	JARS OF CLAY GRAY MATTERS 10903/ESSENTIAL (13.98)	The Long Fall Back To Earth	29	
145	146	99	5	TECH N9NE COLLABOS STRANGE 54/RBC (18.98)	Sickology 101	19	
146	168	156	55	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best		
147	124	90	9	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life		
148	105	-	2	SOUNDTRACK HBO/ELEKTRA 519381/AG (18.987)	True Blood: Music From The HBO Original Series	105	
149	104	103	10	YANNI YANNI WAKE/Disney PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕	Yanni Voices	20	
150	158	142	11	THE DECEMBERISTS CAPITOL 14710* (18.98)	The Hazards Of Love		

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The album nets its best sales week (4,000) since April after Best Buy promoted the set for \$7.99. Its overall sales are up 35% this week.



For those keeping score... in week two: Kris Allen's "Favorite Performances" sold 4,000 this week (down 62%) while Adam Lambert's (pictured) album at No. 52 sold 10,000 (down 39%).



After Best Buy sale-priced the set for \$7.99 and advertised it in its circular, the album sees a 15% gain this week. At chains specifically, it was up 49% in sales.



Her tour, with opening artist David Archuleta (No. 183), kicks off June 21 at the XL Center in Hartford, Conn. Her second album, "Here We Go Again," is out July 21. This set has sold 406,000 since its Sept. 23, 2008, release.



The album's May 26 digital release prompts a 3,000-copy bow and a No. 3 entrance on Top Cast Albums. The physical version is out June 23.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	98	40	3	PARACHUTE MERCURY 012917/DJMG (10.98)	Losing Sleep	46	
152	150	137	39	CHRIS TOMLIN SM/STEPS 12359*/PARROW (17.98)	Hello Love		
153	152	127	32	RAPHAEL SAADIQ COLUMBIA 06585*/SONY MUSIC (15.98)	The Way I See It	19	
154	134	74	4	ELLIOTT YAMIN HICKORY 30100 (16.98)	Fight For Love	26	
155	144	110	5	DON OMAR JACHETE 012867/UMLE (11.98)	idon	32	
156	153	122	8	MERCYME NO COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) ⊕	10	18	
157	163	134	34	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		
158	103	125	5	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old	28	
159	157	162	16	RED ESSENTIAL 10863 (13.98) ⊕	Innocence & Instinct	16	
160	131	80	5	HEAVEN & HELL RHINO 518862 (18.98)	The Devil You Know		
161	53	-	18	ROD STEWART WARNER BROS. 514093 (19.98) ⊕	The Definitive Rod Stewart	53	
162	177	140	18	VARIOUS ARTISTS WORD-CURB/EMI CMG/VERITY 41675/JLG (18.98)	WOW Gospel 2009: 30 Of The Years Top Gospel Artists And Songs	27	
163	185	193	23	FALL OUT BOY DECADANCE/FUELED BY RAMEN/ISLAND 012196*/DJMG (13.98)	Folie A Deux		
164	140	157	7	CAROLINA LIAR ATLANTIC 474364/AG (13.98)	Coming To Terms	140	
165	NEW	1	1	THE NEW BROADWAY CAST RECORDING GHOSTLIGHT SH-X-BDOM DIGITAL EX/RAZOR & TIE (11.98)	Hair	165	
166	196	163	32	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year	2	
167	147	118	10	MASTODON RELAPE/SIRE/REPRISE 459132*/WARNER BROS. (13.98) ⊕	Crack The Skye	11	
168	192	177	56	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits		
169	173	148	11	RANDY TRAVIS WARNER BROS. (NASHVILLE) 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	21	
170	143	91	6	LACUNA COIL CENTURY MEDIA 8580 (16.98)	Shallow Life	18	
171	164	141	13	NEKO CASE ANTI 86973/ETAPH (17.98)	Middle Cyclone		
172	126	-	2	LUIS ENRIQUE TOP STOP 8910 (12.98 CD/DVD) ⊕	Ciclos	126	
173	RE-ENTRY	8	8	RODNEY ATKINS CURB 79132 (18.98)	It's America	15	
174	190	166	10	TITO "EL BAMBINO" SIENTE 853883/UMLE (13.98)	El Patron	138	
178	191	136	60	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit		
176	169	133	10	SLIM THUG BOSS HDGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses	15	
177	181	128	4	DECYFER DOWN INO/COLUMBIA 09359/SONY MUSIC (13.98)	Crash	66	
178	172	155	30	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit		
179	142	84	5	MIKE JONES ICE AGE SWISHHOUSE ASYLUM 517389/WARNER BROS. (18.98)	The Voice	12	
180	188	152	31	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah	19	
181	RE-ENTRY	16	16	VARIOUS ARTISTS WALT DISNEY 003128 (18.98 CD/DVD) ⊕	Walt Disney Records Presents: Radio Disney Jams 11		
182	RE-ENTRY	3	3	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm	40	
183	194	161	29	DAVID ARCHULETA 19 JIVE 34752/JLG (18.98)	David Archuleta		
184	199	181	32	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice	2	
185	RE-ENTRY	16	16	THE VERONICAS ENGINEERD/SIRE 395260/WARNER BROS. (13.98)	Hook Me Up	107	
186	193	143	44	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		
187	RE-ENTRY	8	8	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	30	
188	RE-ENTRY	9	9	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 42584*/SONY MUSIC (13.98)	The Power Of One	34	
189	159	149	7	METRIC METRIC 88019/LAST GANG (14.98)	Fantasies	76	
190	RE-ENTRY	47	47	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	10	
191	195	186	18	ALL THAT REMAINS PROSTHETIC 82999*/RAZOR & TIE (16.98)	Overcome	16	
192	197	126	9	DONNIE MCCLURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)	26	
193	RE-ENTRY	2	2	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	101	
194	RE-ENTRY	54	54	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	22	
195	RE-ENTRY	12	12	JONAS BROTHERS HOLLYWOOD 002629 (18.98)	The 3D Concert Experience (Soundtrack)		
196	161	94	4	CONOR OBERST AND THE MYSTIC VALLEY BAND MERGE 349* (15.98)	Outer South	40	
197	183	160	10	BLUE OCTOBER BRANDO UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal	13	
198	198	151	10	JOHN RICH WARNER BROS. (NASHVILLE) 508796/WRN (18.98)	Son Of A Preacher Man	16	
199	178	120	5	NOFX FAT WRECK CHOROS 737* (9.98)	Coaster	36	
200	NEW	1	1	EL TRONO DE MEXICO FONOVISA 353804/UMLE (11.98)	Almas Gemelas	200	

DONNIE MCCLURKIN	192	MUSIQ SOULCHILD	114	BAND	196	PHOENIX	37	RICK ROSS	32	FRANK SINATRA	146
TIM MCGRAW	190			DON OMAR	155	KELLIE PICKLER	83	ASHER ROTH	80	SLIM THUG	176
MERCYME	156					PINK	28	DARIUS RUCKER	38	SLIPKNOT	132
METALLICA	310					PRESS PLAY	133			MICHAEL W. SMITH	180
METHOOD MAN & REDMAN	18	MATT NATHANSON	141	ORIGINAL CAST	165	HAIR	72			SOLJIA BOY TELL EM	54
METRIC	189	NEWSBOYS	120					RAPHAEL SAADIQ	153	BRITNEY SPEARS	89
MGMT	103	NE-YO	111					SAVING ABEL	121	STEVE MARTIN	93
CHRISTIE MICHELLE	26	NICKELBACK	113					THE SCRIPT	139	ROD STEWART	161
MONTGOMERY GENTRY	11	NOFX	199					SEAL	82	RUBEN STUDDARD	101
MANDY MOORE	25			PAPA ROACH	128	RASCAL FLATTS	10	SEETHER	81	SUGARLAND	33
JASON MRAZ	31	CONDOR OBERST AND THE MYSTIC VALLEY		PARACHUTE	151	RED	159	SHINEDOWN	29	TAYLOR SWIFT	9, 40
				PASSION PIT	151	ROD STEWART	139	SILVERSN PICKUPS	85		
				PAUL WALL	97	GEORGE STRAIT	34				
				KATY PERRY	57	LIONEL RICHIE	49				
						JOHN RICH	198				
						RISE AGAINST	138				

ORIGINAL SERIES	148	CHRIS TOMLIN	152	THE VERONICAS	185	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11	181	KANYE WEST	67
TWO LIGHT	17	RANDY TRAVIS	169	KATE VOEGELE					

## TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1		1	<b>#1 GRIZZLY BEAR</b> WARP 0182* (15.98)	Veckatimest	
2	1	2	DANE COOK COMEDY CENTRAL 0085 (15.98 CD/DVD) +	ISolated Incident	
3	2	3	JASON ALDEAN BROKEN BOW 7631 (18.98)	Wide Open	
4	NEW		MANDY MOORE STOREFRONT 99463 (13.98)	Amanda Leigh	
5	28	3	<b>GREATEST GAINER</b> PHOENIX LOYAUTE 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	
6	4	2	ADAM LAMBERT 19 DIGITAL EX (9.98)	Season 8 Favorite Performances	
7	3	2	IRON AND WINE SUB POP 808* (14.98)	Around The Well	
8	9	9	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	
9	12		SILVERSUN PICKUPS DANGEROUS 035* (15.98)	Swoon	
10	10	4	GUCCI MANE BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case	
11	8		PASSION PIT FRENCHISS 038 (12.98)	Manners	
12	15	7	CAGE THE ELEPHANT DSP/JIVE 49658/3JG (13.98)	Cage The Elephant	
13	5		RUBEN STUDDARD 19 30100/HICKORY (16.98)	Love Is	
14	11	3	STEVE EARLE NEW WEST 6164* (17.98)	Townes	
15	13	4	THE DEVIL WEARS PRADA FERRET 123 (14.98) +	With Roots Above And Branches Below	
16	7	2	KRIS ALLEN 19 DIGITAL EX (9.98)	Season 8 Favorite Performances	
17	22	54	THE TING TINGS COLUMBIA 26925* (12.98)	We Started Nothing	
18	6	2	PRESS PLAY UMCG 001/DREAM (13.98)	Life Is Beautiful	
19	NEW		TEDASHII REACH 8078 (14.98)	Identity Crisis	
20	NEW		BURY YOUR DEAD VICTORY 512 (13.98)	It's Nothing Personal	
21	20	5	TECH N9NE COLLABOS STRANGE 34/RBC (18.98)	Sickology 101	
22	19	4	ELLIOTT YAMIN HICKORY 30100 (16.98)	Fight For Love	
23	23	16	RED ESSENTIAL 10863 (13.98) +	Innocence & Instinct	
24	26	13	NEKO CASE ANTI- 86973/EPITAPH (17.98)	Middle Cyclone	
25	18		LUIS ENRIQUE TOP STOP 8910 (12.98 CD/DVD) +	Ciclos	
26	27	10	SLIM THUG BOSS HDGG OUTLAWZ 5083/E1 (17.98)	Boss Of All Bosses	
27	24	9	METRIC METRIC 80019/LAST GANG (14.98)	Fantasies	
28	25	4	CONOR OBERST AND THE MYSTIC VALLEY BAND MERGE 349* (15.98)	Outer South	
29	29		NOFX FAT WRECK CHORDS 737* (9.98)	Coaster	
30	32	4	ST. VINCENT 4AD 2919* BEGGARS GROUP (14.98)	Actor	
31	38		A DAY TO REMEMBER VICTORY 448 (13.98)	Homesick	
32	RE-ENTRY		COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	
33	31	2	WHITE RABBITS TBD 0006* (11.98)	It's Frightening	
34	50	12	VARIOUS ARTISTS FLAMELESS 30119 (14.98)	Punk Goes Pop Volume Two	
35	NEW		DAVE ALVIN AND THE GUILTY WOMEN YEP ROC 2155 (18.98)	Dave Alvin And The Guilty Women	
36	RE-ENTRY		BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
37	36		ZIGGY MARLEY TUFF GONG 0004 (12.98)	Family Time	
38	42	9	JIM GAFFIGAN COMEDY CENTRAL 0079 (12.98)	King Baby	
39	44	52	FLEET FOXES SUB POP 777* (13.98)	Fleet Foxes	
40	RE-ENTRY		ANIMAL COLLECTIVE DOMINO 219* (15.98)	Merriweather Post Pavilion	
41	48		RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	
42	49	70	VAMPIRE WEEKEND XL 318*/BEGGARS GROUP (11.98)	Vampire Weekend	
43	RE-ENTRY		SOUNDTRACK CBS 022 (15.98)	NCIS: The Official TV Soundtrack	
44	30	3	THE CRYSTAL METHOD TINY E 009*/INGROOVES (15.98)	Divided By Night	
45	RE-ENTRY		BOOKER T ANTI- 86948/EPITAPH (17.98)	Potato Hole	
46	NEW		ANUHEA ONEWORLD 2001 (9.98)	Anuheia	
47	41		CAMERA OBSCURA 4AD 2907* BEGGARS GROUP (14.98)	My Maudlin Career	
48	14	2	FREEWAY REAL TALK 64 (18.98)	Philadelphia Freeway 2	
49	RE-ENTRY		RADIOHEAD TBD 21622*/ATO (13.98)	In Rainbows	
50	21	2	JARVIS COCKER ROUGH TRADE 540* BEGGARS GROUP (14.98)	Further Complications	

The Amazon MP3 store's "deal of the day" drives home its power to push albums up the chart, as Death Cab for Cutie's "The Open Door" EP re-enters Top Digital Albums at No. 13 with an 881% gain in download sales. It's likely the bulk of its increase came from Amazon's MP3 store, as the five-song set was offered for 99 cents May 30. Want to stay posted on the MP3 store's deals? Follow them on Twitter at [twitter.com/amazonmp3](http://twitter.com/amazonmp3).



## TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 2009 RANKING	CERT.
1	1	2	<b>#1 EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE /IGA	Relapse	1	
2	2	3	GREEN DAY REPRISE /WARNER BROS	21st Century Breakdown	2	
3	NEW		GRIZZLY BEAR WARP	Veckatimest	8	
4	NEW		HILLSONG United: a CROSS/the EARTH: Tear Down The Walls HILLSONG/INTEGRITY/COLUMBIA SONY MUSIC	21		
5	5		ADAM LAMBERT 19	Season 8 Favorite Performances	52	
6	10	27	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE /IGA	The Fame	5	
7	3		DANE COOK COMEDY CENTRAL	ISolated Incident	12	
8	NEW		MARILYN MANSON INTERSCOPE 012796/IGA	The High End Of Low	4	
9	RE-ENTRY		KEITH URBAN CAPITOL NASHVILLE	Defying Gravity	16	
10	NEW		VARIOUS ARTISTS ULTRA/ISLAND /DJMG	Just Dance	30	
11	14	33	KINGS OF LEON RCA /RMG	Only By The Night	15	
12	NEW		MANDY MOORE STOREFRONT	Amanda Leigh	25	
13	RE-ENTRY		DEATH CAB FOR CUTIE BARSUK/ATLANTIC /AG	TheOpenDoor EP	64	
14	16	30	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC /AG +	Twilight	17	2
15	18	29	TAYLOR SWIFT BIG MACHINE +	Fearless	9	
16	NEW		WISIN & YANDEL WY/MACHETE /UMLE +	La Revolucion	7	
17	RE-ENTRY		PHOENIX LOYAUTE /GLASSNOTE	Wolfgang Amadeus Phoenix	37	
18	NEW		U2 ISLAND /UME	The Best Of 1980-1990	1	2
19	7	2	MAT KEARNEY AWARE COLUMBIA /SONY MUSIC	City Of Black & White	51	
20	4	2	KATE VOEGELE MYSPEACE/DGC/INTERSCOPE /IGA	A Fine Mess	42	
21	8	2	KRIS ALLEN 19	Season 8 Favorite Performances	125	
22	22	16	THE LONELY ISLAND UNIVERSAL REPUBLIC /UMRG +	Incredibad	71	
23	9	2	METHOD MAN & REDMAN DEF JAM /DJMG	Blackout! 2	18	
24	19	10	SOUNDTRACK WALT DISNEY	Hannah Montana: The Movie	3	
25	RE-ENTRY		ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC /AG	The Foundation	14	

## TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	BB 2009 RANKING	CERT.
1	2	3	<b>#1 GREEN DAY</b> 2 WKS REPRISE 517153/WARNER BRDS	21st Century Breakdown	2	
2	1	2	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA	Relapse	1	
3			GRIZZLY BEAR WARP 0182*	Veckatimest	8	
4			MARILYN MANSON INTERSCOPE 012796/IGA	The High End Of Low	4	
5	5	5	VARIOUS ARTISTS HEAR 31130/CONCORD +	Playing For Change: Songs Around The World	84	
6	3	2	ERIC CLAPTON AND STEVE WINWOOD WINCRAFT/DUCK/REPRISE 517584/WARNER BROS	Live From Madison Square Garden	47	
7	7		BOB DYLAN COLUMBIA 43893*/SONY MUSIC +	Together Through Life	24	
8	4	2	TORI AMOS UNIVERSAL REPUBLIC 012873*/UMRG	Abnormally Attracted To Sin	44	
9	RE-ENTRY		STEVE MARTIN 40 SHARE PRODUCTIONS 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	93	
10	6	2	KENNY CHESNEY BNA 49530/SMN	Greatest Hits II	6	
11	8	4	YUSUF EDER YA 012794/UME	Roadsinger	76	
12	NEW		TEDASHII REACH 8078	Identity Crisis	137	
13	NEW		PHOENIX LOYAUTE 0105*/GLASSNOTE	Wolfgang Amadeus Phoenix	37	
14	9	3	STEVE EARLE NEW WEST 6164*	Townes	102	
15	14		DIANA KRALL VERVE 012433/VG	Quiet Nights	62	
16	20	26	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG +	Twilight	17	2
17	RE-ENTRY		JASON MRAZ ATLANTIC 448508*/AG +	We Sing. We Dance. We Steal Things.	31	
18	NEW		DAVE ALVIN AND THE GUILTY WOMEN YEP ROC 2155	Dave Alvin And The Guilty Women	—	
19	18	10	SOUNDTRACK WALT DISNEY 003101	Hannah Montana: The Movie	3	
20	RE-ENTRY		U2 ISLAND/INTERSCOPE 012630*/IGA +	No Line On The Horizon	58	
21	RE-ENTRY		LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA	The Fame	5	
22	NEW		KEYSHIA COLE IMANI/GEFFEN 012395/IGA	A Different Me	79	
23	RE-ENTRY		TAYLOR SWIFT BIG MACHINE 0200 +	Fearless	9	
24	21	4	SOUNDTRACK VARESE SARABANDE 066966	Star Trek	123	
25	15		KATE VOEGELE MYSPEACE/DGC/INTERSCOPE 012938/IGA	A Fine Mess	42	

## TOP LATIN RHYTHM ALBUMS™ FROM: .biz

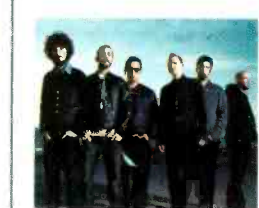
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	<b>#1 LA REVOLUCION</b> 1 WK WISIN & YANDEL (WY/MACHETE/UMLE)	
2	1	5	IDON DON OMAR (MACHETE/UMLE)	
3	2	12	EL PATRON TITO "EL BAMBINO" (SIENTE/UMLE)	
4	3	42	TALENTO DE BARRIO (SOUNDTRACK) DADDY YANKEE (EL CARTEL/MACHETE/UMLE)	
5	4	6	WELCOME TO THE JUNGLE FRANCO EL GORILA (WY/MACHETE/UMLE)	
6	5	29	WISIN Y YANDEL PRESENTAN LA MENTE MAESTRA DJ NESTY (WY/MACHETE/UMLE)	
7	6	18	LA EVOLUCION ROMANTIC STYLE FLEX (EMI TELEVISIA)	
8	8	9	DOWN TO EARTH ALEXIS & FIOD (SONY MUSIC LATIN)	
9	7	72	TE QUIERO FLEX (EMI TELEVISIA)	
10	9	10	CARCEL DE SUENOS KINTO SOL (VIRUS/MACHETE/UMLE)	
11	10	28	TE AMO MAKANO (PANAMA/MACHETE/UMLE)	
12	13	12	MY DESTINY YOMO (BLACK PEARL)	
13	11	32	LOS DE ATRAS VIENEN CONMIGO CALLE 13 (HORTE/SONY MUSIC LATIN)	
14	12	38	THE ROYALTY/LA REALEZA RKM & KEN-Y (PINA/MACHETE/UMLE)	
15	14	42	PERDONAME EDDY LOVER (PANAMA/MACHETE/UNIVERSAL MUSIC LATIN/UMLE)	

## iLIKE LIBRARIES: MOST ADDED™ FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	3	9	<b>#1 BOOM BOOM POW</b> 1 WK THE BLACK EYED PEAS (WILL I.A.M./INTERSCOPE)	
2	1	7	WE MADE YOU EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
3	7	20	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
4	2	6	KNOW YOUR ENEMY GREEN DAY (REPRISE)	
5	4	2	BEAUTIFUL EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
6	6	3	JAM EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
7	1		FALLEN VIB GYOR (VIB GYOR)	
8	10		HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
9	5	2	INSANE EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
10	9	52	VIVA LA VIDA COLDPLAY (CAPITOL)	
11	1		WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
12	10	2	MY MOM EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
13	11	2	BAGPIPES FROM BAGHDAD EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
14	12	2	DE JA VU EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
15	13	2	HELLO EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	

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

## BETWEEN THE BULLETS 'DIVIDE' TAKES FIVE



Linkin Park collects its 13th top five hit on the Modern Rock chart as "New Divide" darts 6-4 in just its second week on the tally. By doing so, the band extends its lead for the most top fives on the list since 2000. (Incubus ranks second with 10.) Linkin Park first reached the top five with the No. 5-peaking "One Step Closer" in January 2001. The band now claims sole ownership of the third-most top five hits in the chart's 20-year history, trailing only Green Day and U2, which each have 16. If "New Divide" goes all the way to the top, it'll mark the act's eighth No. 1. It's currently tied for fourth place among all acts for the most toppers. —Anthony Colombo

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 the top 50 downloaded albums 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	13	<b>#1 BOOM BOOM POW</b> THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
2	2	19	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	
3	3	17	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
4	5	13	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
5	8	8	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
6	6	8	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	
7	4	18	DAY 'N' NITE KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
8	7	13	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	
9	9	13	THE CLIMB MILEY CYRUS (WALT DISNEY HOLLYWOOD)	
10	10	20	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	
11	15	24	SECOND CHANCE SHINEDOWN (ATLANTIC)	
12	13	26	YOU FOUND ME THE FRAY (EPIC)	
13	20	4	BEST I EVER HAD DRAKE (BRYANT HIP HOP SINCE 1978)	
14	16	37	LOVE STORY TAYLOR SWIFT (BIG MACHINE)	
15	11	18	KISS ME THRU THE PHONE SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
16	14	19	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	
17	12	23	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
18	17	21	GIVES YOU HELL THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	
19	19	39	I'M YOURS JASON MRAZ (ATLANTIC/RRP)	
20	23	9	THEN BRAD PAISLEY (ARISTA NASHVILLE)	
21	28	8	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
22	25	9	OUT LAST NIGHT KENNY CHESNEY (BNA)	
23	18	10	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
24	30	7	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)	
25	26	10	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	21	12	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)	
27	32	5	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	
28	29	11	SIDEWAYS DIERKS BENTLEY (CAPITOL NASHVILLE)	
29	31	12	BOYFRIEND #2 PLEASE P (ATLANTIC)	
30	22	31	JUST DANCE LADY GAGA FEAT. COBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
31	27	10	TURN MY SWAG ON SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
32	34	8	WHATEVER IT IS ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
33	24	13	IT HAPPENS SUGARLAND (MERCURY NASHVILLE)	
34	37	3	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
35	33	12	ONE IN EVERY CROWD MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	
36	41	6	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	
37	39	5	GOODBYE KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)	
38	36	9	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE)	
39	40	6	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	
40	44	4	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
41	48	3	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	
42	35	16	SHE'S COUNTRY JASON ALDEAN (BROKEN BOW)	
43	46	5	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)	
44	43	8	SISSY'S SONG ALAN JACKSON (ARISTA NASHVILLE)	
45	42	29	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
46	38	14	HOW DO YOU SLEEP? JESSIE MCCARTNEY (HOLLYWOOD)	
47	47	6	LOST YOU ANYWAY TOBY KEITH (SHOW DOG NASHVILLE)	
48	53	4	PEOPLE ARE CRAZY BILLY CURRINGTON (MERCURY NASHVILLE)	
49	45	7	WHERE I'M FROM JASON MICHAEL CARROLL (ARISTA NASHVILLE)	
50	49	5	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	59	14	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	
52	70	4	PRETTY WINGS MAXWELL (COLUMBIA)	
53	56	4	ALRIGHT DARIUS RUCKER (CAPITOL NASHVILLE)	
54	54	5	STRANGE REBA (STARSTRUCK/VALORY)	
55	55	7	KNOW YOUR ENEMY GREEN DAY (REPRISE)	
56	61	3	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
57	64	2	HER DIAMONDS ROB THOMAS (EMBLEM ATLANTIC)	
58	50	20	IT'S AMERICA RODNEY ATKINS (CUBB)	
59	-	1	ON THE OCEAN K'JON (UP&UP/DEF TUNE UNIVERSAL REPUBLIC)	
60	-	1	I NEED A GIRL TREY SONGZ (SONG BOOK ATLANTIC)	
61	57	14	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	
62	-	1	SUMMER NIGHTS RASCAL FLATTS (LYRIC STREET)	
63	66	2	SWAG SURFIN' FAST LIFE YOUNGSTAZ (FL.Y.) (MUSIC LINE/IDJMG)	
64	69	2	BOOTS ON RANDY HOUSER (UNIVERSAL SOUTH)	
65	67	5	BEST DAYS OF YOUR LIFE KELLIE PICKLER (19/BNA)	
66	63	9	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)	
67	60	17	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET)	
68	58	17	AIN'T I YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	
69	74	2	ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
70	52	17	I TOLD YOU SO CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
71	-	1	WETTER TWISTA (GET MONEY GANG/CAPITOL)	
72	-	2	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
73	71	6	EPIPHANY (I'M LEAVING) CHRISTIE MICHELE (DEF JAM/IDJMG)	
74	62	11	NEVER EVER CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	
75	73	12	THERE GOES MY BABY CHARLIE WILSON (P.MUSIC/JIVE/JLG)	

1,291 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	9	<b>#1 BOOM BOOM POW</b> THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
2	11	14	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)		
3	8	4	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		
4	13	7	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
5	9	23	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		
6	6	5	WAKING UP IN VEGAS KATY PERRY (CAPITOL)		
7	14	6	BIRTHDAY SEX JEREMIH (DEF JAM/IDJMG)		
8	4	2	NO BOUNDARIES KRIS ALLEN (19)		
9	12	31	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		
10	2	2	DON'T STOP BELIEVIN' GLEE CAST (FOX/COLUMBIA)		
11	5	2	HEARTLESS KRIS ALLEN (19)		
12	22	20	SECOND CHANCE SHINEDOWN (ATLANTIC)		
13	16	18	DAY 'N' NITE KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)		
14	23	10	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)		
15	19	18	HALO BEYONCE (MUSIC WORLD/COLUMBIA)		
16	20	13	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		
17	15	11	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)		
18	18	3	KISS A GIRL KEITH URBAN (CAPITOL NASHVILLE)		
19	27	5	GOODBYE KRISTINA DEBARGE (SODAPOP/ISLAND/IDJMG)		
20	21	18	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)		
21	7	2	MAD WORLD ADAM LAMBERT (19)		
22	3	2	NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)		
23	26	12	TURN MY SWAG ON SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)		
24	42	7	WE MADE YOU EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
25	29	16	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	31	46	JUST DANCE LADY GAGA FEAT. COBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)		
27	25	7	KNOW YOUR ENEMY GREEN DAY (REPRISE)		
28	36	9	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		
29	-	1	BEST I EVER HAD DRAKE (BRYANT HIP HOP SINCE 1978)		
30	30	6	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)		
31	34	22	KISS ME THRU THE PHONE SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)		
32	39	6	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)		
33	44	14	ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)		
34	45	5	YOU BELONG WITH ME TAYLOR SWIFT (BIG MACHINE)		
35	52	4	JUST A FRIEND RIZ MARKIE (COLD CHILLIN/WARNER BROS.)		
36	41	9	WHATEVER IT IS ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)		
37	63	16	USE SOMEBODY KINGS OF LEON (RCA/RMG)		
38	47	19	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)		
39	48	16	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)		
40	40	30	GIVES YOU HELL THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)		
41	-	1	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
42	35	59	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		
43	37	67	DON'T STOP BELIEVIN' JOURNEY (COLUMBIA LEGACY)		
44	64	20	THAT'S NOT MY NAME THE TING TINGS (COLUMBIA)		
45	10	2	PERMANENT DAVID COOK (19/RCA/RMG)		
46	66	8	BEST DAYS OF YOUR LIFE KELLIE PICKLER (19/BNA)		
47	46	4	NO SURPRISE DAUGHTRY (19/RCA/RMG)		
48	65	38	LOVE STORY TAYLOR SWIFT (BIG MACHINE)		
49	56	8	I RUN TO YOU LADY ANTEBELLUM (CAPITOL NASHVILLE)		
50	67	11	THEN BRAD PAISLEY (ARISTA NASHVILLE)		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	54	22	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		
52	51	16	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)		
53	58	36	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)		
54	50	28	YOU FOUND ME THE FRAY (EPIC)		
55	53	30	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		
56	55	7	WELCOME TO THE WORLD KEVIN RUDOLF FEAT. ROCK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)		
57	-	2	PARANOID JONAS BROTHERS (HOLLYWOOD)		
58	70	17	SHE'S COUNTRY JASON ALDEAN (BROKEN BOW)		
59	33	2	HER DIAMONDS ROB THOMAS (EMBLEM ATLANTIC)		
60	61	19	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		
61	69	12	HOEDOWN THROWDOWN MILEY CYRUS (WALT DISNEY)		
62	-	4	ECHO GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)		
63	-	4	AMAZING KANYE WEST FEAT. YOUNG JEEZY (ROC-A-FELLA/DEF JAM/IDJMG)		
64	-	1	PEOPLE ARE CRAZY BILLY CURRINGTON (MERCURY NASHVILLE)		
65	68	16	I LOVE COLLEGE ASHER ROTH (SCHOOLBOY/LOUD/SGC/UNIVERSAL MOTOWN)		
66	73	7	NOT MEANT TO BE THEORY OF A DEADMAN (504/ROADRUNNER/RRP)		
67	71	21	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		
68	17	2	AIN'T NO SUNSHINE KRIS ALLEN (19)		
69	43	2	NO BOUNDARIES ADAM LAMBERT (19/RCA/RMG)		
70	-	4	SIDEWAYS DIERKS BENTLEY (CAPITOL NASHVILLE)		
71	-	15	HOW DO YOU SLEEP? JESSE MCCARTNEY (HOLLYWOOD)		
72	-	5	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)		
73	-	12	CARELESS WHISPER SEETHER (WIND-UP)		
74	-	1	ALIVE THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
75	-	52	VIVA LA VIDA COLDFPLAY (CAPITOL)		

**ALBUM CHARTS**

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

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

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

**SINGLES CHARTS**

**RADIO AIRPLAY SINGLES CHARTS**  
 Hot 100 Airplay, Hot Country Songs, Hot Rap 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, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs 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** 66 Where included, this award indicates the title with the chart's largest airplay increase.

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

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

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

**HOT DANCE CLUB PLAY**  
 Compiled from a national sample of reports from club DJs.  
 ● Titles with the greatest club play increase over the previous week.

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

**AWARD CERT. LEVELS**

**ALBUM CHARTS**  
 ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 5

JUN 13 2009 **MUSIC VIDEO**

**POP/ROCK**

TOP MUSIC VIDEOS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	<b>#1</b> LIVE FROM MADISON SQUARE GARDEN REPRISE MUSIC VIDEO/WARNER MUSIC VISION 517585 (27.98 DVD)	Eric Clapton And Steve Winwood	
2	NEW		LIVE IN RIO EAGLE VISION/EAGLE ROCK 30273 (14.98 DVD)	Diana Krall	
3	2	9	PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S EAGLE ROCK 30263 (14.98 DVD)	Jeff Beck	
4	5	5	THE CONCERTS HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001283209 (34.98 DVD)	Barbra Streisand	
5	NEW		LIVE IN RIO - BLU RAY EAGLE VISION/EAGLE ROCK 33333 (24.98 DVD)	Diana Krall	
6	7	12	LIVE AT LAST MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001267009 (19.98 DVD)	Stevie Wonder	
7	3	6	A GOSPEL JOURNEY GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44898 (19.98 DVD)	The Oak Ridge Boys	
8	4	80	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	
9	12	38	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO 29888 EX (12.98 DVD)	AC/DC	
10	10	77	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	
11	15	7	WILCO LIVE: ASHES OF AMERICAN FLAGS NONESUCH VIDEO/WARNER MUSIC VISION 179938 (19.98 DVD)	Wilco	
12	15	26	PRIMERA FILA SONY MUSIC LATIN/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
13	9		MAJESTY METAL BLADE HOME VIDEO/RED DISTRIBUTION 34058 (19.98 DVD)	The Black Dahlia Murder	
14	16	9	LIVE IN CHICAGO REPRISE MUSIC VIDEO/WARNER MUSIC VISION 507964 (19.98 DVD)	Stevie Nicks	
15	1	2	THE LIBRARY OF CONGRESS GERSHWIN PRIZE FOR POPULAR SONG SHOUT! FACTORY/SONY MUSIC VIDEO 11327 (19.98 DVD)	Paul Simon & Friends	
16	NEW		LIVE AT THE ISLE OF WIGHT FESTIVAL EAGLE VISION/EAGLE ROCK 30272 (14.98 DVD)	The Moody Blues	
17	1	258	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)	Michael Jackson	
18	21	11	A NEW HALLELUJAH: THE LIVE WORSHIP DVD REUNION/SONY MUSIC VIDEO 10138 (14.98 DVD)	Michael W. Smith	
19	19	18	REUNION VOLUME ONE GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Gaither Vocal Band	
20	8	9	LIVE IN LONDON COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 740503 (21.98 DVD)	Leonard Cohen	
21	17	49	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
22	22	26	LIVE AT STURGIS 2006 COMING HOME MEDIA/E1 ENTERTAINMENT 26506 EX (19.98 DVD)	Nickelback	
23	27	10	NEVERENDER COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 742231 (21.98 DVD)	Coheed And Cambria	
24	26	48	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 722727 (19.98 DVD)	John Mayer	
25	23	19	AT THE COLISEUM SYCO/COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	

HOT VIDEOCLIPS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	5	<b>#1</b> KNOW YOUR ENEMY GREEN DAY REPRISE
2	9	11	SECOND CHANCE SHINEDOWN ATLANTIC
3	1	2	AMAZING KANYE WEST FEAT. YOUNG JEEZY ROC-A-FELLA/DEF JAM/IDJMG
4	5		PLEASE DON'T LEAVE ME PINK LAFACE/JLG
5	4	6	I DO NOT HOOK UP KELLY CLARKSON 19/RCA/RMG
6	8		WE MADE YOU EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
7	3		WAKING UP IN VEGAS KATY PERRY CAPITOL
8	2		NEVER SAY NEVER THE FRAY EPIC
9	11	5	THE WIND BLOWS THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE
10	8	9	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
11	NEW		SUGAR FLO RIDA FEATURING WYNTER POE BOY/ATLANTIC
12	9	3	SOMETIME AROUND MIDNIGHT THE AIRBORNE TORME EPIC/MAJOR/DOMINO/SHOUT! FACTORY/ISLAND/IDJMG
13	RE-ENTRY		SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR ATLANTIC
14	14	7	USE SOMEBODY KINGS OF LEON RCA/RMG
15	13	5	ALL I REALLY WANT RICK ROSS FEAT. THE DREAM MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG
16	21	9	HALO BEYONCE MUSIC WORLD/COLUMBIA
17	22	3	BE BY MYSELF ASHER ROTH FEAT. CEE-LO SCHOOLBOY/LOUD/SONY/UNIVERSAL MOTOWN
18	16	8	THE CLIMB MILEY CYRUS WALT DISNEY/HOLLYWOOD
19	2		HER DIAMONDS ROB THOMAS EMBLEM/ATLANTIC
20	RE-ENTRY		YOU BELONG WITH ME TAYLOR SWIFT BIG MACHINE
21	10	3	SWAG SURFIN' FAST LIFE YUNGSTAZ (FL.Y) MUSIC LINE/IDJMG
22	NEW		HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTARR POLO GROUNDS/J/RMG
23	RE-ENTRY		BLAME IT JAMIE FOXX FEATURING T-PAIN J/RMG
24	RE-ENTRY		THAT'S NOT MY NAME THE TING TINGS COLUMBIA
25	RE-ENTRY		BEST DAYS OF YOUR LIFE KELLIE PICKLER 19/BNA

VIDEO MONITOR™	
THIS WEEK	ARTIST TITLE
<b>MTV</b>	
1	GREEN DAY, KNOW YOUR ENEMY
2	FLO RIDA FEAT. WYNTER, SUGAR
3	SHINEDOWN, SECOND CHANCE
4	KELLY CLARKSON, I DO NOT HOOK UP
5	EMINEM, WE MADE YOU
6	3OH!3, DON'T TRUST ME
7	PINK, PLEASE DON'T LEAVE ME
8	PITBULL, I KNOW YOU WANT ME (CALLE OCHO)
9	KINGS OF LEON, USE SOMEBODY
10	ASHER ROTH FEAT. CEE-LO, BE BY MYSELF
<b>FUSE</b>	
1	GREEN DAY, KNOW YOUR ENEMY
2	FLO RIDA, RIGHT ROUND
3	BLACK EYED PEAS, BOOM BOOM POW
4	HOLLYWOOD UNDEAD, YOUNG
5	PAPA ROACH, LIFELINE
6	JAMIE FOXX FEAT. T-PAIN, BLAME IT
7	BRITNEY SPEARS, IF U SEEK AMY
8	SOULJA BOY TELLEM FEAT. SAMMIE, KISS ME THRU THE PHONE
9	SHINEDOWN, SECOND CHANCE
10	KERI HILSON FEAT. KANYE WEST & NE-YO, KNOCK YOU DOWN
<b>GAC</b>	
1	ZAC BROWN BAND, WHATEVER IT IS
2	JASON ALDEAN, SHE'S COUNTRY
3	KENNY CHESNEY, OUT LAST NIGHT
4	RASCAL FLATTS, HERE COMES GOODBYE
5	LADY ANTEBELLUM, I RUN TO YOU
6	KELLIE PICKLER, BEST DAYS OF YOUR LIFE
7	DIERKS BENTLEY, SIDEWAYS
8	RODNEY ATKINS, IT'S AMERICA
9	ALAN JACKSON, SISSY'S SONG
10	BILLY CURRINGTON, PEOPLE ARE CRAZY

MAINSTREAM TOP 40					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	<b>#1</b> BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		☆
2	2	19	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
3	4	16	<b>GREATEST GAINER</b> HALO BEYONCE (MUSIC WORLD/COLUMBIA)		☆
4	5	15	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
5	13		BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)		☆
6	6	12	DON'T TRUST ME 3OH!3 (PHOTO FINISH/ATLANTIC/RRP)		☆
7	15		THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
8	11	8	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)		☆
9	8	15	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)		☆
10	10	20	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)		☆
11	13	20	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
12	9	28	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆
13	20	9	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)		☆
14	18	8	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)		☆
15	21	6	WAKING UP IN VEGAS KATY PERRY (CAPITOL)		☆
16	12	18	HOW DO YOU SLEEP? JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)		☆
17	23	5	LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
18	16	16	DAY 'N' NITE KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)		☆
19	22	6	GOODBYE KRISTINA DEBARGE (SODAPOPI/ISLAND/DJMG)		☆
20	17	25	YOU FOUND ME THE FRAY (EPIC)		☆
21	15	10	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)		☆
22	14	6	KISS ME THRU THE PHONE SOULJA BOY TELLEM FEAT. SAMMIE (COLLAPARK/INTERSCOPE)		☆
23	25	5	FIRE BURNING SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		☆
24	26	7	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		☆
25	24	17	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)		☆

ADULT CONTEMPORARY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	32	<b>#1</b> LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
2	2	43	I'M YOURS JASON MRAZ (ATLANTIC/RRP)		☆
3	3	37	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
4	4	33	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
5	5	46	VIVA LA VIDA COLOPLAY (CAPITOL)		☆
6	6	32	<b>GREATEST GAINER</b> LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
7	7	12	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
8	9	19	YOU FOUND ME THE FRAY (EPIC)		☆
9	10	51	POCKETFUL OF SUNSHINE NATASHA BEDIINGFIELD (PHONOGENIC/EPIC)		☆
10	8	17	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)		☆
11	12	21	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
12	11	17	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)		☆
13	14	16	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)		☆
14	15	22	HOT N COLD KATY PERRY (CAPITOL)		☆
15	13	20	NEVER FAR AWAY JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)		☆
16	18	8	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		☆
17	17	6	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)		☆
18	16	11	FINALLY HOME MERCYME (IND/COLUMBIA)		☆
19	20	13	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
20	19	14	WHERE DID I LOSE YOUR LOVE JOURNEY (NOMOTA)		☆
21	8		HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)		☆
22	23	3	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)		☆
23	22	7	THERAPY INDIARIE FEAT. GRAMPS MORGAN (SOULBIRD/UNIVERSAL REPUBLIC)		☆
24	24	7	SOBER PINK (LAFACE/JLG)		☆
25	26	4	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		☆

ADULT TOP 40					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	27	<b>#1</b> YOU FOUND ME THE FRAY (EPIC)		☆
2	1	29	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)		☆
3	6	10	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
4	4	10	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		☆
5	24		SOBER PINK (LAFACE/JLG)		☆
6	7	2E	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)		☆
7	5		MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
8	8	6	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)		☆
9	12	11	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
10	10	13	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)		☆
11	11	8	COME BACK TO ME DAVID COOK (19/RCA/RMG)		☆
12	16	7	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)		☆
13	12		POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
14	11	26	JUST DANCE LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
15	19	4	<b>GREATEST GAINER</b> NO SURPRISE DAUGHTRY (19/RCA/RMG)		☆
16	17	12	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)		☆
17	16	6	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)		☆
18	11	20	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		☆
19	23	4	NEVER SAY NEVER THE FRAY (EPIC)		☆
20	11		CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)		☆
21	22	6	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)		☆
22	26	3	WAKING UP IN VEGAS KATY PERRY (CAPITOL)		☆
23	20	8	SHE IS LOVE PARAGHUTE (MERCURY/IDJMG)		☆
24	20	15	THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
25	25	11	MAGNIFICENT U2 (ISLAND/INTERSCOPE)		☆

MODERN ROCK					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	<b>#1</b> KNOW YOUR ENEMY GREEN DAY (REPRISE)		☆
2	4	12	PANIC SWITCH SILVERSN PICKUPS (DANGEROUSBIRD)		☆
3	2	20	USE SOMEBODY KINGS OF LEON (RCA/RMG)		☆
4	6	2	<b>GREATEST GAINER</b> NEW DIVIDE LINKIN PARK (MACHINE SHOP/WARNER BROS.)		☆
5	5	11	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)		☆
6	3	8	HEY YOU 311 (VOLCANO/JLG)		☆
7	7	35	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)		☆
8	10	9	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)		☆
9	9	14	CARELESS WHISPER SEETHER (WIND-UP)		☆
10	9	22	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)		☆
11	11	4	SEX ON FIRE KINGS OF LEON (RCA/RMG)		☆
12	13	13	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)		☆
13	12		LIFELINE PAPA ROACH (DGC/INTERSCOPE)		☆
14	14	37	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
15	16	5	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)		☆
16	15	48	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)		☆
17	17	8	SOUND OF MADNESS SHINEDOWN (ATLANTIC)		☆
18	19	43	SOMETIME AROUND MIDNIGHT THE AIRBORNE TORME EPIC/MAJOR/DOMINO/SHOUT! FACTORY/ISLAND/IDJMG		☆
19	10		I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)		☆
20	18	29	KIDS MGMT (COLUMBIA)		☆
21	21	11	THE NIGHT DISTURBED (REPRISE)		☆
22	23	7	LAST ONE TO DIE RANCID (HELLCAT/EPITAPH)		☆
23	25	6	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)		☆
24	24	14	ZERO YEAH YEAH YEAHS (DRESS UP/DGC/INTERSCOPE)		☆
25	20	14	WRONG DEPECHE MODE (MUTE/VIRGIN/CAPITOL)		☆

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	2	11	<b>#1 THEN</b> I. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley ARISTA NASHVILLE	1	1
2	4	4	10	<b>OUT LAST NIGHT</b> B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	2	2
3	3	3	12	<b>KISS A GIRL</b> D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL NASHVILLE	3	3
4	5	7	14	<b>SIDEWAYS</b> B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	4	4
5	2	1	16	<b>IT HAPPENS</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	5	5
6	7	8	17	<b>WHATEVER IT IS</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE	6	6
7	6	5	18	<b>ONE IN EVERY CROWD</b> B. CHANCEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)	Montgomery Gentry COLUMBIA	7	7
8	9	10	20	<b>I RUN TO YOU</b> V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum ARISTA NASHVILLE	8	8
9	10	12	16	<b>SISSY'S SONG</b> K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	9	9
10	13	15	15	<b>YOU BELONG WITH ME</b> N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	10	10
11	11	13	13	<b>WHERE I'M FROM</b> D. GEHMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll ARISTA NASHVILLE	11	11
12	12	14	14	<b>LOST YOU ANYWAY</b> T. KEITH (T. KEITH, B. PINSON)	Toby Keith SHOW DOG NASHVILLE	12	12
13	16	17	13	<b>PEOPLE ARE CRAZY</b> C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington MERCURY	13	13
14	15	16	14	<b>STRANGE</b> M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba STARSTRUCK/VALORY	14	14
15	17	20	15	<b>ALRIGHT</b> F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker CAPITOL NASHVILLE	15	15
16	20	21	15	<b>BOOTS ON</b> M. WRIGHT, C. AUDRECH, III (R. HOUSER, B. KINNEY)	Randy Houser UNIVERSAL SOUTH	16	16
17	23	30	7	<b>GREATEST GAINER SUMMER NIGHTS</b> D. HUFF, RASCAL FLATTS (G. LEVOX, R. JAMES, BUSBEE)	Rascal Flatts LYRIC STREET	17	17
18	19	18	18	<b>BEST DAYS OF YOUR LIFE</b> C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler BNA	18	18
19	22	23	15	<b>AIR POWER I'LL JUST HOLD ON</b> S. HENDRICKS (B. HAYS, L. P. OLSEN, B. SIMPSON)	Blake Shelton WARNER BROS./WRN	19	19
20	21	22	19	<b>AIR POWER WILD AT HEART</b> M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana EMBLEM/WARNER BROS./WRN	20	20
21	24	24	17	<b>SMALL TOWN USA</b> J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore VALORY	21	21
22	25	26	17	<b>BAREFOOT AND CRAZY</b> J. STOVER (B. HAYS, L. P. AKINS, D. DAVIDSON)	Jack Ingram BIG MACHINE	22	22
23	26	25	16	<b>LOVE YOUR LOVE THE MOST</b> J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church CAPITOL NASHVILLE	23	23
24	27	27	16	<b>SOUNDS LIKE LIFE TO ME</b> J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O'DONNELL)	Darryl Worley STROUD/AVARIOUS	24	24
25	29	31	14	<b>RUNAWAY</b> J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft CAROLWOOD	25	25



Swift scores her eighth top 10 two-and-a-half years after her debut single, "Tim McGraw," first reached the region. She's the fastest among solo females to accumulate that many top 10s to start a career since Wynonna stacked eight in 19 months in 1992-93.



As promotion duties for the track shift to Warner Bros. Nashville, the rookie group becomes the third act to crack the top 20 for the first time in 2009, following the Eli Young Band and John Rich.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	31	39	4	<b>INDIAN SUMMER</b> K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	Brooks & Dunn ARISTA NASHVILLE	26	26
27	28	28	10	<b>MAN OF THE HOUSE</b> D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks RCA	27	27
28	30	32	11	<b>THE CLIMB</b> J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus WALT DISNEY/HOLLYWOOD/LYRIC STREET	28	28
29	33	33	16	<b>GETTIN' YOU HOME (THE BLACK DRESS SONG)</b> J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young RCA	29	29
30	39	48	3	<b>BIG GREEN TRACTOR</b> M. KNOX (J. COLLINS, D. L. MURPHY)	Jason Aldean BROKEN BOW	30	30
31	32	34	7	<b>BELIEVERS</b> B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols UNIVERSAL SOUTH	31	31
32	35	37	12	<b>BOY LIKE ME</b> J. FLOWERS (J. FLOWERS)	Jessica Harp WARNER BROS./WRN	32	32
33	38	38	10	<b>WHAT I'M FOR</b> D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green BNA	33	33
34	<b>HOT SHOT DEBUT</b>	1	1	<b>LIVING FOR THE NIGHT</b> T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	George Strait MCA NASHVILLE	34	34
35	34	35	11	<b>HIGHEST COST OF LIVING</b> THE KENT HAROLD PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson MERCURY	35	35
36	36	36	11	<b>FIGHT LIKE A GIRL</b> C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel CURB	36	36
37	37	44	7	<b>ALL I ASK FOR ANYMORE</b> F. ROGERS (C. BEATHARD, T. JAMES)	Trace Adkins CAPITOL NASHVILLE	37	37
38	40	43	7	<b>I WANT MY LIFE BACK</b> M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington LYRIC STREET	38	38
39	42	40	14	<b>RED LIGHT</b> F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail MCA NASHVILLE	39	39
40	45	45	11	<b>DO I</b> J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	40	40
41	41	41	11	<b>SINCE YOU BROUGHT IT UP</b> P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	James Otto WARNER BROS./WRN	41	41
42	46	42	7	<b>DEAD FLOWERS</b> F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert COLUMBIA	42	42
43	44	46	8	<b>SOLITARY THINKIN'</b> T. BROWN (W. PAYNE)	Lee Ann Womack MCA NASHVILLE	43	43
44	43	47	12	<b>ADDRESS IN THE STARS</b> C. LINDSEY (L. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	Caitlin & Will COLUMBIA	44	44
45	53	57	4	<b>15 MINUTES</b> T. HEWITT (R. ATKINS, T. MULLINS, J. L. THURSTON)	Rodney Atkins CURB	45	45
46	47	52	6	<b>BOBBI WITH AN I</b> P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar UNIVERSAL SOUTH	46	46
47	49	55	5	<b>I JUST CALL YOU MINE</b> D. HUFF, M. MCBRIDE (J. CATES, T. LACY, D. MATKOSKY)	Martina McBride RCA	47	47
48	50	50	10	<b>HENRY CARTWRIGHT'S PRODUCE STAND</b> L. REYNOLDS, T. OLMUNSON (T. TOMLINSON, D. WELLS, M. KERR)	Trent Tomlinson CAROLWOOD	48	48
49	48	51	11	<b>LIVIN' IN PARADISE</b> D. HUFF (J. SINGLETON, T. JONES)	Jonathan Singleton & The Grove UNIVERSAL SOUTH	49	49
50	55	-	1	<b>BONFIRE</b> P. O'DONNELL, C. MORGAN (T. BOTKIN, K. DENNEY, C. MORGAN, M. ROGERS)	Craig Morgan BNA	50	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	6	<b>#1 SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
2	1	-	-	<b>KENNY CHESNEY</b> BNA 49530/SMN (18.98)	Greatest Hits II	1	1
3	3	3	20	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless	1	1
4	4	2	1	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	1	1
5	<b>HOT SHOT DEBUT</b>	1	1	<b>MONTGOMERY GENTRY</b> CRACKER BARREL 49446/SMN (11.98)	For Our Heroes	5	5
6	5	4	1	<b>ZAC BROWN BAND</b> RCA/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
7	7	8	1	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
8	6	5	1	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	2	2
9	8	7	1	<b>SUGARLAND</b> MERCURY 011273* UMG (13.98)	Love On The Inside	1	1
10	24	24	61	<b>GREATEST GAINER GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
11	10	11	1	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
12	9	9	1	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
13	12	12	1	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98)	Taylor Swift	3	1
14	14	13	1	<b>JAMEY JOHNSON</b> MERCURY 011273* UMG (13.98)	That Lonesome Song	6	1
15	11	10	1	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	1
16	13	14	1	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
17	17	17	1	<b>KELLIE PICKLER</b> 19 BNA 22811/SMN (18.98)	Kellie Pickler	1	1
18	21	18	1	<b>BILLY CURRINGTON</b> MERCURY 00950/UMGN (13.98)	Little Bit Of Everything	2	1
19	18	15	1	<b>RASCAL FLATTS</b> LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2	1
20	15	6	1	<b>STEVE EARLE</b> NEW WEST 6164* (17.98)	Townes	6	1
21	20	16	1	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
22	22	19	1	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
23	23	21	1	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	1
24	19	20	1	<b>JASON MICHAEL CARROLL</b> ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old	7	1
25	26	29	1	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	22	11	<b>RANDY TRAVIS</b> WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	3	3
27	31	26	1	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America	3	3
28	30	27	1	<b>ELI YOUNG BAND</b> REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
29	33	34	1	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
30	36	36	1	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
31	35	35	1	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 70627 (18.98)	American Man: Greatest Hits Volume II	3	3
32	27	23	1	<b>JOHN RICH</b> WARNER BROS. 508796/WRN (18.98)	Son Of A Preacher Man	3	3
33	28	28	1	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
34	38	40	1	<b>COLT FORD</b> AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	34	34
35	34	30	1	<b>JOEY + RORY</b> VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
36	40	32	1	<b>MARTINA MCBRIDE</b> RCA 34190/SMN (17.98)	Shine	1	1
37	39	37	1	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE MUSIC/UNIVERSAL 01724/UMGN (18.98)	NOW That's What I Call Country	1	1
38	37	31	1	<b>RON WHITE</b> CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems	13	13
39	41	39	1	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
40	44	42	1	<b>BLAKE SHELTON</b> UNIVERSAL SOUTH 512911/WRN (18.98)	Startin' Fires	7	7
41	42	41	1	<b>TIM MCGRAW</b> CURB 79118 (11.98)	Greatest Hits 3	1	1
42	43	38	1	<b>JAKE OWEN</b> RCA 31297/SMN (12.98)	Easy Does It	2	2
43	32	-	1	<b>JOHN DOE AND THE SADIES</b> YEP ROC 2192* (16.98)	Country Club	32	32
44	45	43	1	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits: Every Mile A Memory 2003-2008	2	2
45	46	45	1	<b>MONTGOMERY GENTRY</b> COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3
46	58	60	6	<b>PAGE SETTER THE OAK RIDGE BOYS</b> GAITHER MUSIC GROUP 42793 (17.98)	A Gospel Journey	28	28
47	51	47	1	<b>LEE ANN WOMACK</b> MCA NASHVILLE 006025*/UMGN (13.98)	Call Me Crazy	4	4
48	47	46	1	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 26908/SMN (18.98)	Play	5	5
49	29	25	1	<b>DOLLY PARTON</b> DOLLY 925 (13.98)	Backwoods Barbie	2	2
50	49	49	1	<b>CRAIG MORGAN</b> BROKEN BOW 7737 (12.98)	Greatest Hits	16	16

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	15	11	<b>#1 STEVE MARTIN</b> 40 SHARE PRODUCTIONS 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	1
2	2	36	1	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30812*	Tennessee Pusher	1
3	3	6	1	<b>THE DEVIL MAKES THREE</b> MILAN 36426*	Do Wrong Right	1
4	11	31	1	<b>STEVE IVEY</b> IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	1
5	4	9	1	<b>DAILEY &amp; VINCENT</b> ROUNDER 610617	Brothers From Different Mothers	1
6	6	2	1	<b>RUSSELL MOORE &amp; IIRD TYME OUT</b> RURAL RHYTHM 1045	Russell Moore & Iird Tyme Out	1
7	5	41	1	<b>BILL &amp; GLORIA GAITHER WITH THE HOMECOMING FRIENDS</b> GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One	1
8	8	3	1	<b>ALECIA NUGENT</b> ROUNDER 610612	Hillbilly Goddess	1
9	14	22	1	<b>STEVE IVEY</b> MADACY SPECIAL PRODUCTS 53894/MADACY	Celtic Hymns	1
10	10	41	1	<b>BILL &amp; GLORIA GAITHER WITH THE HOMECOMING FRIENDS</b> GAITHER MUSIC GROUP		

## TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE 012863*/IGA (13.98)	Relapse	1	1
2	3	2	METHOD MAN & REDMAN WU-TANG/DEF SQUAD/DEF JAM 012400*/DJMG (13.98)	Blackout! 2	2	16
3	2	2	BUSTA RHYMES UNIVERSAL MOTOWN 012387*/UMRG (13.98) ⊕	Back On My B.S.	2	2
4	4	4	CHRISSETTE MICHELE DEF JAM 012797*/DJMG (13.98) ⊕	Epiphany	1	1
5	6	7	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/DJMG (13.98) ⊕	Deeper Than Rap	1	1
6	10	11	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000*/IGA (13.98)	In A Perfect World...	1	1
7	7	1	CAM'RON DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays	1	1
8	14	9	JAMIE FOXX J 41294/RMG (18.98)	Intuition	1	1
9	13	8	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG (13.98)	The Last Kiss	1	1
10	5	2	DRAMA EMBASSY/APHILLIATES/GRAND HUSTLE/ATLANTIC 515814/AG (18.98)	Gangsta Grillz: The Album Vol. 2	5	5
11	5	4	CIARA LAFACE 31390/JLG (18.98)	Fantasy Ride	2	2
12	4	4	GUCCI MANE BIG CAT 4029/TOMMY BOY (18.98)	Murder Was The Case	4	4
13	15	10	THE-DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money	1	1
14	16	29	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
15	18	12	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie	1	1
16	33	16	<b>GREATEST GAINER</b> INDIA ARIE SOULBRO/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics	2	2
17	24	24	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSoujaBoyTellem	1	1
18	9	2	LIONEL RICHIE ISLAND 011917/DJMG (13.98)	Just Go	1	1
19	24	24	ANTHONY HAMILTON MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All	3	3
20	<b>HOT SHOT DEBUT</b>	1	ELECTRIK RED RADIO KILLA/DEF JAM 012397/DJMG (12.98)	How To Be A Lady: Volume 1	20	20
21	3	2	RUBEN STUDDARD 19 30100/HICKORY (16.98)	Love Is	1	1
22	23	13	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	1	1
23	16	17	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	1	1
24	39	37	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	3
25	17	6	PAUL WALL SWISHHOUSE 517397/ASYLUM (18.98)	Fast Life	1	1



Sale-priced at Best Buy for \$7.99, India Arie's album rises by 57% and captures the Greatest Gainer award.



The rapper scores a 21% gain on this chart after his interview and performance on ABC's "The View" (May 25). Up 13% on the Billboard 200 (70-54).

20 During this luke-warm sales week, The-Dream's female protégés arrive at the lowest position for a top debut in nearly three months. They also enter at No. 100 on the Billboard 200 (5,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	29	22	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1	1
27	38	20	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio	1	1
28	28	19	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	1	1
29	32	29	SOLANGE MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	1	1
30	11	7	DAY26 BAD BOY 517897/AG (18.98) ⊕	Forever In A Day	1	1
31	43	40	YOUNG JEEZY CTE/DEF JAM 011536*/DJMG (13.98)	The Recession	1	1
32	30	15	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life	1	1
33	36	27	GORILLA ZOE KROC/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals	1	1
34	40	30	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak	1	1
35	31	14	SEAL 143 515868/WARNER BROS. (18.98)	Soul	1	1
36	49	26	<b>PACE SETTER</b> AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	3	3
37	37	31	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	8	8
38	46	28	CHRISTELLE MCGAINN 1028/CHRISTELLE (6.98)	Debut R&B/Pop EP	28	28
39	21	24	ASHER ROTH SCHOOLBOY/LUUD/SRC/UNIVERSAL MOTOWN 12812/UMRG (13.98) ⊕	Asleep In The Bread Aisle	5	5
40	42	33	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman	1	1
41	34	23	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)	1	1
42	37	36	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	2	2
43	25	5	MIKE JONES ICE AGE/SWISHHOUSE/ASYLUM 517389/WARNER BROS. (18.98)	The Voice	1	1
44	45	34	SLIM THUG BOSS HOGG/OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses	1	1
45	19	2	FREEWAY REAL TALK 64 (18.98)	Philadelphia Freeway 2	19	19
46	51	24	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList	1	1
47	4	36	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless	1	1
48	53	35	SMOKIE NORFUL TREMYLES 12832/EMI GOSPEL (17.98)	Live	1	1
49	52	38	DONNIE MCCLURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)	1	1
50	44	45	RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie	1	1

## MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	10	<b>BIRTHDAY SEX</b> JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)	☆
2	2	10	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	☆
3	3	16	BOYFRIEND #2 PLEASURE P (ATLANTIC)	PLEASURE P	(ATLANTIC)	☆
4	4	11	DAY 'N' NITE KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	KID CUDI	(DREAM ON/G.O.D./UNIVERSAL MOTOWN)	☆
5	5	20	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX	FEAT. T-PAIN (J/RMG)	☆
6	7	12	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTAR (POLO GROUNDS/J/RMG)	HURRICANE CHRIS	FEAT. SUPERSTAR (POLO GROUNDS/J/RMG)	☆
7	6	12	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	☆
8	11	4	<b>GREATEST GAINER</b> BEST I EVER HAD DRAKE (BRYANT/HIP HOP SINCE 1978)	DRAKE	(BRYANT/HIP HOP SINCE 1978)	☆
9	8	5	EVERY GIRL YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	YOUNG MONEY	(YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	☆
10	10	11	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	BIRDMAN	FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
11	14	1	SWAG SURFIN' FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/DJMG)	FAST LIFE YUNGSTAZ	(F.L.Y.) (MUSIC LINE/DJMG)	☆
12	16	7	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)	TREY SONGZ	(SONG BOOK/ATLANTIC)	☆
13	12	25	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/DJMG)	☆
14	5	2	WETTER TWISTA (GET MONEY GANG/CAPITOL)	GET MONEY GANG	(CAPITOL)	☆
15	15	1	NEVER EVER CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	CIARA	FEAT. YOUNG JEEZY (LAFACE/JLG)	☆
16	15	5	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
17	21	10	NOT ANYMORE LETOYA (CAPITOL)	LETOYA	(CAPITOL)	☆
18	22	1	DOWNLOAD LIL KIM FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)	LIL KIM	FEAT. T-PAIN & CHARLIE WILSON (BROOKLAND/UNIVERSAL REPUBLIC)	☆
19	13	14	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)	RICK ROSS	FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
20	3	7	WALK THAT WALK DORROUGH (NGENIUS/E1)	DORROUGH	(NGENIUS/E1)	☆
21	15	1	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
22	1	1	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BRDS.)	GINUWINE	(NOTIFI/ASYLUM/WARNER BRDS.)	☆
23	7	5	TRUST KEYSHIA COLE DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	DUET WITH MONICA (IMANI/GEFFEN/INTERSCOPE)	☆
24	1	1	EGO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
25	28	5	GOD IN ME MARY MARY FEAT. KIERHA "KIKI" SHEARD (MY BLOCK/COLUMBIA)	MARY MARY	FEAT. KIERHA "KIKI" SHEARD (MY BLOCK/COLUMBIA)	☆

## ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	5	15	<b>GREATEST GAINER</b> ON THE OCEAN KID CUDI (DREAM ON/G.O.D./UNIVERSAL REPUBLIC)	KID CUDI	(DREAM ON/G.O.D./UNIVERSAL REPUBLIC)	☆
2	3	21	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	MUSIQ SOULCHILD	(ATLANTIC)	☆
3	2	5	PRETTY WINGS MAXWELL (COLUMBIA)	MAXWELL	(COLUMBIA)	☆
4	1	33	THERE GOES MY BABY CHARLIE WILSON (P MUSIC/JIVE/JLG)	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	☆
5	27	1	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	(ARISTA/RMG)	☆
6	15	15	NEVER GIVE YOU UP RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON (COLUMBIA)	RAPHAEL SAADIQ	FEAT. STEVIE WONDER & CJ HILTON (COLUMBIA)	☆
7	33	1	FROM MY HEART TO YOURS LAURA IZBOR (ATLANTIC)	LAURA IZBOR	(ATLANTIC)	☆
8	41	1	HERE I STAND USHER (LAFACE/JLG)	USHER	(LAFACE/JLG)	☆
9	11	10	THE POINT OF IT ALL ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)	ANTHONY HAMILTON	(MISTER'S MUSIC/JIVE/JLG)	☆
10	27	1	CHOCOLATE HIGH INDIA ARIE FEAT. MUSIQ SOULCHILD (SOULBRO/UNIVERSAL REPUBLIC)	INDIA ARIE	FEAT. MUSIQ SOULCHILD (SOULBRO/UNIVERSAL REPUBLIC)	☆
11	10	16	EPIPHANY (I'M LEAVING) CHRISSETTE MICHELE (DEF JAM/DJMG)	CHRISSETTE MICHELE	(DEF JAM/DJMG)	☆
12	14	18	SAILING AVANT (CAPITOL)	AVANT	(CAPITOL)	☆
13	16	16	CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	☆
14	13	38	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTER'S MUSIC/SO DEF/JLG)	ANTHONY HAMILTON	FEAT. DAVID BANNER (MISTER'S MUSIC/SO DEF/JLG)	☆
15	14	14	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)	GINUWINE	(NOTIFI/ASYLUM/WARNER BROS.)	☆
16	16	8	CAN'T LAST A DAY TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)	TEENA MARIE	FEAT. FAITH EVANS (STAX/CMG)	☆
17	12	12	TOGETHER RUBEN STUDDARD (19/HICKORY/RED)	RUBEN STUDDARD	(19/HICKORY/RED)	☆
18	17	12	THE BEST PART OF THE DAY URBAN MYSTIC (SOBE)	URBAN MYSTIC	(SOBE)	☆
19	22	5	CAN'T LIVE WITHOUT YOU CHARLIE WILSON (P MUSIC/JIVE/JLG)	CHARLIE WILSON	(P MUSIC/JIVE/JLG)	☆
20	12	12	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	☆
21	10	7	MAJIC JOE (563/KEDAR)	JOE	(563/KEDAR)	☆
22	21	1	I DON'T NEED IT JAMIE FOXX FEAT. TIMBALAND (J/RMG)	JAMIE FOXX	FEAT. TIMBALAND (J/RMG)	☆
23	27	3	I LOVE IT (PAPI AYE AYE AYE) AL B. SUREI (HIDDEN BEACH)	AL B. SUREI	(HIDDEN BEACH)	☆
24	24	8	EVERYBODY KNOWS JOHN LEGEND (G.O.D./COLUMBIA)	JOHN LEGEND	(G.O.D./COLUMBIA)	☆
25	1	1	IN LOVE WITH ANOTHER MAN JAZMINE SULLIVAN (J/RMG)	JAZMINE SULLIVAN	(J/RMG)	☆

## RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	<b>GREATEST GAINER</b> BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)	☆
2	4	8	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	☆
3	2	18	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX	FEAT. T-PAIN (J/RMG)	☆
4	5	8	BIRTHDAY SEX JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)	JEREMIH	(MICK SCHULTZ/DEF JAM/DJMG)	☆
5	3	23	DAY 'N' NITE KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	KID CUDI	(DREAM ON/G.O.D./UNIVERSAL MOTOWN)	☆
6	3	1	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	PITBULL	(ULTRA)	☆
7	6	18	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
8	6	18	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM	FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
9	9	10	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	FLO RIDA	FEAT. WYNTER (POE BOY/ATLANTIC)	☆
10	14	4	<b>GREATEST GAINER</b> BEST I EVER HAD DRAKE (BRYANT/HIP HOP SINCE 1978)	DRAKE	(BRYANT/HIP HOP SINCE 1978)	☆
11	11	13	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	(MUSIC WORLD/COLUMBIA)	☆
12	12	8	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	☆
13	10	25	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I.	FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
14	13	19	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	FLO RIDA	(POE BOY/ATLANTIC)	☆
15	11	11	ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	MAINO	FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	☆
16	18	9	BOYFRIEND #2 PLEASURE P (ATLANTIC)	PLEASURE P	(ATLANTIC)	☆
17	15	25	ECHO GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	GORILLA ZOE	(BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
18	19	10	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆
19	20	6	YOU'RE A JERK NEW BOYZ (ASYLUM)	NEW BOYZ	(ASYLUM)	☆
20	17	24	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	THE-DREAM	(RADIO KILLA/DEF JAM/DJMG)	☆
21	21	8	ICE CREAM PAINT JOB DORROUGH (NGENIUS/E1)			

**HOT DANCE CLUB PLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	11	<b>#1</b> I'M NOT GETTING ENOUGH	TIKA DORA / MIND TRAIN/TWISTED
2	5	6	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND / GUM/ASTRALWERKS/CAPITOL
3	2	11	SPACE MAN	THE KILLERS / ISLAND/IDJMG
4	7	10	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA / INTERSCOPE
5	9	8	BOOM BOOM POW	THE BLACK EYED PEAS / WILL.I.AM/INTERSCOPE
6	11	8	BAD, BAD BOY	THE PERRY TWINS FEATURING NIKI HARIS / PERRY TWINS
7	10	10	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER / NETTWERK
8	4	11	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/IDJMG
9	1	12	BEAUTIFUL U R	DEBORAH COX / DECO/IMAGE
10	5	9	BEAUTIFUL	AKON / MONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN
11	19	3	WRONG	DEPECHE MODE / MUTE/VIRGIN/CAPITOL
12	8	12	5 REASONS	SYLVIA TOSUN & LOVERUSH UK / LOVERUSH/SEA TO SUN
13	13	10	HALO	BEYONCE / MUTE WORLD/COLUMBIA
14	17	5	NOW I'M THAT BITCH	LIVVI FRANC / JIVE/JLG
15	20	5	BODY ROCK	OCEANA / SILVER LABEL/TOMMY BOY
16	24	3	MAGNIFICENT	U2 / ISLAND/INTERSCOPE
17	14	12	COME BACK TO ME	UTADA / ISLAND/IDJMG
18	16	8	IF U SEEK AMY	BRITNEY SPEARS / JIVE/JLG
19	21	6	NIGHTLIFE	AN-YA PAPA JOE
20	23	6	IF I KNOW YOU	THE PRESETS / MODULAR/INTERSCOPE
21	18	18	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE / LAFACE/JLG
22	27	3	<b>POWER PICK</b> LOVE ETC.	PET SHOP BOYS / ASTRALWERKS/CAPITOL
23	26	4	I DID IT FOR LOVE	BOA / SM USA/ARSENAL
24	22	1	COVER GIRL	RUPAUL / RUCCO
25	30	5	YOU WITHOUT ME	TINA SUGANDH / TINA SUGANDH

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	42	2	GIVE YOU EVERYTHING	ERIKA JAYNE / E1
27	28	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL / ULTRA
28	33	4	BIG MAMA'S HOUSE	CAPRIETTA / DANCEMUSIC/LABEL.COM/CARRILLO
29	36	3	BACK IT UP	GIA BELLA XTREME / NYC
30	25	7	KICK THE BASS	JULIEN-K / CIRCUIT FREQ/LEVEL 7/METROPOLIS
31	34	3	WALKING ON A DREAM	EMPIRE OF THE SUN / ASTRALWERKS/CAPITOL
32	35	3	EPIC	RANNY FEATURING RACHEL PANAY / ROCKBERRY
33	15	13	BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG / INTERSCOPE/UNIVERSAL
34	31	3	WILD!	VALERIVA / NOX
35	43	2	LOVEGAME	LADY GAGA / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
36	<b>HOT SHOT DEBUT</b>		<b>SING</b> WYNDONIA CURB	
37	19	14	LOVE SETS YOU FREE	THE LONG HALL BACK TO EARTH / GRAY MATTERS/ESSENTIAL / 10835/PROVIDENT-INTEGRITY
38	29	11	HUMAN	ARI GOLD / GOLD 18
39	46	2	CANDLELIGHT	JODY WATLEY / AVITONE
40	38	8	THE FLY	MARK BROWN & STEVE MAC / NERVOUS
41	<b>NEW</b>		MONEY'S TOO TIGHT TO MENTION 2009	SIMPLY RED / SIMPLYRED.COM/HAZARD & TIE
42	<b>NEW</b>		JUST GO	LIONEL RICHIE / DEF JAM/IDJMG
43	47	2	LEAVE THE WORLD BEHIND	AXWELL, INGRESSO, ANGELLO, LAIDBACK / LUKE FEAT. DEBORAH COX / AXTONIE
44	40	9	BAD THINGS	LAL MERLI / SIX DEGREES
45	39	9	I CAN STOP THE RAIN	CAROL HANH / BEAGLE BOY
46	<b>NEW</b>		WAKING UP IN VEGAS	KATY PERRY / CAPITOL
47	32	18	BOOM	ANJULIE / HEAR/CMG
48	49	2	REWIND	3BE FEATURING KELLY BARNES / SEA TO SUN
49	<b>NEW</b>		HOOK UP	OFFER NISSIM / DUPLEX
50	<b>NEW</b>		HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER / INTERSCOPE

**TOP CHRISTIAN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	<b>HOT SHOT DEBUT</b>		<b>#1</b> HILLSONG	HILLSONG & CROSSING THE SOUTH HILLSONG/VERITY 455/PROVIDENT-INTEGRITY	
2	1	2	MAT KEARNEY	CITY OF BLACK & WHITE / AWARE/COLUMBIA/INPOP 1466/EMI CMG	
3	7	32	MARY MARY	THE SOUND MY BLOOD/COLUMBIA 4433/PROVIDENT-INTEGRITY	
4	5	4	THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW / FERRET 123/WORD-CURB	
5	8	34	VARIOUS ARTISTS	WOW HITS 2009 / EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB	
6	9	3	FRANCESCA BATTISTELLI	MY PAPER HEART / FERVENT 887378/WORD-CURB	
7	6	4	NEWSBOYS	IN THE HANDS OF GOD / INPOP 1454/EMI CMG	
8	10	54	TENTH AVENUE NORTH	OVER AND UNDERNEATH / REUNION 10126/PROVIDENT-INTEGRITY	
9	2	2	PRESS PLAY	LIFE IS BEAUTIFUL / DREAM/UMCG 001/EMI CMG	
10	<b>NEW</b>		TEDASHII	IDENTITY CRISIS / REACH 8078	
11	11	6	JARS OF CLAY	THE LONG HALL BACK TO EARTH / GRAY MATTERS/ESSENTIAL / 10835/PROVIDENT-INTEGRITY	
12	12	39	CHRIS TOMLIN	HELLO LOVE / SIX STEPS/SPARROW 2359/EMI CMG	
13	13	8	MERCYME	10 / INO 4626/PROVIDENT-INTEGRITY	
14	14	16	RED	INNOCENCE & INSTINCT / ESSENTIAL 10863/PROVIDENT-INTEGRITY	
15	16	4	DECYFER DOWN	CRASH / INO 4483/PROVIDENT-INTEGRITY	
16	17	31	MICHAEL W. SMITH	A NEW Hallelujah / REUNION 10133/PROVIDENT-INTEGRITY	
17	18	14	THIRD DAY	REVELATION / ESSENTIAL 10853/PROVIDENT-INTEGRITY	
18	19	10	ISRAEL HOUGHTON	THE POWER OF ONE / INTEGRITY 4551/PROVIDENT-INTEGRITY	
19	21	35	ANBERLIN	NEW SURRENDER / UNIVERSAL REPUBLIC 011710/EMI CMG	
20	3	2	MEWITHOUTYOU	IT'S ALL ABOUT YOU / ALL ABOUT YOU / ALL ABOUT YOU / ALPHI / TOOTH & NAIL 8896/EMI CMG	
21	24	16	KARI JOBE	KARI JOBE / INTEGRITY 4550/PROVIDENT-INTEGRITY	
22	22	41	BRANDON HEATH	WHAT IF WE / MONOMODE/REUNION 10127/PROVIDENT-INTEGRITY	
23	20	10	MANDISA	FREEDOM / SPARROW 6779/EMI CMG	
24	15	2	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE / TMS/TOOTH & NAIL 7936/EMI CMG	
25	23	38	MATTHEW WEST	SOMETHING TO SAY / SPARROW 4520/EMI CMG	

**HOT CHRISTIAN AC SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	28	<b>#1</b> THE MOTIONS	MATTHEW WEST / SPARROW/EMI CMG
2	2	19	IN THE HANDS OF GOD	NEWSBOYS / INPOP
3	3	18	I WILL RISE	CHRIS TOMLIN / SIX STEPS/SPARROW/EMI CMG
4	5	22	FREE TO BE ME	FRANCESCA BATTISTELLI / FERVENT/WORD-CURB
5	6	15	YOU FOUND ME	BIG DADDY WEAVER / FERVENT/WORD-CURB
6	4	22	FINALLY HOME	MERCYME / INO
7	7	3	BY YOUR SIDE	TENTH AVENUE NORTH / REUNION/PLG
8	8	16	MY DELIVERER	MANDISA / SPARROW/EMI CMG
9	11	14	TWO HANDS	JARS OF CLAY / GRAY MATTERS/ESSENTIAL/PLG
10	9	14	FORGIVEN AND LOVED	JIMMY NEEDHAM / INPOP
11	13	1	WAIT AND SEE	BRANDON HEATH / MONOMODE/REUNION/PLG
12	10	38	THERE WILL BE A DAY	JEREMY CAMP / BEC/TOOTH & NAIL
13	12	37	REVELATION	THIRD DAY / ESSENTIAL/PLG
14	16	5	REVELATION SONG	PHILLIPS, CRAIG & DEAN / INO
15	14	1	MORE BEAUTIFUL YOU	JONNY DIAZ / INO
16	17	7	GOD YOU REIGN	LINCOLN BREWSTER / INTEGRITY
17	18	8	ALL ALONG	REMEDY DRIVE / WORD-CURB
18	19	9	CAN'T TAKE AWAY	MIKESCHAIR / CURB
19	20	12	GOD OF THIS CITY	BLUETREE / LUCID
20	21	8	CLOSER TO LOVE	MAT KEARNEY / AWARE/COLUMBIA/INPOP
21	23	4	PERFECT PEOPLE	NATALIE GRANT / CURB
22	22	18	WHILE I'M WAITING	JOHN WALLER / BEACH STREET/REUNION/PLG
23	24	12	PULL ME OUT	BEBE NORMAN / BEC/TOOTH & NAIL
24	25	5	ALWAYS	BUILDING 429 / INO
25	29	2	LEAD ME TO THE CROSS	CHRIS AND CONRAD / VSR

**TOP ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	31	<b>#1</b> LADY GAGA	THE FAME / STEELHELM / CONJUGAL/CHERRYTREE/INTERSCOPE 011802/UMG	
2	<b>NEW</b>		VARIOUS ARTISTS	JUST DANCE / ULTRA/ISLAND 013025/IDJMG	
3	2	47	3OH!3	WANT PHOTO / FINISH 5111/181	
4	3	7	DEPECHE MODE	SOUNDS OF THE UNIVERSE / MUTE/VIRGIN 96769*/CAPITOL	
5	4	7	SOUNDTRACK	SLUMDOG / MILLIONAIRE / INTERSCOPE 012502/IGA	
6	5	3	THE CRYSTAL METHOD	DIVIDED BY NIGHT / TINY E 009*/JINGROOVES	
7	6	2	FAMILY FORCE 5	DANCE OR DIE WITH A VENGEANCE / TMS/TOOTH & NAIL	
8	9	13	TONY OKUNGBOWA	TOTAL DANCE 2009 / THRIVE/DANCE 90807/THRIVE	
9	10	21	DJ SKRIBBLE	TOTAL CLUB HITS 2 / THRIVEDANCE 90799/THRIVE	
10	12	57	SANTOGOLD	LIPAZARD / LIZARD KING 70034*/DOWNTOWN	
11	7	6	PET SHOP BOYS	YES / ASTRALWERKS 96470	
12	10	21	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 / ULTRA 1895	
13	11	6	VARIOUS ARTISTS	ULTRA TRANCE 09 / ULTRA 2015	
14	13	4	PEACHES	I FEEL CREAM XL 415*/BEGGARS GROUP	
15	14	14	THE PRODIGY	WADERS MUST DIE / TAKE ME TO THE HOSPITAL 90146*/COOKING VINYL	
16	16	71	VARIOUS ARTISTS	ULTRA DANCE 09 / ULTRA 1636	
17	<b>RE-ENTRY</b>		CRYSTAL CASTLES	CRYSTAL CASTLES / LIES 200962/LAST GANG	
18	24	3	OWL CITY	MAYBE I'M DREAMING / UNIVERSAL REPUBLIC 012882/UMRG	
19	19	51	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE	
20	15	2	THE FIELD	YESTERDAY AND TODAY / KOMPACT/ANTI- 87033/EPITAPH	
21	18	11	FEVER RAY	FEVER RAY / RABID 9408*/MUTE	
22	17	4	FISCHERSPOONER	ENTERTAINMENT / FS STUDIOS 001/WORLD'S FAIR	
23	1	1	ROYKSOPP	JUNIOR WALL OF SOUND 97748*/ASTRALWERKS	
24	22	35	THIEVERY CORPORATION	RADIO RETALIATION / ESL 140	
25	<b>RE-ENTRY</b>		CUT /// COPY	IN GHOST COLOURS / MODULAR 050*	

**HOT DANCE AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	7	<b>#1</b> WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND / GUM/ASTRALWERKS/CAPITOL
2	2	7	INFINITY 2008	GURU JOSH / PROJECT ULTRA
3	3	36	FEEL YOUR LOVE	KIM SOZZI / ULTRA
4	7	10	BOOM BOOM POW	THE BLACK EYED PEAS / WILL.I.AM/INTERSCOPE
5	6	4	LET THE FEELINGS GO	ANNAGRACE / ROBBINS
6	8	21	DAY 'N' NITE	KID CUDI / DREAM ON/G.O.D./UNIVERSAL MOTOWN
7	5	18	THE FEAR	LILY ALLEN / CAPITOL
8	11	2	ANOTHER DAY	SOPHIA MAY / NERVOUS
9	4	22	POKER FACE	LADY GAGA / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	10	12	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA / NERVOUS
11	9	19	I HATE THIS PART	THE PUSSYCAT DOLLS / INTERSCOPE
12	13	7	HALO	BEYONCE / MUTE WORLD/COLUMBIA
13	<b>NEW</b>		HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER / INTERSCOPE
14	20	6	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA / RED STICK/STRICTLY RHYTHM
15	<b>NEW</b>		LOVEGAME	LADY GAGA / STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
16	8	2	CRAZY POSSESSIVE	KACI BATTAGLIA / CURB
17	15	16	WHITE HORSE	SARAH MCLEOD / NEXT PLATEAU
18	7	5	SHADOWS	THOSE USUAL SUSPECTS / NERVOUS
19	<b>RE-ENTRY</b>		SUGAR	FLO RIDA FEATURING WYNTER POE / BOY/ATLANTIC
20	19	9	IF U SEEK AMY	BRITNEY SPEARS / JIVE/JLG
21	21	5	LOVE STRUCK	V FACTORY / REPRISÉ
22	12	3	NOW I'M THAT BITCH	LIVVI FRANC / JIVE/JLG
23	1	1	BEGGIN'	MADCON / NEXT PLATEAU/UNIVERSAL REPUBLIC
24	16	7	TOOK THE NIGHT	CHELLO FIRE / UNIT
25	<b>RE-ENTRY</b>		I KNOW YOU WANT ME (CALLE OCHO)	PITBULL / ULTRA

**TOP GOSPEL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	33	<b>#1</b> MARY MARY	THE SOUND MY BLOOD/COLUMBIA 4433/PROVIDENT-INTEGRITY	
2	<b>HOT SHOT DEBUT</b>		TEDASHII	IDENTITY CRISIS / REACH 8078	
3	3	18	VARIOUS ARTISTS	WOW GOSPEL 2009 / WORD-CURB/EMI CMG/VERITY 41675/JLG	
4	5	10	ISRAEL HOUGHTON	THE POWER OF ONE / INTEGRITY/COLUMBIA 42584/SONY MUSIC	
5	4	10	DONNIE MCCLURKIN	WE ALL ARE ONE (LIVE IN DETROIT) / VERITY 36108/JLG	
6	7	17	DONALD LAWRENCE & CO.	THE LAW OF CONFESSON, PART 1 / QUIET WATER/VERITY 23473/JLG	
7	2	1	SMOKIE NORFUL	LIVE TREMYLES 12832/EMI GOSPEL	
8	8	30	HEZEKIAH WALKER & LFC	SOULED OUT / VERITY 23487/JLG	
9	10	00	MARVIN SAPP	THIRSTY / VERITY 09433/JLG	
10	<b>NEW</b>		VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS 2 / EMI CMG/WORD-CURB/VERITY 50089/JLG	
11	14	35	<b>GREATEST GAINER</b> LECRAE	REBEL / REACH 98070/INFINITY	
12	10	10	SHEKINAH GLORY MINISTRY	THE BEST OF SHEKINAH GLORY MINISTRY / UMG 3023/KINGDOM	
13	17	50	JAMES FORTUNE & FIYA	THE TRANSFORMATION / BLACKSMOKE 3045/WORLWIDE	
14	11	37	VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS / WORD-CURB/VERITY 27619/EMI CMG	
15	13	33	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 6 / INTEGRITY/COLUMBIA 33579/SONY MUSIC	
16	12	20	CRYSTAL AIKIN	CRYSTAL AIKIN / BET/VERITY 29754/JLG	
17	15	20	HEATHER HEADLEY	AUDIENCE OF ONE / EMI GOSPEL 26512	
18	8	1	KIM BURRELL	NO WAY'S Tired / SHANACHIE 5774	
19	19	5	VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION PT. 1 / WORLD CLASS GOSPEL 0022	
20	25	34	YOLANDA ADAMS	PLAYLIST: THE VERY BEST OF YOLANDA ADAMS / VERITY/LEGACY 27450/SONY MUSIC	
21	20	31	KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING / KCG 29753/JLG	
22</					

THIS WEEK		LAST WEEK		ALBUMS	
(HANSHIN/SOUNDCAN JAPAN/PLANTECH) JUNE 2, 2009					
1	NEW			THE HIATUS	TRASH WE'D LOVE FOR LIFE
2	NEW			KEN HIRAI	KEN'S BAR II (CD/DVD LTD EDITION) DEFSTAR
3	NEW			VARIOUS ARTISTS	DJ KADRI'S PARTY MIX UNIVERSAL
4	1			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
5	NEW			VARIOUS ARTISTS	HETALIA CHARACTER CD VOL. 3 MEDIAFACTORY
6	NEW			MAY J.	FAMILY (CD/DVD) AVEV TRAX
7	NEW			LINKIN PARK	SONGS FROM THE UNDERGROUND WARNER
8	NEW			YUNA ITO	DREAM (CD/DVD LTD EDITION) SONY
9	2			EMINEM	RELAPSE (CD/DVD LTD EDITION) UNIVERSAL
10	NEW			YOKO KANNO	SEATBELTS KANNO YOKO COLLECTION FLYING ODD

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) MAY 31, 2009					
1	1			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
2	NEW			ESCALA	ESCALA SYCO
3	2			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
4	4			LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE
5	6			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6				THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL
7	NEW			PINK	CAN'T TAKE/MISSUNOAZTODD/TRY THIS I'M RCA
8	10			BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
9	9			PINK	FUNHOUSE LAFACE/JLG
10	NEW			SIMPLE MINDS	GRAFFITI SOUL SANCTUARY

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) JUNE 2, 2009					
1	NEW			SPORTFREUNDE STILLER	MTV UNPLUGGED IN NEW YORK VERTIGO
2	1			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
3	NEW			MARK MEDLOCK	CLUB TROPICANA SONY
4	NEW			EROS RAMAZZOTTI	ALI E RADICI RCA
5	2			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
6	NEW			IRON MAIDEN	FLIGHT 666 EMI
7	4			PETER FOX	STADTAFFE DOWNBEAT/WARNER
8	3			DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE
9	NEW			ERIC CLAPTON/STEVE WINWOOD	LIVE FROM MADISON SQUARE GARDEN WARNER BROS
10	11			MILOW	HOMERUN

THIS WEEK		LAST WEEK		ALBUMS	
EUROPEAN HOT 100 JUNE 3, 2009					
1	1			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	1			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
3	4			JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & PUSSYCAT DOLLS FT NICOLE S. INTERSCOPE
4	1			BONKERS	DIZEE RASCAL/ARMAND VAN HELDEN DIRTEE STANK
5	7			ANYTHING BUT LOVE	DANIEL SCHUHMACHER COLUMBIA
6	8			MEME PAS FATIGUE!	KHALED & MAGIC SYSTEM ARTOP
7	10			CA M'ENERVE	HELMUT FRITZ DUST IN/SONY
8	3			FAIRYTALE	ALEXANDER RYBAK CAPITOL/EMI/V2/UNIVERSAL
9	9			RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC
10	NEW			RELEASE ME	AGNES 3 BEAT
11	18			AYO TECHNOLOGY	MILOW HOMERUN
12	12			LIKE A HOBO	CHARLIE WINSTON FT. WORLD ATMOSPHERICS/LONG TALE
13	5			WE MADE YOU	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
14	28			KISS ME THRU THE PHONE	SCULIA BOY TELL EM FT SAMME COLLAPARK/INTERSCOPE
15	11			NUMBER 1	TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
16	NEW			FOOT OF THE MOUNTAIN	A-HA UNIVERSAL
17	15			TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
18	13			HALO	BEYONCE MUSIC WORLD/COLUMBIA
19	17			BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR
20	16			NOT FAIR	LILY ALLEN REGAL/PARLOPHONE

THIS WEEK		LAST WEEK		ALBUMS	
EURO DIGITAL SONGS (NIELSEN SOUNDCAN INTERNATIONAL) JUNE 13, 2009					
1	NEW			KNOCK YOU DOWN	KE\$HA FT. KANYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
2	2			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
3	1			BONKERS	DIZEE RASCAL & ARMAND VAN HELDEN DIRTEE STANK
4	NEW			RELEASE ME	AGNES KING ISLAND ROCKY STAR/NFM
5	4			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	10			KISS ME THRU THE PHONE	SCULIA BOY TELL EM FT SAMME COLLAPARK/INTERSCOPE
7	7			NUMBER 1	TINCHY STRYDER FT. N-DUBZ 4TH & BROADWAY
8	6			RED	DANIEL MERRIWEATHER ALL/DOLBY/COLUMBIA
9	5			WE MADE YOU	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
10	NEW			UNTOUCHED	THE VERONICAS ENGINEER ROOM/SIRE/WARNER BROS.
11	8			NOT FAIR	LILY ALLEN REGAL/PARLOPHONE
12	9			IN FOR THE KILL	LA ROUX POLYDOR
13	11			HALO	BEYONCE MUSIC WORLD/COLUMBIA
14	NEW			AYO TECHNOLOGY	MILOW HOMERUN/MUNICH
15	3			FAIRYTALE	ALEXANDER RYBAK

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/IFDPA/TITE-LIVE) JUNE 3, 2009					
1	NEW			CHRISTOPHE WILLEM	CAFEINE COLUMBIA
2	NEW			FLORENT PAGNY	CEST COMME CA MERCURY
3	NEW			LARA FABIAN	TOUTES LES FEMMES EN MOI POLYDOR
4	1			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
5	NEW			EROS RAMAZZOTTI	ALI E RADICI RCA
6	6			GREGOIRE	TOI + MOI MY MAJOR COMPANY
7	3			CALOGERO	L'EMBELLIE MERCURY
8	2			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
9	NEW			MARILYN MANSON	THE HIGH END OF LOW INTERSCOPE
10	4			OLIVIA RUIZ	MISS METEORES POLYDOR

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BDS/SOUNDCAN) JUNE 13, 2009					
1	1			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
2	2			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE/WARNER
3	3			GINETTE RENO	FAIS-MOI LA TENDRESSE MELON-MIEL/SELECT
4	NEW			MARILYN MANSON	THE HIGH END OF LOW INTERSCOPE/UNIVERSAL
5	4			SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY/UNIVERSAL
6	9			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
7	7			KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC
8	8			DIANA KRALL	QUIET NIGHTS VERVE/UNIVERSAL
9	13			NICKELBACK	DARK HORSE EMI
10	17			LEONARD COHEN	LIVE IN LONDON COLUMBIA/SONY MUSIC

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) MAY 31, 2009					
1	1			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
2	2			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
3	4			PINK	FUNHOUSE LAFACE/JLG
4	3			LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE
5	5			TAYLOR SWIFT	FEARLESS BIG MACHINE
6	9			LADY GAGA	THE FAME KONLIVE/STREAMLINE/CHERRYTREE/INTERSCOPE
7	7			SOUNDTRACK	TWILIGHT ATLANTIC
8	17			THE PUSSYCAT DOLLS	DOLL DOMINATION INTERSCOPE
9	13			THE SCRIPT	SCRIPT PHONOGENIC/RCA
10	6			LITTLE BIRDY	CD/AFETTI ELEVATOR

THIS WEEK		LAST WEEK		ALBUMS	
EURO DIGITAL SONGS SPOTLIGHT NORWAY JUNE 13, 2009					
1	RE			FUNNY LITTLE WORLD	ALEXANDER RYBAK ALEXANDER RYBAK/EMI
2	2			LONESOME TRAVELER	PAPERBOYS BONNIER/BONNIER AMIGO
3	1			FAIRYTALE	ALEXANDER RYBAK ALEXANDER RYBAK/EMI
4				HALO	BEYONCE MUSIC WORLD/COLUMBIA
5	6			WE MADE YOU	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
6	5			FUCK YOU	LILY ALLEN REGAL/PARLOPHONE
7	8			BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
8	10			AMBITIONS	DONKEYBOY WARNER
9	7			THE GIRL AND THE ROBOT	ROYKSOPP WALL OF SOUND/EMI
10	RE			LOVE STORY	TAYLOR SWIFT BIG MACHINE

THIS WEEK		LAST WEEK		ALBUMS	
EUROPEAN AIRPLAY (NIELSEN SOUNDCAN INTERNATIONAL) JUNE 13, 2009					
1	1			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
2	2			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
3	NEW			EROS RAMAZZOTTI	ALI E RADICI RCA
4	4			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	3			DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE
6	NEW			MARILYN MANSON	THE HIGH END OF LOW INTERSCOPE
7	NEW			SPORTFREUNDE STILLER	MTV UNPLUGGED IN NEW YORK VERTIGO
8	NEW			IRON MAIDEN	FLIGHT 666 EMI
9	NEW			SIMPLE MINDS	GRAFFITI SOUL SANCTUARY
10	6			U2	NO LINE ON THE HORIZON MERCURY
11	8			BEYONCE	I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
12	10			LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE
13	NEW			ESCALA	ESCALA SYCO
14	NEW			MARK MEDLOCK	CLUB TROPICANA SONY
15	5			BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA

THIS WEEK		LAST WEEK		ALBUMS	
(FIMI/NIELSEN) JUNE 1, 2009					
1	NEW			EROS RAMAZZOTTI	ALI E RADICI RCA
2	1			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
3	2			ALESSANDRA AMOROSO	STUPIDA EPIC
4	5			ZERO RENATO	PRESENTATE TATTICA
5	4			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
6	6			DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE
7	3			POOH	ANCORA UNA NOTTE INSIEME ATLANTIC
8	11			LAURA PAUSINI	PRIMAVERA IN ANTICIPO ATLANTIC
9	8			U2	NO LINE ON THE HORIZON MERCURY
10	NEW			ZERO ASSOLUTO	SOTTO UNA PIOGGIA DI PAROLE RTI

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MEDIA) JUNE 3, 2009					
1	2			SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY
2	NEW			EROS RAMAZZOTTI	ALAS Y RAICES RCA
3	NEW			EL SUENO DE MORFEO	COSAS QUE NOS HACEN SENTIR BIEN DRD
4	3			ANTONIO VEGA	CANCIONES 1980-2009 EMI/UNIVERSAL
5	1			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
6	4			DIANA KRALL	QUIET NIGHTS VERVE
7	15			COLDPLAY	VIVA LA VIDA OR DEATH AND ALL HIS FRIENDS PARLOPHONE
8	1			LA OREJA DE VAN GOGH	A LAS CINCO EN EL ASTORIA SONY
9	NEW			MARILYN MANSON	THE HIGH END OF LOW INTERSCOPE
10	14			SOUNDTRACK	LOS MEJORES ANOS DE NUESTRA VIDA VALE

THIS WEEK		LAST WEEK		ALBUMS	
(BIMSA) JUNE 2, 2009					
1	3			VARIOUS ARTISTS	ATREVETE A SONAR UNIVERSAL
2	NEW			MARIA JOSE	AMANTE DE LO AJENO SONY/OCESA
3	NEW			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
4	1			VICENTE FERNANDEZ	PRIMERA FILA SONY
5	2			YANNI	VOICES SONY
6	5			JORGE MUNIZ	SERENATA VOL. 2 TEMI
7	12			REYLI	QUE VUELTAS DA LA VID SONY
8	16			FEY	DULCE TENTACION MI REY
9	10			DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE
10	13			WISIN/YANDEL	MENTE MAESTRA UNIVERSAL

The female string quartet Escala goes straight to No. 2 on the U.K. Albums chart after appearing as semifinalists on "Britain's Got Talent."



THIS WEEK		LAST WEEK		SINGLES	
(MEDIA CONTROL) JUNE 3, 2009					
1	2			AYO TECHNOLOGY	MILOW HOMERUN
2	1			ANYTHING BUT LOVE	DANIEL SCHUHMACHER COLUMBIA
3	6			WHEN LOVE TAKES OVER	DAVID GARRETT FT. KELLY ROLAND GUM/VIRGIN
4	5			RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC
5	4			POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) JUNE 3, 2009					
1	NEW			EROS RAMAZZOTTI	ALI E RADICI RCA
2	2			EMINEM	RELAPSE WEB/SHADY/AFTERMATH/INTERSCOPE
3	NEW			GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
4	5			MILOW	HOMERUN
5	NEW			LADY GAGA	THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

THIS WEEK		LAST WEEK		SINGLES	
(YLE) JUNE 3, 2009					
1	3			FAIRYTALE	ALEXANDER RYBAK EMI
2	1			JOS MA OLISIN SA	CHEEK RAHINA
3	10			C'EST LA VIE	ANNA PUU SONY
4	11			LAUTTURI	PMMP RCA
5	17			KESAVAINAJA EP	VIIKATE RAINKA

THIS WEEK		LAST WEEK		ALBUMS	
(YLE) JUNE 3, 2009					
1	NEW			AMORPHIS	SKYFORGER NUCLEAR BLAST
2	1			ANNA PUU	ANNA PUU RCA
3	2			CHEEK	JARE HENRIK TIHONEN RAHINA
4	NEW			ASA & TOVERIT	VIA KARELIA AKL SUPERSOUNDS
5	NEW			AMUPOJAT	RADIOHITIT UNIVERSAL

THIS WEEK		LAST WEEK		SINGLES	
(ULTRATOP/GFK) JUNE 3, 200					



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## EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Golden Music Nashville names **Darlene Starr** national director of promotion and marketing. She was director of promotion and marketing at CO5 Nashville.

Original Signal Recordings names **Karim Karmi** executive VP/GM. He was VP at Epic Records.

Justice Records names **Matt Munoz** director of sales and marketing. He was label manager at Fontana Distribution.

Welk Music Group names **Dan Sell** GM. He was senior VP of sales and marketing.

VP Records names **Joe Wiggins** senior director of publicity and video promotions. He was VP of urban publicity and video promotions at TVT Records.



STARR

KNOEPFLE

CIULLA

DEL TUFO

**PUBLISHING:** Sony/ATV Music Publishing appoints **Jennifer Knoepfle** senior director of creative/A&R. She was director of membership for pop/rock at ASCAP.

**TOURING:** The facility management company VenuWorks names **Corey Pearson** executive director of Kennewick, Wash.'s Three Rivers campus, which comprises the Three Rivers Convention Center, Toyota Center and Toyota Arena. He was GM at the MetroCentre in Rockford, Ill.

Nederlander Concerts and Team San Jose name **John Ciulla** GM of the San Jose (Calif.) Civic Auditorium. He was GM of Lucky Strike Lanes at L.A. Live in Los Angeles.

**MANAGEMENT:** Sanctuary Artist Management Nashville names **Stuart Dill** president. He was owner of Dill Management Group.

**RELATED FIELDS:** The U.K. recorded-music licensing company PPL appoints **Penny White** head of member services. She was head of online customer services at the mass merchant Sainsbury's.

Bravado Merchandising Group names **Michael Del Tufo** director of national accounts. He was VP of sales and label operations at Acrobat Recordings.

—Edited by Mitchell Peters

## GOODWORKS

### RED ROCKS HOSTS BONE MARROW DRIVE

Concertgoers attending events this summer at the Red Rocks Amphitheatre in Morrison, Colo., will have the chance to help save lives through a bone marrow registration drive organized by the Love Hope Strength Foundation (LHS) in conjunction with the bone marrow donor center DKMS.

Volunteers from the organizations will be on hand at more than 60 events at Red Rocks to collect cheek swab samples and assist attendees who are interested in registering as donors. As part of the program, volunteers will distribute educational materials at the venue and video screens will feature public service announcements from artists.

"Most people don't know what it takes to be a donor, and most people don't know that there are people waiting out there for your donation," says cancer survivor James Chippendale, who co-founded LHS and serves as president of the venue insurance agency CSI. "I'm a living example of that. If it wasn't for my donor Klaus Kaiser in a little village outside of Berlin, I'm not having this conversation."

With Visa as a sponsor of the drive, those who make a monetary donation to DKMS using a Visa card will be entered into a contest to win such prizes as airline tickets, artist meet-and-greets, clothing and musical instruments. —Mitchell Peters



Blues Foundation executive director **Jay Sieleman** (left) with newly inducted Blues Hall of Famer **Taj Mahal** (right) and **Bonnie Raitt**, who presented the B.B. King Entertainer of the Year Award to Janiva Magness at the Blues Music Awards, held recently at the Cook Convention Center in Memphis.



Bug Music recently presented songwriter **Bruno Mars** with a plaque commemorating the success of his hit single "Right Round" by Flo Rida. The song topped the Billboard Hot 100 and the Hot Digital Songs chart for six consecutive weeks. "Right Round" set the record for most weekly digital downloads when it debuted with 636,000 copies, according to Nielsen SoundScan. It surpassed the previous record of 467,000 that was set by Flo Rida, with "Low," in January 2008. From left: Bug Music senior manager of creative and writer services **Betsy Anthony**, Mars and Bug Music CEO **John Rudolph**. PHOTO: COURTESY OF BUG MUSIC



WAR co-founder/lead singer **Lonnie Jordan** received a City of Los Angeles proclamation officially declaring May 23 WAR Day in L.A. prior to the band's performance at the Greek Theatre. From left: KHHT music director/morning show sports blogger **Damon Knight**, city council member **Tom LaBonge**, Jordan, KHHT morning show man in the streets/"Old School Saturday Night" host **Jimmy Reyes** and morning show host **Victor Zaragoz**, and Nederlander Concerts executive VP **Ken Scher**. PHOTO: COURTESY OF RANDALL MICHELSON



**Andrew Lloyd Webber** (left), singer/actress **Jade Ewen** (center) and **Diane Warren** attend a press conference in Moscow for the Eurovision Song Contest. Lloyd Webber and Warren co-wrote the song "It's My Time," which was the U.K. entry for the 2009 contest and performed by Ewen, who recently signed a recording contract with Geffen Records. PHOTO: COURTESY OF ROFF KLATT/WIREIMAGE.COM



The members of the South African rock band **Seether** met military personnel and their families at Kadena Air Base in Okinawa as part of the USO/Armed Forces Entertainment's May tour of Japan. The band's **John Humphrey** (left) and **Shaun Morgan** (right) share a light moment with U.S. Army Pvt. **Stephen Huskey**, a member of the Air Defense Artillery Battalion. PHOTO: COURTESY OF MIKE CLIFTON AND USO



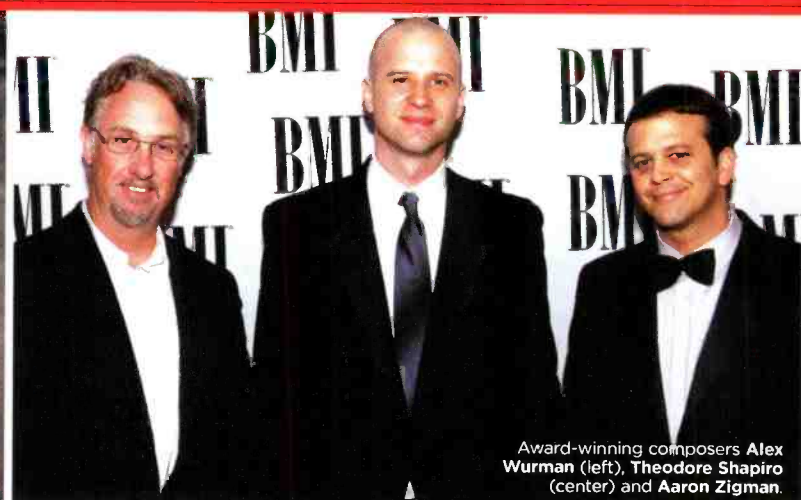
**Billy Joel** and **Elton John** received personalized Cavaliers jerseys prior to their sold-out show May 23 at Quicken Loans Arena in Cleveland. From left: Live Nation/Ohio Valley senior VP **Barry Gabel**, Joel, Quicken Loans Arena senior director of events **Hallie Yavitch**, John, Cleveland Cavaliers/Quicken Loans Arena president **Len Komoroski** and Live Nation president **Michael Belkin**. PHOTO: COURTESY OF AMY WEISER



Tree Adams (left) and Tyler Bates, the composers of the music for "Californication."  
PHOTO: COURTESY OF RANDALL MICHAELSON/WIREIMAGE.COM



Composer **Mike Post** after receiving the Classic Contribution Award.



Award-winning composers **Alex Wurman** (left), **Theodore Shapiro** (center) and **Aaron Zigman**.

## 2009 BMI FILM & TELEVISION AWARDS



From left: Composer **John Frizzell**, producer **Brian Grazer**, composer **Chau-Giang Thi Nguyen** and Fox Music president **Robert Kraft**. PHOTO: COURTESY OF RANDALL MICHAELSON/WIREIMAGE.COM

BMI honored the composers of the year's top films, prime-time network TV series and cable network programs at its annual Film & Television Awards May 19 at the Beverly Wilshire Hotel in Los Angeles. The organization presented the Richard Kirk Award to composer David Newman for his contributions to film and TV music. Newman has scored more than 100 films, including "The Brave Little Toaster," "Serenity," "Tommy Boy," "Brokedown Palace," "Galaxy Quest," "Ice Age," "Anastasia" and, most recently, "The Spirit." The Classic Contribution Award went to Mike Post in recognition of his involvement with the BMI Foundation's Pete Carpenter Fellowship. Post composed the themes for such TV series as "NYPD Blue," "Hill Street Blues," "L.A. Law" and "Law & Order." Pete Townshend was another big winner, receiving three awards for his work on the TV shows "CSI," "CSI: Miami" and "CSI: NY." Composers taking home two awards included composer Aaron Zigman for "Sex and the City" and "Madea Goes to Jail," Theodore Shapiro for "Marley & Me" and "Tropic Thunder," Harry Gregson-Williams for "Eleventh Hour" and "The Chronicles of Narnia: Prince Caspian," Danny Elfman for "Wanted" and "Desperate Housewives," Rupert Gregson-Williams for "Bedtime Stories" and "You Don't Mess With the Zohan," Tyler Bates for "Californication" and "Watchmen," and Graeme Revell for "Pineapple Express" and "Eleventh Hour." PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM (except where noted)

### INSIDE TRACK

## NO SLOWING DOWN FOR JOHNSON

Jamey Johnson still has plenty of life left in his current album, the gold-certified "That Lonesome Song," but he's "so far ahead of another album it's not even funny."

"I've got 40 or so songs already in the can that are almost finished," says Johnson, whose current single "The High Cost of Living" is climbing Billboard's Hot Country Songs chart. "The past several times we've been in the studio it's just... fresh. It stays new. It's been really fun for me."

But Johnson, whose single "In Color" was the Academy of Country Music's song of the year, isn't in a rush. "Our days of going in and knocking an album out in one day are probably done," he says. "From now on we're probably going to keep going in and recording and keep material available. We'll go in and if we end up doing something special with that session, then great. If not, then, well, we did it. When we've got some culled stuff we can use, we'll take those and place them somewhere along the way. We're always looking for innovative ways to bring our songs to the people."

"My thing is to continue telling the story I started with," says Johnson, who's also co-written such hits as "Honky Tonk Badonkadonk" for Trace Adkins and "Give It Away" for George Strait. "Some people look at 'That Lonesome Song' as one story, but each song takes you to a different place. The story starts here and then goes there and there... I think the next album's going to be a continuation of that and just be about more of the things I've experienced and gone through since I wrote those songs."



JOHNSON



From left: BMI president/CEO **Del Bryant**, composer **David Newman** and BMI VP of film/TV relations **Doreen Ringer Ross**. PHOTO: COURTESY OF RANDALL MICHAELSON/WIREIMAGE.COM



Award-winning composers **Cliff Eidelman** (left) and **Lyle Workman**.



**Nathan Barr** (left), composer of the underscore for "True Blood," with **Jace Everett**, the songwriter of the show's theme song.



From left: BMI VP of film/TV music **Doreen Ringer Ross**, composer **Harry Gregson-Williams**, BMI president/CEO **Del Bryant** and executive director of film/TV music **Ray Yee**.

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*William D. Littleford*

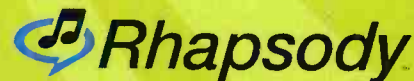
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