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2009

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# Billboard® LIVE OSAKA ● FUKUOKA ● TOKYO

Eddie Levert of THE O'JAYS

JT Taylor

Jason Champion

Mos Def

## June-July 2009 Show Schedule

	Tokyo	Osaka	Fukuoka
Matt Bianco	Jun.23-25	Jun.20	Jun.22
GURU	Jun.26-27	-	-
En Vogue~reunion~	Jun.29-Jul.1	Jun.26-27	-
Rockapella	Jul.3-4	Jul.1	Jun.29-30
SOULIVE	Jul.6-8	Jul.10-11	Jul.13-14
The Three Degrees	Jul.10-12	Jul.6-7	Jul.2-4
The Blues Brothers Band	Jul.13-16	Jul.18	Jul.20
Brian Blade Music from 'MAMA ROSA'	Jul.19-20	Jul.22-23	Jul.17-18
Seawind 'REUNION'	Jul.21-22	Jul.24-25	-
Anthony Hamilton	Jul.24-25	Jul.27	-
Shakatak	Jul.26-27	Jul.30-31	Jul.28
Cecilio & Kapono	Jul.28	Jul.29	Jul.27

En Vogue~reunion~



SOULIVE



The Blues Brothers Band



Seawind 'REUNION'



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IS 'THREE STRIKES'  
OUT IN FRANCE  
AFTER COURT CALL?

TAP TAP REVOLUTION  
HOW THE IPHONE APP  
SPEAKS UNIVERSAL'S  
LANGUAGE

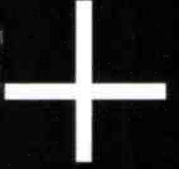
# Billboard

JUNE  
20  
2009



# DAUGHTRY

The Man, The Band,  
The Plan To Make  
An 'Idol' Act Into  
America's Next Top  
Rock Group

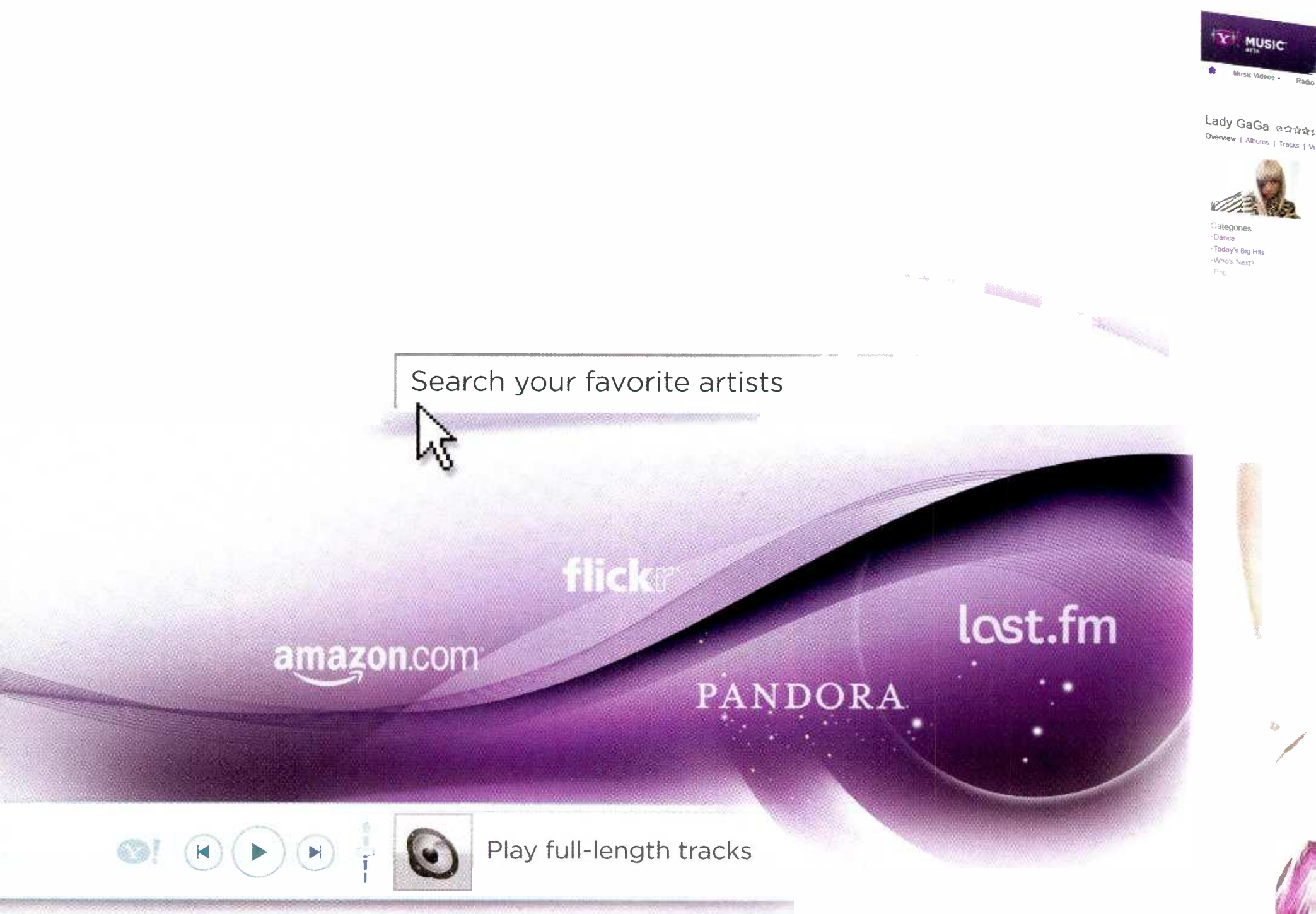


**SMELLS LIKE  
POP SPIRIT**  
Paulina Rubio's New  
Album, Perfume Hit  
Wal-Mart's Beauty Dept.

**SYNCH  
AND SWIM**  
Imogen Heap Keeps  
Fans A-Twitter  
With New 'Ellipse'

**REDONE  
ALERT**  
The Producer  
Behind 'LoveGame'  
And 'Poker Face'

**CHART  
HEAT**  
Chickenfoot,  
Elvis Costello,  
Jay-Z



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### Taylor Swift ☆☆☆☆☆

Overview | Albums | Tracks | Videos | Photos | Concerts

+ Add to this Page



#### ! Taylor Swift Videos

1-6 of 42 videos



Love Story Taylor Swift

Our Song Taylor Swift

Picture to Burn Taylor Swift



Teardrops On My Guitar Taylor Swift

Change Taylor Swift

White Horse Taylor Swift

View All Taylor Swift Videos »

#### ! Taylor Swift Photos

1-8 of 194 photos



View All Taylor Swift Photos »

#### ! Top Taylor Swift Albums

1-6 of 50 albums



Taylor Swift [Bonus Tracks] Mar 2008

Fearless Jan 2008

Taylor Swift [Deluxe Edition CD/DVD] Nov 2007



The Taylor Swift Holiday Collection Jan 2007

Teardrops on My Guitar Dec 2006

Tim McGraw Jan 2006

View All Taylor Swift Albums »

#### P Pandora Radio

Play Taylor Swift artist radio

Play radio station with songs similar to:

- ▶ Teardrops on My Guitar (Pop Version)
- ▶ Our Song
- ▶ I'm Only Me When I'm with You
- ▶ Stay Beautiful
- ▶ Speak to Me

#### ! Top Tracks

1-7 of 216 tracks

- ▶ Our Song
- ▶ Teardrops on My Guitar
- ▶ Love Story
- ▶ The Best Day
- ▶ Tell Me Why
- ▶ Should've Said No
- ▶ Invisible

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#### Artist on Last.fm

Artist Similar Artists



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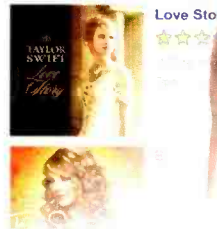
#### ! Lyrics on Yahoo! Music

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- ▶ Teardrops on My Guitar
- ▶ The Outside
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- ▶ Should've Said No
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ON THE COVER: Daughtry photograph by Max Vadukul

## HOME FRONT

360 DEGREES OF BILLBOARD

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#### MOBILE ENTERTAINMENT LIVE

At this conference, set for Oct. 6 at the San Diego Convention Center and presented by Logic Wireless, industry innovators will reveal how they're navigating this exciting landscape. More: [billboardevents.com](http://billboardevents.com).

#### MUSIC & ADVERTISING

Did you miss the Music and Advertising Conference? You can still receive some of the benefits. All recorded audio sessions are available for purchase. Contact Lisa Kastner for details, at 646-654-4643 or [lkastner@billboard.com](mailto:lkastner@billboard.com).

#### TOURING

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

#### '30 UNDER THIRTY'

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).

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TOP DVD SALES	#1	PAUL BLART: MALL COP	



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# The Transparency Revolution

Complete, Accurate And Timely Information Has Become Crucial To The Entertainment Business

BY DAVE STEWART

Two weeks ago, I bought a new shirt in Milan on my Visa. After the merchant swiped my card, the data on it traveled 30,000 kilometers and crossed 12 nations, went to my bank to be checked against my credit limit and then verified the store's bank account details to transfer money in 1.4 seconds.

My purchase of a shirt in Milan was one of more than 160 million payments that happen every day and total more than \$12 billion, transactions that will settle out to the last yen, cent or centavo. In 1983, when "Sweet Dreams" went No. 1, Visa launched its anyplace, anywhere ATM system. If I sold shirts, I would receive instant, crystal-clear accounting for my business.

Since I make music, however, I am forced to deal with an incomprehensible labyrinth of archaic accounting methods. Visa has had this system in place for 30 years and I've been selling records in one form or another for about the same amount of time. As an artist, songwriter and producer, I have yearned for advanced, transparent reporting structures in order to address the entrenched and endemic problem of payments that are too little or too late.

The current content distribution setup for artists has been referred to as a "sharecropper" system. A typical distribution agency, such as a record label, collects the revenue; subtracts advances, recording and packaging costs; promotional expenses and other holdbacks; and then pays the artist his or her "share" at some point in the distant future. Why can't artists get the same respect as the guy who sold me a shirt in Milan?

In the future, all incoming revenue will be reported in real time, with transaction costs that are predefined and com-



ment, security and monetization have matured to the point that an easy-to-use, scalable, fully featured digital media gateway and financial tracking system is now possible. Artists should demand it.

Why not? Nearly all forms of artistic output have migrated from analog to digital formats. When combined with innovation from media and other industries, the rising volume of digital content has created the potential for a significant increase in the engagement with "long tail" content from established artists. In other words, fans should be given a deeper, richer experience that includes a glimpse into an artist's world and work. It would benefit everyone with a stake in the business.

We in the entertainment industry will soon operate in a world with a compelling, multifaceted user experience across online and mobile interfaces that will "drop a neutron bomb on current distribution models," as I was recently quoted in the Washington Post. In fact, working alongside the innovative companies with which I work every day, including Kobalt, we are building this gateway now.

Stay tuned. ♦♦♦

*Dave Stewart, co-founder of Eurythmics, is a legendary artist, producer, author, speaker, entrepreneur and songwriter whose recordings and collaborations have resulted in more than 100 million album sales and numerous Grammy, Golden Globe, BRIT, Lifetime Achievement, Legend in Songwriting and other awards. He has co-written with Mick Jagger, Bono, Bob Dylan, Tom Petty, Gwen Stefani, Katy Perry, Jon Bon Jovi, George Harrison and many others. Recently named one of Fast Company magazine's 100 Most Creative People in Business, Stewart also serves as a consultant for Nokia, the world's largest mobile phone company, where he was given the unique title of "change agent."*

FOR THE RECORD

■ In the Music & Advertising feature in the June 6 issue, the song "I'd Like to Teach the World to Sing" was credited to the Seekers, whose picture also appeared on page 29. The song was actually recorded by the New Seekers.

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**DIRECT CONNECT**  
Front Line/Clear Channel's a.p.e. radio



**READ THE LABEL**  
Nylon magazine launches indie imprint



**CROSSOVER DREAMS**  
Lessons from "Livin' La Vida Loca"



**FASHION PLATES**  
U.K. artists align with apparel brands



**TAP TAP ON TOP**  
Tapulous CEO on iPhone apps market

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**>>>EVANS, RICHIE, JEREMIH BRING SONGS TO SOAPS**

Sara Evans, Lionel Richie and Jeremih will headline ABC Daytime and sister cable station SOAPnet's new campaign to market music through soap operas. Among the tie-ins, SOAPnet will sponsor Evans' national trek this summer and Richie and Jeremih will perform on an upcoming episode of "One Life to Live." The deal also includes meet-and-greets, on-air interstitial campaigns and Web promotions.

**>>>JACKSON CONCERTS FACE LEGAL CHALLENGE**

New Jersey-based AllGood Ent. sued to stop Michael Jackson from performing this year in London. The promoter contends in a lawsuit filed in federal court in New York that it signed a deal with the singer's manager, Frank DiLeo, in November committing Jackson to an appearance this summer in the United States. Under the agreement, Jackson isn't supposed to give another concert before that show, the lawsuit states. Jackson's AEG Live-promoted London run begins in July.

**>>>PIRATE BAY DEFENDANTS HIT NEW SETBACK**

The four men convicted of operating file-sharing site the Pirate Bay suffered a further setback when they failed to get their case dismissed due to alleged bias by the sentencing judge. A Swedish court ruled that judge Tomas Norstrom wasn't biased against the Pirate Bay despite his membership in several groups that lobby for the rights of copyright holders.

# UP FRONT

**GLOBAL** BY ANDRE PAINE AND AYMERIC PICHEVIN

## STRIKING OUT

### Constitutional Council Deals Blow To France's Anti-Piracy Law

PARIS—French "three strikes" legislation aimed at tackling unauthorized file sharing has suffered another major setback, in a ruling that some in the industry worry could hurt efforts to implement anti-piracy regulation in France and beyond.

France's Constitutional Council ruled June 10 against a key element of the legislation, which would have allowed a newly established government agency, HADOPI (Higher Authority for the Distribution of Works and the Protection of Copyright on the Internet), to cut off Internet service to persistent copyright infringers for up to a year after two warnings.

But the council ruled that HADOPI's proposed powers violated the French constitution, based on what the council cited as the constitutional principle that communication and liberty of expression are fundamental rights that only a judge can rule on.

"We've been fighting a battle for a long period of time and we believe there will be a solution," says John Kennedy, chairman/CEO of the IFPI, which has led the calls for three-strikes legislation. "What we hear is that a special judge will be appointed, which would satisfy the requirements of the constitutional court."

Despite uncertainty over the sanctions, the council's ruling won't affect the government's ability to proceed with implementing a warning system. In a statement, French minister of culture Christine Albanel said HADOPI would be ready to issue its first warnings by the fall, while the government is set to introduce a new draft bill to amend the law by conferring the decision to cut off offenders to a judge.

Hervé Rony, director general at French labels organization Snep, acknowledges the council's decision as another blow but stresses that the implementation of

any law allowing warnings remains a crucial achievement.

"What's preoccupying [us] is not the fact that a judge will rule," Rony says, "but that there [must be] enough means allocated so that the justice is staffed [effectively] enough to rule."

The European Parliament has also challenged the principle of a state body having the authority to disconnect Internet users, when it voted in May in favor of a directive that telecom subscribers' access can't be restricted without a court ruling.

"The Constitutional Council has simply followed the European Parliament," says Guy Bono, a French Socialist member of the European legislative body. Bono described the French ruling as "a huge slap" for French President Nicolas Sarkozy, who had championed the legislation.

Kennedy dismisses fears that an additional judicial element to the French enforcement plan will bring the sort of negative publicity suffered by the RIAA when it sued U.S. file-sharers.

"Around the world there's a trend toward specialist judges, especially in the intellectual property area," he says. "There has to be an ultimate deterrent for [the law] to work, but I don't think the judge ends up being troubled very much—all the evidence is that, on the first warning, people change behavior."

In a statement, RIAA chairman/CEO Mitch Bainwol expressed optimism that "the French government will revise the law and do so in that fashion that will be pro-content and pro-consumer and



Time for a do-over? French culture minister **CHRISTINE ALBANEL** (left) addresses the French National Assembly April 29 as it meets to discuss anti-piracy legislation.

serve as a reference point for the rest of the world," Bainwol said.

Meanwhile, the French ruling may also deter other countries

from introducing graduated-response legislation. New Zealand's three-strikes proposal was withdrawn after it failed to secure unanimous cooperation from Internet service providers (ISP), although Taiwan and South Korea have recently passed such laws.

The focus now turns to the United Kingdom, where the June 16 Digital Britain report will determine how the government proposes to achieve its target of cutting illegal downloading by 70%-80% by 2011.

However, there appears to be little political appetite from the unpopular Labour government for three-strikes legislation, especially as the ISPs would resist any such moves.

And Gregor Pryor, partner/digital media specialist at the international law firm Reed Smith in London, believes France's woes will only harden U.K. opposition.

"To curtail an individual's right to communicate via the Internet in such an ostensibly arbitrary fashion would be seen by the U.K. population as in breach of a basic social right in today's digital age," says Pryor, who expects the report to merely "impose on ISPs a duty to provide information in a timely and orderly fashion."

Kennedy concedes that he's worried. "I fear—and I hope I'm wrong—that government in its current state is going to walk away from the problem," he says. "If there isn't real teeth to what they're proposing, then they're contradicting their own policy."

## >>> UNIVERSAL REPUBLIC, BIG MACHINE TEAM FOR NEW LABEL

Universal Republic and Big Machine Records have teamed for a new Nashville imprint dubbed Republic Nashville. The imprint will be stationed on Music Row and will use the combined resources of Big Machine and Universal Republic. Former Capitol Records promotion executive Jimmy Harnen has been appointed president of the label and its roster will include singer/songwriter Sunny Sweeney and country duo Fast Ryde.

## >>> TONY AWARDS' RATINGS UP 19% OVER 2008

The 63rd annual Tony Awards saw its best ratings since 2006, with 7.5 million viewers watching the telecast on CBS, according to Nielsen Media Research. The awards were hosted by Neil Patrick Harris and had double-digit percentage gains in viewers and key demographics compared with the previous year. In 2008, 6.3 million tuned in, giving the show a 19% increase this year. Billy Elliot: The Musical, with a score composed by Elton John (music) and Lee Hall (lyrics), was nominated for 15 awards. It took home 10, including best musical.

## >>> RICK ROSS BACKS 1800 TEQUILA

The tequila brand 1800 and its parent company, Proximo Spirits, have partnered with rapper Rick Ross. The artist and his crew, the Triple C's, will promote 1800's Select Silver by publicly endorsing the drink. Select Silver was launched in April 2008.

Compiled by Chris M. Walsh. Reporting by Caitlin Berens, Ann Donahue, Reuters, Scott Roxborough, Allison Shafir and Chris M. Walsh.

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RADIO BY PAUL HEINE

# ACHTUNG FCC

## MusicFirst Cries Foul Over Alleged Radio Royalty Retribution

Ratcheting up an already bitter fight, the musicFirst Coalition is alleging that radio stations are threatening to not play music by artists who have publicly supported legislation requiring terrestrial broadcasters to pay artists and labels performance royalties.

In a June 9 complaint filed with the FCC, the recording industry lobbying group accused "some broadcasters"—without naming any stations—of using their licenses "to further their financial interest at the expense of the public interest" (billboard.biz, June 10). The House Judiciary Committee approved the controversial Performance Rights Act May 13 by a 21-9 vote.

The filing also accuses broadcasters of airing deceptive spots that "unfairly prey on public fears" by portraying the proposed royalty as a "tax." In addition, it claims no stations will accept musicFirst ads endorsing the bill.

The National Assn. of Broadcasters (NAB), whose lobbying efforts led to a bipartisan majority of House lawmakers

opposing the bill, called the filing "an act of desperation by a record label lobby losing on Capitol Hill and in the court of public opinion." It also noted that the No. 1 song on the Billboard Hot 100 is "Boom Boom Pow" by the Black Eyed Peas, whose frontman Will.i.am is a vocal royalty proponent.

The filing claims several stations owned by a major broadcast group notified a label that they would no longer play a top-selling artist's current single following his pro-royalty remarks—but stops short of revealing names. A June 10 Associated Press story hinted that the mystery artist "could be U2 frontman Bono," who in April publicly endorsed a performance royalty for radio. Calls to U2 manager Paul McGuinness and Interscope weren't returned.

MusicFirst spokesman Marty Machowsky says it would identify artists and stations to the FCC if it initiates a proceeding and agrees to keep the information confidential. FCC representatives didn't respond to requests



OXENFORD

for comment.

Reaction in the artist community to the alleged boycotts "is nothing short of outrage," says Daryl Friedman, president of advocacy and government relations for the Recording Academy.

David Oxenford, a partner in the Davis Wright Tremaine law firm who specializes in broadcast law, says musicFirst doesn't have a strong case. "Without specific allegations of fact and injury, I don't see how the FCC can start a proceeding," he says. "Nothing in this pleading suggests any broadcaster has violated any FCC rule or policy."

MusicFirst does name some of the dozens of stations that it says turned down its ads, including Greater Media active rock WRIF, classic rock WCSX and AC WMGC Detroit; Citadel hot AC WDVD Detroit; and Cumulus Media top 40 KRBW and Clear Channel clas-

sic rock KKRW Houston. "It's absolutely ridiculous that they would expect us to run spots in support of a bill that would be so harmful to the radio industry," says Greater Media VP of corporate communications Heidi Raphael. "But we would never boycott an artist for expressing an opinion about this type of issue."

MusicFirst also says in its complaint that ads that opposed the Performance Rights Act contain "malicious and untruthful information solely to serve [broadcasters'] economic self-interest." For example, it disputes an ad that aired on independently owned classical WCLV Cleveland, which, echoing a common NAB refrain, stated that royalties "would go to record companies, most of whom are foreign-owned." The coalition maintains at least half of the royalties would go to the artists themselves.

It also accuses minority broadcaster Radio One of inciting "racial animosity" by falsely claiming that legislative hearings didn't have any black owner representation.

Oxenford says musicFirst's distortion claims amount to splitting hairs. "This is effectively political speech by the broadcaster on an issue of importance to them that is consistent with their First Amendment rights," he says.

LABELS BY LOUIS HAU

# Jet's Fuel

## EMI's Label Services Biz Extends Reach With Aussie Band

The latest expansion in EMI Music's label services business will be a global partnership with Eleven Seven Music Group that calls for it to distribute the new Jet album. That project, "Shaka Rock," will come out Aug. 25 on the Australian rock band's own Real Horrorshow Records through Eleven Seven's newly created Five Seven Music imprint. Distribution and such services as promotion and licensing will be handled by EMI Label Services in the United States, the United Kingdom and Canada, and the album will be released by EMI in the rest of the world under license (billboard.biz, June 9).

The deal follows EMI's April announcement of a sales and distribution partnership with Eleven Seven under which the major will provide digital and physical distribution, sales and marketing services in the United Kingdom and Europe. EMI will also provide licensing and synch services on a nonex-

clusive basis.

Eleven Seven founder/CEO Allen Kovac says he wasn't interested in entering a traditional upstreaming deal with a major. "In the upstream scenario, labels have a willingness to work with you when you have something that's hot," he says. "But the minute they notice you have a split of the profits, they're going to focus on something else."

Under EMI's label services deals, the major "wants to build partners and I feel comfortable with the fact that they have the bandwidth to do that," Kovac says. "For me, it's more about how am I going to serve my client, rather than what's my business with EMI. I think that's the future of the music business."

EMI's label services division is part of the company's music services business unit, headed by Ronn Werre, EMI Music COO of North America and Mexico and president of EMI Music Ser-



vices worldwide. In addition to its sales, distribution and licensing operations, the unit is developing sponsorship and merchandising services.

During the past year, EMI's third-party distribution and services deals have included pacts with Bobby Valentino and his Blu Kolla Dreams label, Lady Sovereign and her Midget Records imprint and Raekwon and his ICEH20 Records label.

"Independents have the ability to locate and nurture talent," says Dominic Pandiscia, senior VP/GM of label services at EMI. "With a little bit extra muscle and exposure, they can reach a wider consumer base. EMI wants to be that one-stop shop."

Welk Music Group, which includes the Vanguard, Sugar Hill and Ranwood labels, last summer signed a worldwide sales and distribution pact with EMI, which also includes nonexclusive licensing and synch services. The relationship helped Vanguard artist Matt Nathanson, who was already a hit at hot AC radio, break through to a broader top 40 audience, according to Welk president Kevin Welk. EMI also placed Nathanson's single "Come On Get Higher" on Vol. 29 of the "Now That's What I Call Music!" series. Nathanson had already generated enough airplay to get on the "Now" compilation before the EMI deal, but Welk acknowledges that "it wouldn't

have happened without them."

Welk says his company's partnership with the major has been beneficial for both sides. Artists like the Indigo Girls and Joey + Rory have generated sales for EMI, and it has helped supplement Welk's in-house licensing and synch department.

"A lot of times when you talk to the majors and they say what they can do for you, you get in the system and you get lost," Welk says. "That hasn't been the case with EMI."

Later this year, EMI expects to roll out additional services, like merchandising and consumer analytics, Pandiscia says.

"We believe we can reinforce EMI," he says, "as being the best partner for them."

**BILLBOARD EXCLUSIVE**

# Hey DJ

Artists Get Their Own Channels In Clear Channel Deal

Artists like the Eagles and Christina Aguilera can now play DJ, at least online.

Clear Channel Radio and Front Line Management have formed a joint venture to create artist personal experience (a.p.e.) radio, a stand-alone company that will allow musicians to produce their own online shows, Billboard can exclusively reveal. The channels will run 24 hours a day and play songs chosen by the artist, interviews and commentary. The program will launch in July with the Eagles, Aguilera and Weezer.

At a time when artists are looking for ways to forge deeper connections with fans, Front Line and Clear Channel will use ad-supported a.p.e. radio to market albums and tours by offering fans exclusive content as well as an inside look into the musical taste of their favorite artists.

"We feel that the old model of trying to get radio airplay and some video play is broken," says Front Line founder/CEO Irving Azoff, who also serves as CEO of Ticketmaster Entertainment and chairman of a.p.e. "We were looking for a seven-days-a-week, 24-hour artist online venture, and the radio channel seems to make real sense."

The a.p.e. radio channels, which will also be open to acts not represented by Front Line acts, can be heard on Clear Channel's local radio station Web sites, through the company's iheartradio iPhone and BlackBerry application, and widgets placed on the artists' Web sites.

"We want artists to host the channels, tell stories and turn new fans on to new music," says Evan Harrison, president of Clear Channel's digital division and CEO of a.p.e. radio. "It's really a different approach, and we wanted to give the artist the foundation and infrastructure to let them do their thing."

In recent weeks, Clear Channel programmers went into a studio with Aguilera for a three-hour session during which the singer discussed motherhood, fashion and music. Aguilera's playlist

will feature songs from Santigold, Black Sabbath and Etta James, Harrison says.

"I am so excited to be one of the first artists on a.p.e.," Aguilera says in a statement provided to Billboard. "Fans always write to ask me what I like and listen to, which makes this such a great opportunity for me to share my musical inspirations with them. My channel is going to be a special place for my fans to find out about my new music, upcoming tours and lots of other news and original content. It's going to be fun."

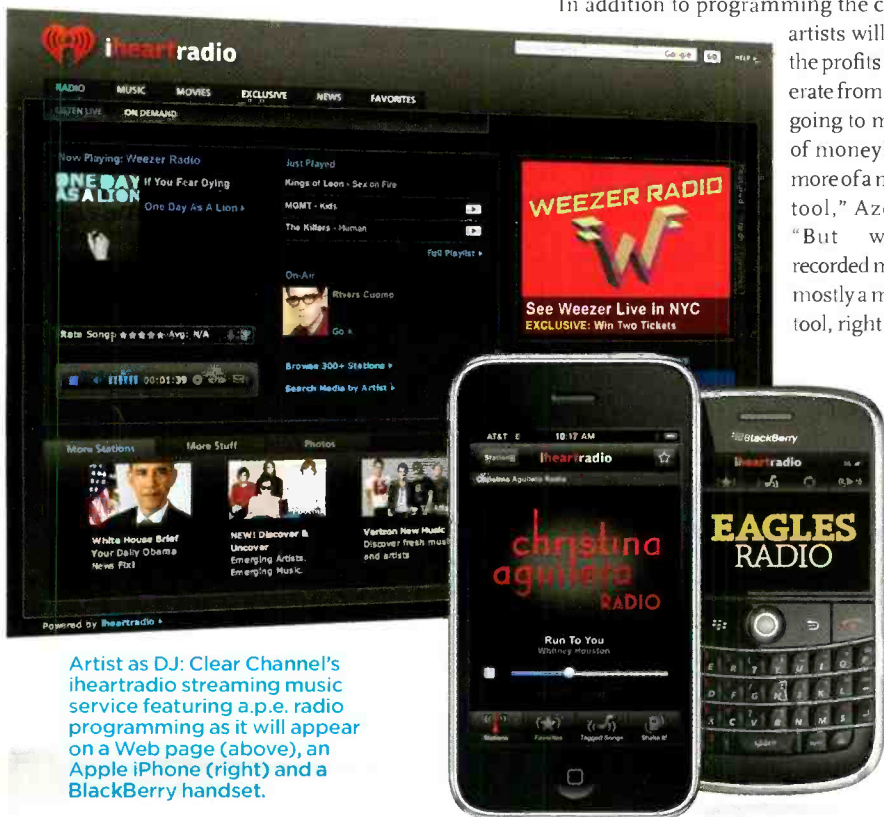
Each online channel will feature about 1,000 songs, plus stories and comments from the host. The channels will be updated weekly with new music and content.

"When you talk about an Eagles-hosted radio channel, most people would assume they're going to hear Eagles music all the time," Harrison says. "The truth is, you'll hear an Eagles song every hour or so, with a story around it. But what's really exciting is that Joe Walsh will invite his friends to help participate, talk about destroying a hotel room or tell a more personal insight about where he was during the Kent State shooting."

Azoff points out that Clear Channel can reach more than 22 million online users per month through its digital platforms. "Our job as managers, and part of the service we offer to artists, is bigger distribution channels that nobody else can get them," he says. "And bringing Clear Channel in as the partner here is the big play." An artist's channel also "becomes an entry point off of which you can go to the artist's Web site and buy tickets, merch... and hopefully engage them in some kind of social networking," he says.

Clear Channel plans to use its on-air DJs to push radio listeners to the a.p.e. channels. "It's very natural for our programmers and on-air talent to tell our listeners, 'Hey, I'm sitting here with Christina Aguilera,' and then to talk about the fact that she's hosting her own channel that lives on their Web site," Harrison says.

In addition to programming the channels, artists will share in the profits they generate from ads. "Is it going to make a lot of money? No. It's more of a marketing tool," Azoff says. "But what is recorded music? It's mostly a marketing tool, right?"



Artist as DJ: Clear Channel's iheartradio streaming music service featuring a.p.e. radio programming as it will appear on a Web page (above), an Apple iPhone (right) and a BlackBerry handset.

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Industry executives packed the Forest Ballroom in New York's W Hotel June 4-5 for the Billboard/Adweek Music & Advertising Conference. A roster of top decision-makers shared their views on the key issues facing those looking to meld music and marketing.

## PAIRING ARTISTS AND BRANDS

**Steve Stoute, founder/chief creative officer, Translation:** "When I first got into bridging this gap [between artists and advertisers], it wasn't about trying to be a talent agent, like, 'I'm going to sign you to this company for a deal.' I don't have those kinds of relationships . . . It's just not hooking up talent and a brand. It's about understanding the shared values. If you look at the artist as a brand, and you look at the company as what it is—a brand—and figure out what is the commonality that the consumer believes, their proximity is natural and it doesn't make it feel like it's forced."

## ADVERTISING AS ARTIST PROMOTION

**Bill Meadows, executive integrated producer of music and celebrity talent, Crispin Porter + Bogusky:** "People should look at advertising as they would radio. What would you do to get on radio 10 years ago?"



Talking points: Translation's STEVE STOUTE (left) and Euro RSCG's DAVID JONES



ADVERTISING BY JACK RUTLEDGE and RACHEL BARNHARD

# MUSIC WITH A MESSAGE

Takeaways From The Billboard/Adweek Music & Advertising Conference

**David Keefe, global director of media and entertainment, Siegel & Gale:** "You have to know your story, you have to be succinct, and it has to create differentiating value."

## MARKETER INTEREST IN MUSIC LICENSING

**Joel Simon, president/CEO, JSM Music:** "Brands realize the only thing that can live beyond the life of an ad is music."  
**Larry Mills, director of entertainment partnerships, Getty Images:** "The reason people want to do things with Rihanna or Madonna is because of who their fans are."  
**Jack Horner, founder, FRUKT:** "It's no surprise that so many brands are getting in-

involved with talent competitions because [young artists want] an opportunity to get discovered."

## DON'T GIVE AWAY THE FARM

**Stephanie Diaz-Matos, founder/creative director, Search Party Music:** "As much as a band would like the exposure, you have to weigh the opportunity."  
**Keith D'Arcy, senior VP, EMI Music Publishing:** "You have to move a lot of MP3s in order to make up the difference [of not cutting a licensing deal]."

## MAINTAINING REALISTIC EXPECTATIONS

**Jedd Katrancha, senior direc-**

**tor of creative services, Downtown Music Publishing:** "The spot never really breaks the band. The spot can be great and the band perfect, but the band still has to sell to their audience."  
**William Derella, manager, the Veronicas:** "Everything has changed; you need to find other ways to be exposed than you used to. Remember, brands will spend hundreds of millions of dollars to launch a product. A label will spend maybe \$1 million to promote an album. If you partner with a brand, maybe they won't use the song on your album, but you'll get those millions of impressions for your band."  
**Craig Currier, senior creative director of advertising mar-**

**kets/executive producer, peermusic:** "Part of the job is having to educate clients on the standard of payment. The first thing an agency wants to know is the five-year history of a song, because they don't want to get caught in a prior brand-music relationship. . . . The brands are going to have to understand that it's a two-way street here."

## EURO RSCG'S ACQUISITION OF RECORD LABEL THE:HOURS

**David Jones, global CEO, Euro RSCG Worldwide/Havas Worldwide:** "The way music used to work is we'd come up with an idea for a TV commercial, go and see a di-

rector, go off and shoot it and then sit down in the edit suites and someone would start thinking about, 'Well, actually, what should we stick on this?' And we'd try a whole bunch of tracks and add it to that and see how it worked. And we actually think it's a much more interesting opportunity to start from the beginning and say, 'OK, how do we make music the start point rather than the end point?'"

## MARKETING THE YAZ BIRTH CONTROL PILL WITH THE VERONICAS

**Richard Yaffa, CEO, Group M North America:** "Bayer came to us and said, 'We're looking for a way to connect with women a little bit better.' They wanted to improve their brand messaging, have people go and speak to their doctors . . . It's not about buying rights or assets, it's really about a partnership. We asked William [Derella], 'What are your objectives? What do you want to help the girls achieve?'"  
**Veronicas member Lisa Origiasso:** "We thought it was cool. All these Disney acts are sponsored by, I don't know, 'My Little Pony' or something. And here we are with a birth control pill." . . .

Additional reporting by Evie Nagy.

# Priced To Move

Sony Music's Plans To Cut Wholesale Prices Had NARM Abuzz

Sony Music Entertainment's plans to lower wholesale prices for its catalog was one of the main topics of conversation at this year's annual NARM convention in San Diego.

According to sources, Sony recently sent a brief letter to retailers and wholesalers about the repricing. The company plans to split its catalog into four or five price tiers, largely moving away from its front-line \$11.86 wholesale price point; only about 140 titles will still carry that price.

Sources say Sony has reduced the wholesale price on about 4,000 titles to \$5.50, has repriced about another 1,700 titles to \$6.40 and has assigned a \$7.50 wholesale price to about 160 other titles. An executive at a rival major label says that

Sony has also priced some titles at \$6.15, although that price couldn't be corroborated with other sources.

The new pricing plan appears to be a work in progress, with new releases expected to be repriced by September. Adjustments could also be made to catalog pricing at that time.

"We will know about this in a few more months," said the head of purchasing at a mid-size specialty chain. "What Sony's pricing will look like then will be different than it is now."

Sony Music executives at the NARM convention declined to comment.

While most retailers are happy about the move, a few voiced worries. Some said they

were concerned that discounters would use the cut to start a new pricing war. Other merchants said they're upset because Sony Music isn't providing price protection, without which some say they'll be tempted to simply return all the Sony titles affected by the pricing change so that they can get credit at the old wholesale price and then rebuy the titles at the new lower price.

One merchant grumbled that the lack of price protection "creates a lot more work for me . . . [I] can deal with it, but who likes all the extra work?" But other sources say

that the Sony plan provides enough flexibility that retailers can build price protection into their own in-store repricing of Sony titles. "Since there is no quid pro quo, stores can keep the titles at the price they want," one merchant said.

Sony will provide advertising funds for external advertising efforts, although it is eliminating in-store price-and-position funds, sources say.

The price cuts will present special challenges for wholesalers.

"Who doesn't like lower prices?" one wholesaler said, noting however that wholesalers will be "hard pressed to give competitive pricing to their merchants, considering they themselves need to make margin."

Executives at the competing majors decline to publicly comment on the Sony pricing initiative for fear that the Federal Trade Commission will consider such talk price signaling.

Although one major-label executive said that Sony's wholesale price reductions will put pressure on rival labels to follow suit, most executives said privately that they'll take a wait-and-see approach before responding.

**Frank Luby, a partner at the marketing consulting firm Simon-Kucher & Partners,** said that he too will take a wait-and-see attitude.

"I still think there is some business to be had at the higher price points," said Luby, who co-authored the book "Manage for Profit, Not for Market Share." "I also wonder if the lower prices will result in sustainable sales growth, or will it dig out future demand and just

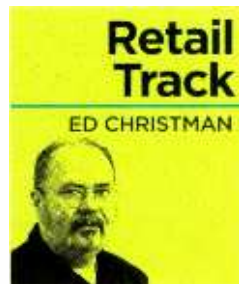
pull it forward?"

Nielsen's annual presentation at NARM illustrated the rapid pace of change in music retailing. The presentation revealed that only 39% of all music purchases are made in a traditional music store, down from 68% in 2001. Nielsen also found that mass merchants' market share peaked in 2006 at 41% of purchases and has since fallen to 33% year to date in 2009.

In addition, new releases are failing to connect with consumers. In 2008, 35% of album sales were for albums released in that same calendar year, the lowest percentage of new-release sales in the Nielsen SoundScan era. . . .

Additional reporting by Glenn Peoples.

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



# Rock's Back Pages

Nylon Magazine Branches Out With A New Record Label

With apologies to my middle school math teachers, there are, in fact, relevant real-life applications of your lessons. For instance, two negatives do make a positive—at least in the case of two downward-trending industries. Magazine publishing and record labels face serious challenges, but a few brave souls are hoping that combining the two will yield strong results.

The latest magazine to join the trend is Nylon, a glossy fashion rag aimed at hip women in their late teens and early 20s. While it can be mocked for tackling tough questions like, “Are tights really break down, we feel that we offer these acts a unique opportunity to get their music out there via our enthusiasm and the enviable networks, databases and relationships we as a brand are able to leverage.”

If Nylon's fledgling label proves successful, it likely will be due to the brand's reach and number of properties. “The entire Nylon brand is able

to reach out to over 2 million music fans, not only via the two print magazines [Nylon and Nylon Guys], but also our Web site, TV channel, MySpace page, newsletter and tours,” founder **Marvin Scott Jarrett** says. Nylon has partnerships with MySpace, iTunes and YouTube, and is currently working with Apple for an iPhone app.

“The label is a chance for us to bring the sound of Nylon to life by signing artists who embody the creative, artistic, smart and youthful spirit of what the brand represents,” Jarrett says. “As the traditional record label structure begins to break down, we feel that we offer these acts a unique opportunity to get their music out there via our enthusiasm and the enviable networks, databases and relationships we as a brand are able to leverage.”

Nylon follows in the footsteps of Vice and the Fader, two other magazines that have had modest success

with their labels, due in large part to their sister properties. The Vice organization also includes the video site VBS.tv and the in-house branding and marketing agency Virtue, while the Fader is part of the influential branding agency Cornerstone (Billboard, June 6). Both labels have previously talked about using other parts of their parent companies to cross-promote their artists.

Jarrett says he thought about starting a Nylon label for a few years before taking the plunge. “We were always trying to define what the sound of Nylon was,” he says. “I looked at a couple of all-girl bands, but when I found **the Plastiscines**, I knew I had to get it started.” The Plastiscines are one of the label's two inaugural acts, along with the U.K. solo artist **Patrick Wolf**.

The Plastiscines' manager **Maxime Schmitt** says the band wanted to end its deal with EMI and desired something different. “We came to America last year to play a Nylon party, and we wound up in front of 4,000 people,” he says. “[Jar-



rett] introduced them to **Butch Walker**, who wound up producing the album. With these girls, there is such a strong story and visual appeal—they are young, beautiful and play rock'n'roll. Marvin knew how to capitalize on that.”

In addition to covering the bands in the magazine, Jarrett has booked the Plastiscines and Wolf to play the second annual Nylon summer tour, which is booked by the William Morris Agency. “Last year's tour was done in partnership with Urban Outfitters, while this year's will see us working with Pac Sun,” he says. The retailer will host competitions in its 900 stores

nationwide to win tickets; about half of the stores will feature window displays about the tour. Pac Sun also will send promotional material to its 2 million-strong database, Jarrett says.

He has also signed a deal with RED to distribute all of Nylon's releases. “They bring a lot to the table in terms of marketing and the ability to reach radio and do big deals,” Jarrett says. “I have really high ambitions for the label. I think a band like the Plastiscines could totally headline Madison Square Garden.”

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LAST CHANCE!

# La Vida Crossover

Ricky Martin's 1999 Breakthrough Still Holds Lessons

On May 29, 1999, **Ricky Martin** surged to the top of the Billboard 200 with his English-language debut album, "Ricky Martin," ushering in what the media widely hailed as the "Latin explosion."

The set, which included the massive worldwide hit "Livin' La Vida Loca," sold 661,000

copies in its debut week and went on to sell 7 million in the United States, according to Nielsen SoundScan.

A decade on, Martin's storied debut evokes nostalgia for a happier time for the recording industry. But the story of Martin's commercial breakthrough and other subsequent

crossover Latin successes provide lessons that are applicable today.

When **Angelo Medina** became Martin's manager in 1992, the former **Menudo** singer was a developing solo artist who only sang in Spanish. A series of albums gradually broke him country by country in Latin

America, and then in Europe, aided by the success of "The Cup of Life," the official theme of the 1998 World Cup, which Martin recorded in several languages.

By the time his English-language debut came out the following year, Martin was already an established star, not only in Latin America and the U.S. Latin market, but in places as far flung as France and China.

"It wasn't about making it work in the U.S. and then the rest of the world," Medina says. "We looked at different options. That's why I always

say Ricky's crossover wasn't in English."

Another key to Martin's breakthrough and the success of his fellow Sony artists **Marc Anthony**, **Jennifer Lopez** and **Shakira** was the broad-based support of their label. Martin was pushed from every possible direction, with the entire

company acting in concert on a worldwide scale.

Naturally, no amount of planning will work if the artist lacks the talent and charisma to win over a broader

audience. Martin had ample supplies of both, which was evident in his star-making performance of "The Cup of Life" at the 1999 Grammy Awards. "In my opinion, that was perhaps the single biggest game-changing moment for any artist in the history of the Grammys," says **Rob Prinz**, head of music at United Talent Agency.

**Tommy Mottola**, who at the time was chairman/CEO of Sony Music Entertainment, "had it in his mind that he was going to create this Latin revolution," says **Ken Ehrlich**, the longtime executive pro-

ducer of the Grammys, who also executive-produced Martin's 1999 concert video, "One Night Only."

Meanwhile, Ehrlich adds, "Angelo never let me forget what a big star Ricky was internationally. He made it very clear that what we were doing was a piece of the puzzle."

Following Martin's No. 1 debut, a series of Latin albums by artists including Anthony, Lopez, Shakira and **Enrique Iglesias** reached the top five on the Billboard 200. With the exception of Lopez, who was already a star in Hollywood, they all had success in other markets first, followed by concerted major-label support.

Last week, **Wisin & Yandel's** "La Revolucion" debuted at No. 7 on the Billboard 200, with relatively modest sales of 36,000—more in accord with the current times. But their journey to the top 10—navigating different promotional methods and breaking into new markets (Billboard, June 13)—wasn't that different from Martin's trailblazing path of a decade ago.

"Developing acts," Medina says, "have to move and look for options."

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

## Latin Notas

LEILA COBO



Man of the world: **RICKY MARTIN**

# O Canada

Despite Little Media Support, Latin Artists Gain Traction

On Colombian artist **Fonseca's** recent North American tour, can you guess which date outgrossed Los Angeles, Boston, Dallas and Washington, D.C.?

It was Toronto, where Latin artists receive barely any of the radio or TV exposure they rely on in the United States and Latin America to drive attendance to shows.

While such artists as **Enrique Iglesias** and **Shakira** have played in Canada, industry observers say the country has gathered steam more recently as a tour stop for Latin acts without crossover appeal. **Ricardo Arjona**, **Marco Antonio Solís**, **Jaguars** and **Tito Nieves** all have shows scheduled north of the border this year. **Chayanne** and **Luis Miguel** also performed there in 2007 and 2008, respectively.

There were nearly 750,000 people of Hispanic origin in Canada in 2006, accord-

ing to the government agency Statistics Canada. (Hispanics were defined as native Spanish speakers, people who were born in a Spanish-speaking country, those who had at least one parent born in a Spanish-speaking country or those who reported any Hispanic ancestry). Nearly half were born in Canada, though of the population born in Latin America, the largest concentrations were from Mexico, El Salvador and Colombia.

The highest population is concentrated around Toronto, which counted more than 200,000 Hispanics in 2006, according to the government.

Promoter **Jorge Perez's** JEP Agency broke ground in 2005 with the pop-vallenato artist **Carlos Vives** and has since been the go-to local promoter for such major talents as **Juanes**. "Many artists are calling me now and trying

to arrange tours in Canada," **Perez** says.

That's despite the relative dearth of media exposure on the ground. There are a few cable TV channels that broadcast in Spanish. Toronto, Canada's largest city, has an AM community station, an FM station with a few hours of Spanish programming per day and **Radio Ondas Hispanas**, which broadcasts online and through an FM "sub-carrier" transmission that requires a specially equipped radio.

**Perez** also relies on local Spanish-language press and his database of 16,000 "VIP" members that he's amassed from 15 years of promoting club nights and other events. "That allows people to have access to information and buy tickets to our concerts prior [to the on-sale date]," **Perez** says. In addition to online social networks like Facebook that



Northern heat: **FONSECA** (left) and **JEP's JORGE PEREZ**

help artists connect with fans, another important outlet is the entertainment site **TorontoHispano.com**, which receives about 100,000 unique monthly visitors, according to the site's sales and marketing director **Kelly de la Flor**.

**William Morris Endeavor** agent **Jeremy Norkin**, who booked **Fonseca's** tour,

notes that Toronto provides an opportunity to make money between the Midwest and the East Coast—an important consideration on a tour, where every day carries travel costs. Unless the artist is a megastar, **Norkin** says, "there is not a market within a thousand miles of Chicago that's routable."

—Ayala Ben-Yehuda

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# EN BREVE

## BEACH REPLENISHMENT

Spain's most popular national music radio network, top 40 format **Los 40 Principales**, has teamed with the Mexican beer brand **Coronita** in an effort to clean up one European beach per year. **Los 40** listeners can upload videos or photos to [coronitasavethebeach.org](http://coronitasavethebeach.org) to nominate any beach in Europe they think is in a bad state. **Coronita's** Pan-European "Save the Beach" campaign will launch in Madrid, London and Paris in late June, when it will publish a statistical survey on the state of European beaches.

**Los 40** is run by **Cadena SER**, the national radio brand of the media holding company **Grupo Prisa**, and has 4 million daily listeners, according to the media survey company **EGM**. "Save the Beach" is also backed by **Los 40's** associated travel company **40viajes.com**. **Coronita** is Mexico's top-selling beer brand and sold in more than 150 countries.

This year's winning beach will be announced in mid-July and will be cleaned up in time for Europe's busiest beach-holiday season in August. Funding will come partly from the limited-edition sale of specially made organic-cloth beach bags. **Los 40 Principales** will stage a "Save the Beach" concert Aug. 14 at **Salou** in northeast Spain, featuring singer **Pau Donés** and other invited artists.

—Howell Llewellyn

## ALL-SPANISH FURTADO ALBUM

Singer/songwriter **Nelly Furtado** will release an all-Spanish album Sept. 26 on **Universal Music Latino**. **Furtado**, who is of Portuguese descent, forayed into Spanish with "Tu Fotografía," a duet with Colombian rock star **Juanes**, included on **Juanes' 2002** album "Un Día Normal." She also recorded "Te Busqué" with **Juanes** and included it on her 2006 release "Loose."

—Leila Cobo



Pinball wizard: **GILBY CLARKE** at the Music Pinball Hall of Fame.

# Home Improvement

I.M.P.'s Hurwitz Talks About The Value Of Venue Enhancements

When you get Washington, D.C., independent promoter **Seth Hurwitz** on the phone, there's almost always music playing in the background.

He wonders why that would surprise anyone.

"It's like calling a chef in the middle of lunch and saying, 'Wow, you eat?'" says the chairman of I.M.P., which operates the Merriweather Post Pavilion in Columbia, Md., and owns the 9:30 Club in D.C.

Hurwitz is a music fan and, as such, has put more focus on improving the experience at his venues this year. That includes pinball machines, giant chickens and branded cupcakes. "Mergers, ticket fees, all this stuff, that's all business, that's all music industry crap," Hurwitz says. "Making deals with other companies, having fire sales one day a week, that's not it, in my opinion. It's all about people wanting to come to your shows, and that has to start with genuinely feeling for your audience and identifying with them."

I.M.P. is now in its sixth year operating, programming and promoting at Merriweather. This year's enhancements, which totaled more than \$1 million, include tripling the number of restrooms, adding a new food joint with an expanded menu and putting in a Music Pinball Hall of Fame Arcade with machines dedicated to **the Rolling Stones, Kiss, Dolly Parton, Guns & Roses** and others. At 25 cents a pop, proceeds will go to the National Pinball Museum, which plans to make its future home in Maryland.

There is also a slate of green initiatives, better landscaping and the "Great Key West Chicken," a 7,500-pound, 15-foot-tall poultry sculpture. Merriweather owner General Growth Properties "definitely kicked in their share" of the improvement costs, Hurwitz says.

One inspiration for I.M.P.'s venue improvements is legendary promoter **Bill Graham's** practice of handing out apples to Fillmore concertgoers during the fledgling days of the modern concert business.

"The Bill Graham thing with the apples: It's so simple," he says. "It left people with a good feeling when they left the venue. But you can't roll people around in mud all day and then hand them an apple. You have to treat them right from the beginning of the experience."

At 9:30, it's not about apples but devil's food chocolate cupcakes filled with vanilla butter cream, topped with chocolate frosting, dipped in ganache and sporting the club's logo. The signature cupcake, created by D.C. pastry chef **Josh Short**, debuted as a promotion for two **Cake** sellouts in May and will remain on the menu.

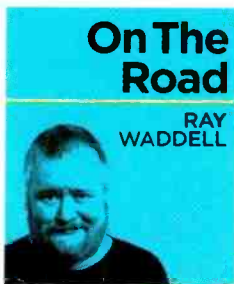
"We wanted a cupcake that was the bomb," Hurwitz says. "We're giving them to all the bands that play there, not just the headliners."

What better way to make a support act happy that's driven all this way, maybe only making a couple hundred bucks, than to give them a cupcake? It makes them feel like the venue cares about them, too, which we do."

The overall live business has been embracing the need to improve the customer experience at all levels. Live Nation, in particular, has been investing millions in capital improvements and in the consumer research that presumably tells it what fans want. "Fans reward you when you give them value, so it's our job to do that," Live Nation CEO of global music **Jason Garner** says, "whether it's how you price a show, how you put the show together or what you're selling them on-site."

Notoriously conservative in gauging success, Hurwitz says ticket sales are doing well at Merriweather and 9:30. "I am the last one to want to be in denial, and I hate it when I read people constantly talking about how great everything is," he says. "However, I have to admit, this year is going pretty well. I'm truly excited about this year's sales and lineup. I don't want to become one of those people that just talks about how great business is, but I have to say business is great."

I.M.P. also produces the Virgin Mobile Festival, held the past three years at Baltimore's Pimlico Race Track. It's unclear if the event will return to Pimlico and Hurwitz wouldn't say. But he did mention that a "two-pronged major announcement" regarding the festival will come June 22. "There will be an event this year," he says. "It will be different than previous years. I think when people see what we're up to they'll get it. All shall be revealed."



**On The Road**  
**RAY WADDELL**

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## BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$8,542,601 (112,952,551 pesos) \$104.37/\$21.18	<b>METALLICA, AVENGED SEVENFOLD, RESORTE</b> Foro Sol, Mexico City, June 4, 6-7	158,349 three sellouts	OCESA/CIE-Mexico
2	\$8,430,511 (€6,186,396) \$107.66/\$66.77	<b>TINA TURNER</b> Gelredome, Arnhem, the Netherlands, March 21-22, May 2	88,693 96,499 three shows two sellouts	Live Nation International
3	\$7,877,161 (60,772,300 krona) \$103.05/\$61.57	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Stockholm Stadion, Stockholm, June 4-5, 7	97,024 three sellouts	Live Nation International
4	\$4,235,687 (€3,274,948) \$155.20/\$67.25	<b>TINA TURNER</b> Palais Omnisports Bercy, Paris, March 16-17, April 29	32,834 35,656 three shows two sellouts	Live Nation International
5	\$4,106,495 \$175/\$125/\$89/\$29	<b>KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY &amp; OTHERS</b> Heinz Field, Pittsburgh, June 6	47,510 49,103	Northshore Entertainment Works, The Messina Group/AEG Live
6	\$4,035,682 \$76.50/\$51.50	<b>SASQUATCH MUSIC FESTIVAL</b> The Gorge, George, Wash., May 23-25	71,154 75,006 three shows two sellouts	Live Nation
7	\$3,561,903 (10,533,388 nuevos soles) \$441.64/\$13.53	<b>JONAS BROTHERS, DEMI LOVATO</b> Estadio Nacional, Lima, Peru, May 18-19	49,364 52,488 two shows one sellout	Evenpro/Water Brother
8	\$3,559,260 \$95/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Izod Center, East Rutherford, N.J., May 21, 23	38,502 two sellouts	New Jersey Sports & Exposition Authority
9	\$3,326,646 (€2,312,098) \$113.67/\$105.03	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Raihan Stadion, Tampere, Finland, June 2	31,402 sellout	Live Nation International
10	\$3,144,418 (6,366,765 reales) \$296.33/\$29.63	<b>JONAS BROTHERS, DEMI LOVATO</b> Estádio do Morumbi, São Paulo, Brazil, May 24	34,248 40,000	Evenpro/Water Brother, Mondo Entretenimento
11	\$2,881,832 \$177/\$127/\$81/\$22	<b>KENNY CHESNEY, SUGARLAND, MONTGOMERY GENTRY &amp; OTHERS</b> Papa John's Cardinal Stadium, Louisville, Ky., May 30	40,144 sellout	The Messina Group/AEG Live
12	\$2,562,259 \$180/\$54.50	<b>BILLY JOEL &amp; ELTON JOHN</b> Quicken Loans Arena, Cleveland, May 23	20,045 sellout	Live Nation
13	\$2,374,688 (20,070,045 krona) \$207.65/\$83.42	<b>TINA TURNER</b> Ericsson Globe, Stockholm, April 19-20	19,481 21,748 two shows	Live Nation International
14	\$2,013,316 \$179.50/\$54	<b>ELTON JOHN &amp; BILLY JOEL</b> Conseco Fieldhouse, Indianapolis, May 19	16,840 sellout	Live Nation
15	\$1,737,664 (116,088,420 kroner) \$181.12/\$98.80	<b>TINA TURNER</b> Telenor Arena, Oslo, April 17	14,014 17,050	Live Nation International
16	\$1,475,463 \$149.50/\$49.50	<b>FLEETWOOD MAC</b> Staples Center, Los Angeles, May 28	13,542 14,369	Live Nation
17	\$1,438,244 (\$1,690,262 Canadian) \$97.85/\$57.44	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Air Canada Centre, Toronto, May 7	18,103 sellout	Live Nation
18	\$1,377,450 \$95/\$65	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Times Union Center, Albany, N.Y., May 14	15,096 sellout	Live Nation
19	\$1,329,811 (2,692,580 reales) \$237.06/\$46.92	<b>JONAS BROTHERS, DEMI LOVATO</b> Praça de Apoteose, Rio de Janeiro, Brazil, May 23	15,006 20,400	Evenpro/Water Brother, Mondo Entretenimento
20	\$1,329,275 (€1,002,364) \$84.87/\$61	<b>BEYONCÉ</b> Ahoj, Rotterdam, the Netherlands, May 2-3	20,297 two sellouts	Live Nation International
21	\$1,305,880 \$95/\$65/\$39	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Bryce Jordan Center, University Park, Pa., May 8	14,238 sellout	Magic City Productions
22	\$1,275,744 \$149.50/\$49.50	<b>FLEETWOOD MAC</b> Honda Center, Anaheim, Calif., May 23	12,733 13,212	Live Nation
23	\$1,260,623 (\$970,000 Hong Kong) \$126.45/\$61.93	<b>COLDPLAY, MERCURY REV</b> AsiaWorld Arena, Hong Kong, March 25	11,371 11,550	Live Nation International
24	\$1,197,730 \$250/\$175/\$140/\$95	<b>BETTE MIDLER</b> Colosseum at Caesars Palace, Las Vegas, June 2-3, 6-7	9,937 11,087 four shows	Concerts West/AEG Live
25	\$1,186,831 (\$1,797,874 Singapore) \$163.71/\$58.09	<b>COLDPLAY, MERCURY REV</b> Indoor Stadium, Singapore, March 23	9,474 9,503	Live Nation International
26	\$1,156,562 (€873,147) \$82.12	<b>BOB DYLAN</b> Heineken Music Hall, Amsterdam, April 10-12	14,928 16,500 three shows	Live Nation International
27	\$1,142,061 (€857,873) \$81.21/\$59.91	<b>BEYONCÉ</b> Palais Omnisports Bercy, Paris, May 5	16,149 sellout	Live Nation International
28	\$1,133,912 (9,099,585 krona) \$93.46/\$56.07	<b>METALLICA, MACHINE HEAD, THE SWORD</b> Ericsson Globe, Stockholm, May 4	16,174 sellout	Live Nation International
29	\$1,041,659 (€746,035) \$76.79/\$62.83	<b>BOYZONE</b> O2, Dublin, May 26-27	14,418 14,632 two shows	MCD
30	\$1,026,737 \$144.30/\$44.30	<b>FLEETWOOD MAC</b> Jobing.com Arena, Glendale, Ariz., May 24	12,006 13,175	Live Nation, in-house
31	\$999,282 (220,982,400 forints) \$76.87/\$56.53	<b>AC/DC, THE ANSWER</b> Papp László Sportaréna, Budapest, March 23	14,400 sellout	Live Nation International
32	\$994,730 \$161/\$51	<b>NO DOUBT, PARAMORE, THE SOUNDS</b> Mandalay Bay Events Center, Las Vegas, May 16	8,110 8,815	Live Nation, Andrew Hewitt Co., in-house
33	\$979,364 (€747,720) \$81.21	<b>AC/DC, THE ANSWER</b> O2, Dublin, April 18	12,060 sellout	MCD
34	\$926,153 (€697,651) \$57.75/\$45.14	<b>GIRLS ALoud</b> O2, Dublin, May 2-3	17,337 two sellouts	MCD
35	\$922,364 (\$1,064,925 Canadian) \$129.92/\$56.30	<b>BRITNEY SPEARS, GIRLICIOUS</b> Bell Centre, Montreal, May 5	11,475 sellout	Concerts West/AEG Live, Gillett Entertainment Group



Loud and clear: Live Nation's 2008 Download Festival at Donnington Park.

GLOBAL BY JULIANA KORANTENG

# METALLIC K.O.

Sonisphere Launch Poised To Shake Up Europe's Metal Festival Circuit

LONDON—The inaugural Metallica-headlined Sonisphere festival hits the road this summer, posing challenges and opportunities for rival metal events and hard-rock acts.

The event kicks off June 20 in the Netherlands, followed by Germany (July 4), Spain (July 11), Sweden (July 18) and Finland (July 25). It ends in the United Kingdom (Aug. 1-2) at a 60,000-capacity site at Knebworth House in Hertfordshire.

"Sonisphere has expanded the market" for hard rock acts, says booking agent James Whitting at Coda Music Agency, whose client Killing Joke is on the Sonisphere bill.

"Although Metallica headlined [festivals like] Reading and Leeds last year, there's a massive demand to see more of them," he says. "Sonisphere can give them that platform."

Sonisphere's co-founders are AEG-financed promoter Kilimanjaro Live and Metallica's booking agency K2. In the United Kingdom, its main competition is Live Nation's Download Festival at Donnington Park (June 12-14).

Kilimanjaro CEO Stuart Galbraith, a former Live Nation U.K. managing director, has a lengthy track record of promoting metal festivals. Galbraith says that by monitoring online forums, he "saw a demand for a regular international festival for big acts like Metallica."

It's a tough time to launch, however, and one U.K. booking agent suggests that Sonisphere sales are "disappointing," noting, "Maybe [that] hints that the market can't take two 'metal' festivals."

However, an upbeat Galbraith says, "We're happy with sales overall," after introducing discounting and single-day tickets to boost U.K. sales. Although declining to give details for other events, he says the 60,000-capacity event in Finland—traditionally a strong metal market—has already sold out.

According to Live Nation U.K. festival director John Probyn, Sonisphere has had "zero effect" on Download and ticket sales. He says, "If kids can afford to go to both, that's great." He refuses to divulge sales but says Download's three-day ticket packages have sold out.

Live Nation triggered complaints last year when it limited Download's capacity to 50,000 and changed its layout. "Every festi-

val has a bad year," Probyn says. "Last year's was ours." With capacity back up to 80,000 this year, Live Nation predicts a sellout with headliners including Faith No More, Slipknot and Def Leppard.

Germany's established metal festival circuit features events like Wacken Rocks (July 30-Aug. 1)—where organizers predict a 75,000 sellout with a bill including Saxon, Testament, In Extremo and Motörhead—and the With Full Force festival (July 3-5) in Löbnitz. The latter event drew 30,000 last year, and managing director Roland Ritter says advance sales for Full Force 2009 "are going very well," with a bill including Motörhead, Soulfly, Carcass and Social Distortion. Although his event coincides with Sonisphere, Ritter notes that the shows are more than 300 miles apart. "Germany is big enough for two festivals around the same date."

Spain's leading metal fest is Zaragoza's 20,000-capacity Metalway (June 20-21, 26-27) with 2009 headliners that include Motörhead, Twisted Sister, W.A.S.P. and Saxon. Elsewhere, the 12,000-capacity Kobetasonik in Bilbao (June 19-20) will feature Marilyn Manson, Mötley Crüe and Anthrax.

The 11,000-capacity Lorca Rock metal festival (July 24-25) has Sepultura and Tyr headlining. Festival organizer Marisa Pérez says she has doubts about Sonisphere's arrival. "So many metal festivals is a bit crazy," she says. "There's no market for three big [events]."

But Dutch industry observers suggest Sonisphere's arrival will grow the market rather than cannibalize sales from local metal festivals. Mike van Rijswijk, editor-in-chief of Holland's biggest metal magazine Aardschok, expects that the leading Dutch festival, Walddrock in Burgum, "will end up between 8,000 and 12,000, as usual."

Galbraith anticipates taking Sonisphere into Eastern Europe in 2010. "We want to grow Sonisphere and will reassess at the end of [this] year," he says. "Until then, we're concentrating on the first one—and confident it will work."

*Additional reporting by Tom Ferguson in London, TJ Lammers in Amsterdam, Howell Llewellyn in Madrid and Wolfgang Spahr in Hamburg.*

GLOBAL BY ANDRE PAINE

# Clothes Make The Band

U.K. Fashion Brands Hook Up With Breaking Acts

LONDON—British music stores may be in decline (Billboard, May 9), but new acts are seeking to maintain a presence in the retail sector by forming alliances with fashion brands.

While established acts have signed big-money endorsement deals with retailers—Take That with Marks & Spencer and Lily Allen with New Look are two recent examples—breaking talents are now signing up in the hope of getting more exposure.

"With traditional music stores closing left, right and center, you've got to be open to exploring every other avenue," says Gary Davies, managing director of Good Groove, a London-based music production, publishing, label and management company.

Davies recently shepherded a deal between teenage pop singer Alex Roots and the Claire's fashion accessories chain with profile, rather than profit, as the key to the partnership.

"It's not something they've got for free but it works very well for both parties," he says.

The Claire's campaign includes in-store radio promotion in 400 U.K. stores and the launch of a Roots line of sunglasses to tie in with her Aug. 3 single "Don't Stop Looking."

Postcards distributed with purchases drive customers to the Claire's micro site at a rate of 35,000 hits per month, Davies says. The micro site has exclusive Roots content

and links to her own sites and Davies says he hopes the association will "spill out into other territories."

Meanwhile, Polydor-signed pop artist Gary Go says he's found the perfect fit with luxury shirt brand Thomas Pink, whose promotion coincided with his self-titled debut album release, which entered at No. 22 on the Official Charts Co.'s May 31 list.

"They want to support new, British talent," says Go, who describes the association as "mutually beneficial—there's no [financial] deal as such."

"I dress in a way that they thought is synonymous with what they do," he adds. "Sometimes these things come along and it feels right."

The deal includes a free download of an exclusive track for Thomas Pink customers. The video for Go's single "Open Arms" is on the company's Web site, along with a link to Amazon to purchase the album, while the campaign will potentially roll out to stores internationally.

Thomas Pink was already a client of Luxembourg-based Mood Media, which provides customized in-store radio services. Mood Media concept development officer Ben Curwin, who is based in Kent, brokered the Thomas Pink/Go deal. He says the trend for using developing artists is based on brands seeking "ownership" of an act be-

## GLOBAL NEWSLINE

### >>>PLAYNOW PLUS LAUNCHES IN AUSTRIA

Sony Ericsson's unlimited music download service PlayNow Plus has launched in Austria. The service, powered by London-based Omnipone, is available on Sony Ericsson handsets in partnership with the mobile network Orange, beginning with the W595 model. Prices start at €49 (\$68.70) for the handset and €17.50 (\$24.50) per month for an all-inclusive Orange data plan. Users in Austria get unlimited access to more than 3 million tracks, including repertoire from all the majors. They can also choose 100 MP3 tracks every six months. Handsets are preloaded with 1,000 copy-protected songs, which when stored on the phone remain accessible as long as the user continues to subscribe. Subscribers can also transfer copy-protected tracks to any new PlayNow Plus handset. —Andre Paine

### >>>HOWARD UPPED AT EMI MUSIC PUBLISHING

Felix Howard has been appointed head of

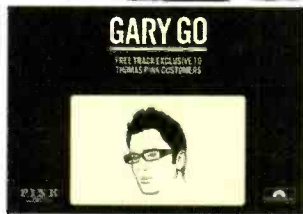
A&R/senior VP of European creative for EMI Music Publishing in the United Kingdom. Based in London, Howard will report to Guy Moot, president of EMI Music Publishing U.K. and president of European creative. The two will work together to drive creative strategy. Howard was formerly VP of A&R in the U.K. office. He signed Calvin Harris, Sam Sparro, Beverley Knight and recent U.K. chart-topper Tinchy Stryder, among others. As an established songwriter, Howard has written songs for such acts as Amy Winehouse, Sugababes and Sia. —Jen Wilson

### >>>BRYAN FERRY HONORED AT RUSSIAN AWARDS

Roxy Music frontman/solo artist Bryan Ferry was honored at the seventh Muz-TV awards at the Olympiyski sports center in Moscow, organized and broadcast live by the Muz-TV channel. Pop singer Sergei Lazarev picked up the best male artist award, beating last year's Eurovision Song Contest winner Dima Bilan,



Getting shirty: GARY GO and luxury shirt brand Thomas Pink teamed for promotion and advertising (inset).



fore it hits the big time.

London-based Solar Management's Carol Crabtree, manager of electropop duo Kish Mauve, says the act wasn't paid to be the face of Lee Cooper's RDLC fall 2009 campaign that launches in July.

Lee Cooper doesn't have a U.K. retail operation, but Kish Mauve's album "Black Heart"—to be issued June 29 on its own YNYS label—will be sold in its flagship store in Belgium, while the brand is looking for a suitable retail partner to sell the CD in Britain. Lee Cooper marketing manager Audrey Beylemans says LeeCooper.com will make downloads by its featured artists available for purchase later this year.

Kish Mauve has a presence in non-U.K. stores through screenings of the Lee Cooper-funded promotional video for its single, "Matthew," and is looking into playing Lee Cooper in-store events around the world. Crabtree now expects to reach a physical licensing deal in Belgium and France rather than proceed with a planned digital-only release.

Mood Media's Curwin predicts the trend will continue as labels realize the potential promotional power of fashion outlets and

retailers try to add value to their products in the recession.

"The media channels deliver great value for money and often at point of purchase," he says. "It's not going to work for everybody, but we are seeing a lot more interest in this kind of business."

who took best song for his Eurovision hit "Believe" (on the independent label Misteriya Zvuka) and best music video. Ferry collected an award for lifetime contribution to the world music industry at the June 5 ceremony. Other artist appearances included Katy Perry, Sum 41, French actress/singer Ysa Ferrer and Swedish singer Danny.

—Vladimir Kozlov

## >>> WE7 GOING MOBILE

The ad-supported music streaming service We7 is set to launch mobile applications, according to CEO Steve Purdham. We7 has completed development of an Apple iPhone application and is also developing apps for the BlackBerry and Google's Android operating system. The news comes after the ad-funded streaming service Spotify confirmed in May that it has developed an app for mobile handsets using Android. Oxford, England-based We7 has licensing deals with all the majors and various Indies. It also operates an a la carte MP3 store.

—AP

## >>> GERMAN PUBLISHERS DEMAND ANTI-PIRACY STEPS

German music publishers have called upon the federal government to implement a system to clamp down on illegal music downloading on the Internet. At the German Music Publishers Assn.'s annual conference in Dresden, president Dagmar Sikorski said urgent action was needed, warning that "Germany is on course toward becoming a land of paradise for Internet piracy." Sikorski said Internet access providers should be legally required to help combat Internet piracy. He added that the German government should heed the words of culture minister Bernd Neumann, who has said that illegal copying and unauthorized use of intellectual property are threatening the livelihoods of artists and companies in the creative industry.

—Wolfgang Spahr

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GLOBAL BY CHRISTIE LEO

# Last Days?

Execs Say Piracy Has Pushed Malaysian Biz To The Brink

KUALA LUMPUR, Malaysia—Rampant piracy is ravaging music sales in Malaysia and threatens the country's recording industry with extinction, local labels warn.

Piracy "has declared a death sentence on the development of a legitimate local music industry," Recording Industry of Malaysia chairman/Universal Music Malaysia managing director Sandy Monteiro says.

The industry reached its high-water mark in 1996 when RIM reported trade values of 315 million ringgit (\$124.7 million). But by 2008, trade values had plunged to 76 million ringgit (\$21.7 million), including an 82% drop in physical sales to 56 million ringgit (\$16 million). Although the overall annual decline slowed from 16.9% in 2007 to 10.8% in 2008, physical sales fell 20.7% and 18.8%, respectively, in those years.

RIM estimates pirated goods account for 60% of physical unit sales and 90% of digital downloads; in 1996, the IFPI put the rate at 16%. "We have possibly the best laws covering copyright protection in the world," RIM CEO Tan Ngiap Foo says. "But a shortfall in enforcement, lackluster government support and bureaucratic red tape has allowed piracy to thrive."

Monteiro adds that Malaysia has 26 officially licensed CD/DVD manufacturing plants. He calls that "an untenable situation," claiming just three could meet all legitimate needs.

Executives claim the market is doomed without government action but appeals for help have fallen on deaf ears. The Ministry of Domestic Trade and Consumer Affairs didn't return calls seeking comment.

Tan says that political upheaval following a turbulent general election in March 2008 disrupted dialogue with the government, although RIM will meet soon with the trade ministry to discuss tougher penalties and increased commitment to enforcement. "We need a special task force to eradicate piracy and need it now," Tan says. RIM also favors digital legislation like the "three strikes" laws recently adopted in South Korea and Taiwan.

Sony Music Malaysia managing director Adrian Lim says piracy has severely limited the ability of local recordings to generate sales. "Even the most popular local acts can scarcely breach the 10,000-unit sales mark," Lim says.

Label statistics somewhat support that view. Leading Warner Music act Raihan's self-titled 1997 debut remains Malaysia's best-selling album, with 600,000 copies, yet its 2008 album "Praises for the Prophet" sold just 15,000. Similarly, reigning pop queen Siti Nurhaliz—still a huge concert draw—consistently sold 200,000 copies a decade ago, but 2008's "Lentera Timur" (Suria Records) has only sold 10,000.

Some independent labels have been turning to 360-degree deals to bolster revenue. "Artists now depend on tours, television appearances and endorsement deals to make a living," Monteiro says.

Major labels have been cutting back. Last year, Universal Music outsourced backroom operations to India, while EMI shuttered its Malaysian office as part of a regional marketing and distribution deal with Warner Music.

Meanwhile, digital sales remain small. RIM reports they rose 23% to 20 million ringgit (\$5.7 million) in 2008, but that total compares poorly with other Asian markets. In Hong Kong, with a 7 million population compared with Malaysia's 25.8 million, the IFPI says digital sales totaled \$7.2 million; in Taiwan (population 22.9 million), they were \$8.1 million.

Monteiro says 99% of digital sales are ring-back tones and master ringtones, while "consumers freely download songs from foreign Web sites without paying a cent." The IFPI reports Malaysia has 26.2 million mobile subscriptions, but only 1.6 million broadband subscribers.

Malaysia's problems are mirrored elsewhere in southeast Asia, with IFPI regional director May-Seey Leong noting that "enforcement is also a problem" in the Philippines, Indonesia and Thailand. However, she insists national and international lobbying can produce results. Leong cites South Korea's 16% rise in trade values to \$140.6 million during 2008 as proof that that kind of "government commitment, strong enforcement and deterrent penalties" can help labels.

The South Korean government "had [already] come up with very strong laws—last year, they also amended them to put liability on [peer-to-peer] operators," Leong says. "They realized they needed new laws to deal with new problems."



Malaysian malaise: RIM's SANDY MONTEIRO (left) and TAN NGIAP FOO say government action is needed to save Malaysia's record industry.



Dueling handsets: The Apple iPhone 3GS, Nokia N97 and the Palm Pre (from left)



DIGITAL BY ANTONY BRUNO

# Getting Mighty Crowded

A Flurry Of New Handsets Raises Hopes For Mobile Content Market

It's the device, stupid.

Of all the lessons the iPhone taught the mobile industry, this is the most obvious and most important. And it was only a matter of time before smartphone manufacturers upped their game to present a similar blend of design, functionality and merchandising.

That time, it seems, is now. The mobile market is jumping with excitement over an impressive lineup of new devices from multiple manufacturers scheduled to hit the market during the remainder of the year—devices the entertainment industry hopes will replicate the iPhone's ability to inspire greater mobile content usage.

First out of the gate is the Palm Pre, which mobile operator Sprint debuted June 6 and which may come to Verizon Wireless sometime next year. Introduced at the International Consumer Electronics Show in January, the Pre's mix of touch-screen interface, Qwerty keyboard, multitasking interface

and WebOS software made it one of the more anticipated devices of the summer. Gadget pundits can't seem to agree whether it will be a complete failure or a legitimate contender. But its "best of both worlds" features, which borrow ideas from the BlackBerry and the iPhone, have more than a few excited.

Illustrating Palm's desire to position its new handset as a consumer device, the Pre can synch with iTunes just as easily as an iPod, at least for digital rights management-free tracks—so long as Apple doesn't disable that feature in a future iTunes update—and boasts direct integration with the Amazon MP3 store, among other slick capabilities.

Hot on the Pre's heels however is the new iPhone 3GS that Apple introduced June 8 at its Worldwide Developers Conference, along with updated iPhone software that expands the capabilities of the more than 50,000 applications

created for the iconic device (billboard.biz, June 8). While no individual upgrade particularly stands out, collectively the latest improvements to the iPhone add enough momentum to the device to make any challenge an even steeper uphill climb.

But Google's Android mobile phone operating system is on deck to mount a greater challenge to the iPhone in the months ahead. To date, the G1 device from HTC offered by T-Mobile has carried the Android banner on its own. By the end of the year, manufacturers like Samsung, Motorola and potentially Sony Ericsson will have Android-powered devices in the market as well.

Also vying for the smartphone crown is Nokia. The Finnish manufacturer dominates phone sales worldwide but has made little impact in the U.S. market. The stateside launch of a Comes With Music device this fall is one effort to change that, likely with the 5800 Xpress Music phone. There's also the N97 multimedia device that launched stateside in early June.

Finally, Research In Motion has recaptured its longtime status as the smart-phone leader, even surpassing the mighty iPhone. According to the NPD Group, the BlackBerry Curve was the best-selling smart phone in the United States during the first quarter. Although the iPhone was second, RIM's Storm and Pearl devices followed in third and fourth place, respectively.

While the excitement around these devices' functionality and design is valid, equally as important are their open application development programs, which enable third parties to create innovative apps and download stores for them.

Apple's App Store started this trend, which has become as important an addition to these new smart phones as Internet browsing capability was to the previous generation of mobile devices. Others now include Nokia's Ovi service, which launched May 26, and RIM's App World, which opened April 1. Palm's Pre comes with the App Catalog. Sony Ericsson says it plans to market wireless apps itself before the end of the year and even Qualcomm is adding a Plaza Retail function to devices using its technology.

It'd be premature to think that the iPhone App Store has this market cornered. In fact, some apps are doing better on other platforms. The Slacker personalized radio service has more than a million downloads through various BlackBerry devices, but far less on the iPhone, something Slacker CEO Dennis Mudd credited to RIM's more expansive developer partnership program.

The press already has dubbed this the Summer of Smart Phones, given this landscape of new devices and services. Mobile music services, and the music industry at large, hopes that evolves into the Autumn of Adoption.

## BITS & BRIEFS

### TIX FOR VIDS

Def Leppard is teaming with YouTube to offer fans a chance to win tickets and backstage passes to the band's upcoming tour with Poison and Cheap Trick. Contestants are asked to film themselves "performing" any of the band's songs—whether it be lip-syncing, air-guitaring, air-drumming or dancing—and then upload the clips to Def Leppard's Web site. Entries are being accepted through June 17. The band will chose 10 winners and notify them by June 19.

### DOWNLOADS TO GO

Pure Play Music and WSA Distributing are partnering to provide mobile customers with microSD memory cards preloaded with music by new and emerging artists. Mobile subscribers will have the option of purchasing a handset that includes a microSD card with 100 digital rights management-free tracks or buying a card as part of a separate bundle. The companies say that a number of U.S. wireless carriers will launch the service in July.

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### REDEEMING SONGS

Hip Digital unveiled a redemption service for digital music called the Hip Digital Music Engine. The technology allows Web sites without e-commerce capabilities to offer digital downloads to customers without requiring users to visit a third-party site. Customers enter a PIN to gain access to Hip Digital's catalog. The company hopes it will be used for promotional campaigns and loyalty programs.

## EXPRESSWAY TO YR SKULL

A key element of any videogame is the quality of its graphics. But for some, sound is the deciding factor, and a pair of high-end headphones like the new Tritton AX 400 can add real punch. With Dolby headphone technology and wireless surround sound, the Tritton phones are optimized for gamers with independent volume controls for sounds and chat, Wii compatibility and USB mic support for PlayStation 3, Xbox 360 and PC consoles. The company introduced the product at the recent E3 videogame convention with a side-by-side comparison with competing headphones. Pricing and availability weren't disclosed. —AB



## HOT POLYPHONIC RINGTONES JUN 13 2009 Billboard

TNS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	2	147	#1 CHANGES	2PAC
2	4	89	NYSE BELL	UNKNOWN
3	1	9	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
4	6	242	SUPER MARIO BROTHERS THEME	KUJI KONDO
5	5	240	PINK PANTHER	HENRY MANCINI
6	7	221	MISSION-IMPOSSIBLE	LALO SCHIFRIN
7	10	123	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO
8	8	122	DOWN WITH THE SICKNESS	DISTURBED
9	11	26	NO ONE	ALICIA KEYS
10	12	26	Y LLEGASTE TU	BANDA EL RECODO
11	14	26	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA
12	9	49	LAW & ORDER THEME	MIKE POST
13	16	26	I KISSED A GIRL	KATY PERRY
14	15	212	SWEET HOME ALABAMA	LYNYRD SKYNYRD
15	13	73	EYE OF THE TIGER	SURVIVOR
16	19	26	CASH FLOW	ACE HOOD FEATURING ROCK ROSS & T-PAIN
17	18	26	CYCLONE	BABY BASH FEATURING T-PAIN
18	21	29	I'M ME	LIL WAYNE
19	22	32	KISS KISS	CHRIS BROWN FEATURING T-PAIN
20	3	24	VIVA LA VIDA	COLDPLAY



Ace Hood rebounds 19-16 as "Cash Flow" posts a 16% increase in downloads. The Florida native teams with Rick Ross and T-Pain on the title, which peaked at No. 2 in December.

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

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



TAPULOUS  
CO-FOUNDER/  
CEO

# Bart Decrem

The head of the mobile application maker Tapulous discusses what's ahead for Tap Tap Revenge and the iPhone app market.



Apple's iPhone and App Store have spawned a veritable industry of mobile application developers. And while many startup companies are panning for gold, Tapulous, the developer behind Tap Tap Revenge, has a record of consistent success.

Tap Tap Revenge was the App Store's most popular game of 2008 with more than 11 million downloads, according to company data. The rhythm game uses the touch-screen interface of the iPhone and iPod Touch to offer a music experience similar to the highly successful "Rock Band" and "Guitar Hero" franchises.

Thanks to a new iPhone software upgrade, Tapulous will now be able to sell new songs for the game for 50 cents each, in much the way "Rock Band" offers downloadable content. Universal Music Group is the first label to license its music to the company for that purpose and will release artist-specific versions of Tap Tap Revenge for \$5 each, starting with one based on Lady GaGa. The deal follows the success of earlier artist-branded versions of the game from Nine Inch nails, Coldplay and Dave Matthews Band.

In a sign of Tapulous' growing ambitions, Universal will also work with the app maker to develop new music game titles for the iPhone.

Billboard caught up with Tapulous co-founder/CEO Bart Decrem to hear more about the company's plans, how the iPhone's software affects app developers and what investors think of the market.

## Was creating artist-specific Tap Tap Revenge games your goal from the start?

I like to say we're the accidental gaming company. On launch day, there were three songs in the game that were done by a friend of the company and some indie bands. And it flew right to No. 1. Very quickly, independent artists approached us to get their music in front of gamers. We've built a strategy around making the game a real brand and a real community. These artist editions of the game are an important part of that strategy. It's not just that fans want to play to music they love, they want to have an experience that's about their band. It's not just about playing Lady GaGa songs in Tap Tap Revenge. You want to have a Lady GaGa experience. So that's where these special editions of the game fit in.

## How is developing an artist-specific game different from the core Tap Tap Revenge title?

The special editions have more of

a concept of levels and unlocking songs at each level. Each level gets harder, so we try to be thoughtful about how we pick the songs so there's a sense of work. When you listen to an album, it's not just 10 songs thrown together; there's a sense of a narrative there. We're trying to do the same thing with these editions.

## Will the number and frequency of artist-based games increase with the Universal deal?

I don't think so. We're in the middle of planning right now. The great news is that Apple is opening up in-app commerce in the new version of its software. We will be able to sell music within the game directly. So we will have a paid version of Tap Tap Revenge for \$1 where users can buy songs without leaving the game, which is awesome. That means in the future, we'll have a mixture of these [artist editions] every couple of months but also offer tracks you can download in the game. We're a small company and can

only do so many of these things at a time.

## Now that you can charge for tracks, do you expect to license a wider variety of music?

We have something like 200 tracks you can download for free. Some are really big hits. We've featured 3OH!3, Pitbull, All-American Rejects. So we've featured not just indie tracks but hits in the free game. The music industry as a whole is excited about the App Store and the iPhone, and that's helped a lot. This is why the Universal deal is so big for us. I would say by the end of summer, we'll have hundreds of tracks users can download.

## What can you say about the new game titles that you're developing with Universal?

I can't say much because we're at the beginning of the process. But the way I think about it is that Dance Dance Revolution, "Rock Band" and "Guitar Hero" really created the genre of music gaming. We have been the leader in bring-

ing that to the iPhone, but we see we're just at the beginning. There are a ton of things you can do on the iPhone to move the genre forward. This is one of the reasons we're not moving to other platforms. There's a lot of things we can do to take advantage of the graphics, the location awareness, the accelerometer, and we've only scratched the surface.

## Are you concerned that "Rock Band" or "Guitar Hero" will develop a version of their games for the iPhone?

We already have competitors on the App Store today. Gameloft just announced their Guitar Rock Tour new version. Dance Dance Revolution launched in January. So far, none of those have really impacted the success of Tap Tap Revenge in a material way. I expect "Guitar Hero" and "Rock Band" will both be on the iPhone at some point, and I expect they'll both do a fantastic job. Those are great studios and great franchises. To me, Tap Tap Revenge has become

its own product experience. It's not trying to be "Rock Band" or "Guitar Hero."

## What's the funding environment like these days?

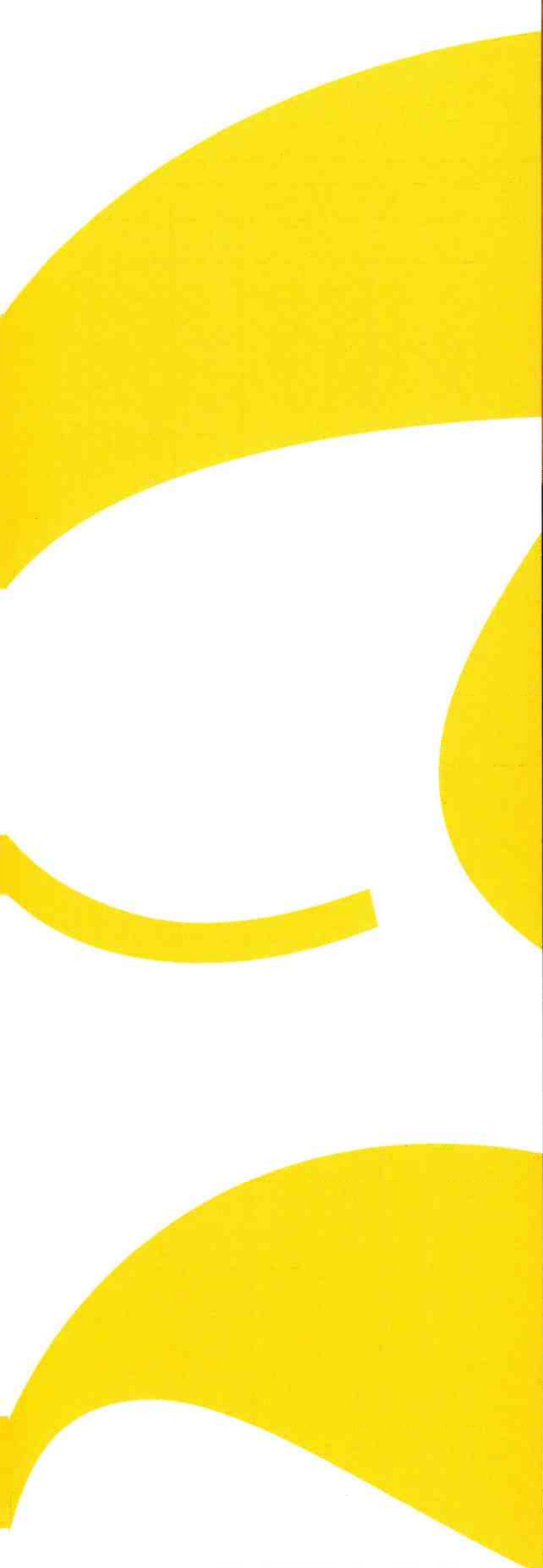
We've raised just over \$3 million from a number of angel investors, and we're on track to break even in the next few months. Having said that, we are exploring a number of investment opportunities and trying to figure out if we're going to break even and grow off our own cash. But there may be some investment opportunities that are exciting enough that they would allow us to grow at a more rapid pace, and we are in discussions with a number of groups.

## Does having a hit on the iPhone help more than if you were a popular app on a different platform?

Venture capital and other investors have been putting money into mobile companies for over a decade, and in the U.S. it's been a long, hard slog. With the iPhone, it's kind of like going from AOL to the Internet, or from DOS to Windows—there are dramatically different opportunities. Investors are looking for companies who are going to be leaders in next-gen mobile. Rather than putting out a whole bunch of apps and hoping they become hits, we're saying we think music gaming is huge, and it's going to be huge on mobile. The right place to learn how all this is going to work is on the iPhone. But in the future we'll want to do that on other platforms. ....

**biz** For a longer version of this interview, go to [billboard.biz/digital](http://billboard.biz/digital).

With the iPhone, it's kind of like going from AOL to the Internet, or from DOS to Windows—there are dramatically different opportunities.



Back in black: CHRIS DAUGHTRY, JOSH STEELY, BRIAN CRADDOCK, JOEY BARNES and JOSH PAUL (from left)



# TOWN WHERE YOU BELONG

Daughtry Sold 4 Million Copies Of Its First Album. Now, With 'Leave This Town,' It Will Emerge As A Real Band

**BY ANN DONAHUE**  
**PHOTOGRAPH**  
**BY MAX VADUKUL**

## CHRIS DAUGHTRY

is famous—hard not to be, what with the “American Idol” thing and the heartthrob thing and Grammy Award nomination thing and the gazillion records sold thing. But he still tries to be a normal guy. He runs errands when he’s home in North Carolina; a favorite pastime is taking his kids to the movies. And it was when he saw “Alvin and the Chipmunks” in the theater with his children that he realized his life had reached the point where weird is the new normal. /// “Whoa! Whoa! This chipmunk is oversinging my song,” he says with a wince, recalling the dog-whistle octave stylings of Alvin on “Feels Like Tonight” in the film. “There were runs everywhere. I didn’t even know what it was until the chorus.” /// It’s been an impressive couple of years for Daughtry, both the man and the band, which includes Josh Steely on lead guitar, Brian Craddock on rhythm guitar, Josh Paul on bass and Joey Barnes on drums. Its self-titled first album sold 4.4 million copies since its release in November 2006, according to Nielsen SoundScan, and 7.1 million digital track downloads. “Daughtry” sold at least 15,000 copies per week—every week—from its release until May 2008 (see chart, page 22).



SOURCE: Nielsen SoundScan through the week ending May 24

The album was a perfect storm of the commercial and the creative that paired Daughtry's gigantic fan base from "American Idol" with the set's instantly winning "Guitar Hero"-worthy guitar riffs and lyrics. The group's second album, "Leave This Town," set for release July 14, gets a leg up from this foundation; it's another record full of songs that make you want to roll down the car windows and bust a vocal cord or two while trying to match Daughtry's gravelly wail. But there's one key change to the music: Daughtry—the band—created this album, instead of it being the work of Daughtry the band.

"So much of the focus of the launch of the first record was on Chris," RCA senior VP of marketing Aaron Borns says. "But they really are a band. When a band clicks the way they do, they work with such a good energy. It just comes through that they love what they do."

After finishing fourth in the fifth season of "American Idol" in 2006, Daughtry was obligated to complete the summer tour for the program's top 10 finalists. To capitalize on his appearance on the show with an album as soon as possible after the tour ended, it was a frantic rush for Daughtry, 19 and RCA to write songs, rehearse and record with session musicians. Only then were there auditions for the band members that would make up Daughtry and take those songs from the album on the road.

"That tour is 60 cities in 12 weeks," says Daughtry's manager, Stirling McIlwaine of 19 Entertainment, of the American Idols Live tour. "It's a grueling schedule. He had like one day off a week, so what we did is either fly Chris in or fly people out to meet him on the road." After a series of auditions, the final lineup of Daughtry was set for the tour, and the very next day the band had its first photo shoot. The making of the album continued to avalanche until November 2006, when "Daughtry" arrived with a No. 2 debut on the Billboard 200 and eventually reached No. 1 after nine weeks.

For "Leave This Town," the album's creation was much more collaborative and inclusive. Case in point: The cover of the first album showed Daughtry alone, front and center, with blurred, anonymous bandmates in the background. On the cover of "Leave This Town," the faces of all of the band's members are clearly seen.

While Daughtry remains the band's primary songwriter, he worked with Steely and Craddock on several tracks, as well as longtime friends of the band like Nickelback's Chad Kroeger and Brian Howes, who co-wrote "Over You" for Daughtry's first album.

The first single, "No Surprise," was first played live on "American Idol" (see story, page 23) and now stands at No. 51 on the Billboard Hot 100, with 268,000 digital copies sold, according to Nielsen SoundScan. Touring with Nickelback bolstered Daughtry's reputation—besides exposing the band to the established act's audience, it also melded the relationship between Daughtry and Kroeger as songwriters. "They just get along famously," McIlwaine says. "Forget about the music side of it—they really just get along as people." On "Town," Kroeger and Daughtry wrote numerous tracks, including "No Surprise."

"You're looking for something that's obviously going to be radio-friendly," McIlwaine says of the first single. "The second requirement is, 'Will it be a great launching point for the campaign? Will it tell people he's back? Does it have the signature Daughtry sound?' That's the song that raised its hand."

Right now the leading contender for the second single is the ballad "Life After You," a plaintive take on loss that's reminiscent of "Home" from "Daughtry." McIlwaine is giving

"No Surprise" plenty of time to develop; "Life After You" will start being worked to radio in the fall.

And while Daughtry's voice and rock riffs still play center stage to most of the album's tracks, several songs take some creative chances. Daughtry wrote "You Don't Belong" on his own; it's a hard-driving song that wouldn't sound out of place on an Alice in Chains album. And "Tennessee Line," featuring a fiddle and vocals from Vince Gill, fits comfortably in the country-rock crossover space, a la Lady Antebellum.

"Leave This Town" came together in a couple of months, without any deadline pressure from the label, McIlwaine says. "We didn't do that knee-jerk thing when you have a hot record," he says. "The first album was a great run for us, and the record company usually wants you to churn another one out by Christmas, right? And we just didn't do that. We said, 'This is a really important album—the first album we didn't have the band hired yet.' Chris has always been in bands, and it's really important to Chris to go out and be a band."

#### BAND AID

The week of the "American Idol" eighth-season finale in May (Daughtry was rooting for Kris Allen, de-

spite Adam Lambert's more overt rock leanings), the band is sitting in McIlwaine's office at 19 Entertainment in Los Angeles and chowing down on the nouveau rock god snack of choice: granola bars, water and coffee. They're laughing about the amount of bass and the volume at which McIlwaine listens to music in his office: "It's like 'Jurassic Park,'" Craddock says.

Their camaraderie is very much evident—they finish each

**'Whoa! Whoa! This chipmunk is oversinging my song.'**

—CHRIS DAUGHTRY

## Daughtry By Numbers

Daughtry's self-titled first album has racked up a series of standout numbers since its November 2006 release.

**4.4 MILLION**

Copies of "Daughtry" sold in the United States since its Nov. 21, 2006, release.

**7.1 MILLION**

Total number of paid Daughtry song downloads in the United States.

**79**

Number of consecutive weeks "Daughtry" sold at least 15,000 copies per week. The album remained in the top 50 of the Billboard 200 for its first 80 weeks.

other's sentences and mock each other with good-natured snark. Two of them are wearing the same boots, which of course draws jeers from the rest of the band.

Sure, Daughtry gets the lion's share of the attention—that inevitably falls on the lead singer, Borns notes—but Steely reveals that fans have made Web sites dedicated to all of the band's members. (“Yeah, like, we’re the New Kids on the Block,” Paul says.) And after erupting into peals of laughter, they uniformly go mum—and get a bit embarrassed—when asked about a dressing room prank Nickelback played on them when the bands toured together. “Google it!” Paul hisses under his breath. (We did. No luck in finding out exactly what the prank was, but Daughtry says “our families know about it” as he beseeches for the subject to be dropped.)

What all of this means is that now that Daughtry has cemented its relationship as a band, touring is a blast. It's where the members became friends and started to develop concepts for songs for the second album. The quintet hammered out ideas on the tour bus after each evening's show and traveled with recording equipment. In total, they developed more than 70 tracks for “Leave This Town.” “It was easy to find the 20,” Daughtry says with a laugh about the album's shortlist. “There were about 50 that were about nothing.”

They road-tested some of the contenders during their performances—a smart strategy, given their touring success. According to Billboard Boxscore, as a headliner, Daughtry grossed \$1.4 million from 29 shows, selling out 28 of those dates. The members really made their name as an opening act for both Bon Jovi and Nickelback; as part of those concerts they played to 1.2 million attendees and grossed \$95.5 million.

In particular, opening for Bon Jovi was a turning point for the band—“It was like going to a Bon Jovi show every night,” Steely says with a laugh—and it's an experience that the entire band speaks of with veneration. “At the end of the tour Jon did this speech in Atlanta and I was offstage listening to it,” Daughtry says. “It was about how he met me years ago, and at the end of it he says, ‘This man will never open for another band again.’ To get that respect from someone who has obviously stayed relevant for that amount of time? It felt really good.”

Not everything was sunshine during the tour though. A bomb scare cleared out the BankAtlantic Center near Tampa Bay, Fla., delaying the show by three hours, and Daughtry had to take the stage before a virtually empty stadium. “It was like playing at band practice and just the neighbors were showing up,” Daughtry says. “The house lights were up, and you could see the janitors sweeping,” Paul adds.

This time Daughtry will tour as an established headliner in support of “Town.” The band will do 15 shows this summer across the country for fan club members and radio contest winners; at the end of September Daughtry begins a 100-stop North American tour. “We're very cognizant of who our audience is and we're going to places where they are,” McIlwaine says. “It's going to be everything from Seattle to Spokane [Wash.] to Boise [Idaho] to Bozeman [Mont.], all the way up to Poughkeepsie, N.Y., and down to Tampa, Fla.”

#### ROCK THIS TOWN

In the wake of his appearance on “American Idol,” Daughtry's fan base was, according to McIlwaine, 65%-70% female, generally between the ages of 25 and 45. Since he started the band, however, 19 pushed to broaden his expo-

sure through targeted radio play and youth-oriented concert dates. “We did one of the unofficial balls for the inauguration that was attended by 7,000 juniors and seniors in high school,” he says. “I literally felt like I was looking out at a high school dance with no chaperones. Daughtry played an acoustic set—and the kids were singing every lyric back to him.”

Plans for international touring are still in the early stages. “The challenge with international is that they always want the U.S. story to be happening,” McIlwaine says. “So we've got to simultaneously create the U.S. story and create some windows of time to go international.” The label is considering appearances in Australia, South Africa and Europe. The United Kingdom was Daughtry's most significant sales territory outside the United States, where “Daughtry” peaked at No. 13 and has sold 42,000 copies, according to the Official Charts Co.

The band will make numerous TV appearances the week “Town” arrives. There also will be on-line and in-person shows at locations still to be announced. RCA makes a point of trying to break news through Daughtry's Web site, [daughtryofficial.com](http://daughtryofficial.com), and has been flexible enough to revamp its release schedule after a couple of debuts were pre-empted by pirates. (The song and the video for “No Surprise,” plus the album's track list, hit the Internet before the label intended.)

Daughtry is active on Twitter—yes, it's actually him, he has an iPhone, and the background of his Twitter page is an old-school Bob Kane “Batman”—regaling his followers with everything from movie recommendations to details about the desolate photo of Fremont Street in downtown Las Vegas that's on the cover of “Leave This Town.” Rather sweetly, he engages in a lot of public flirting on Twitter with his wife, Deanna, who has amassed almost 2,500 followers of her own under the name @Mrsdaughtry.

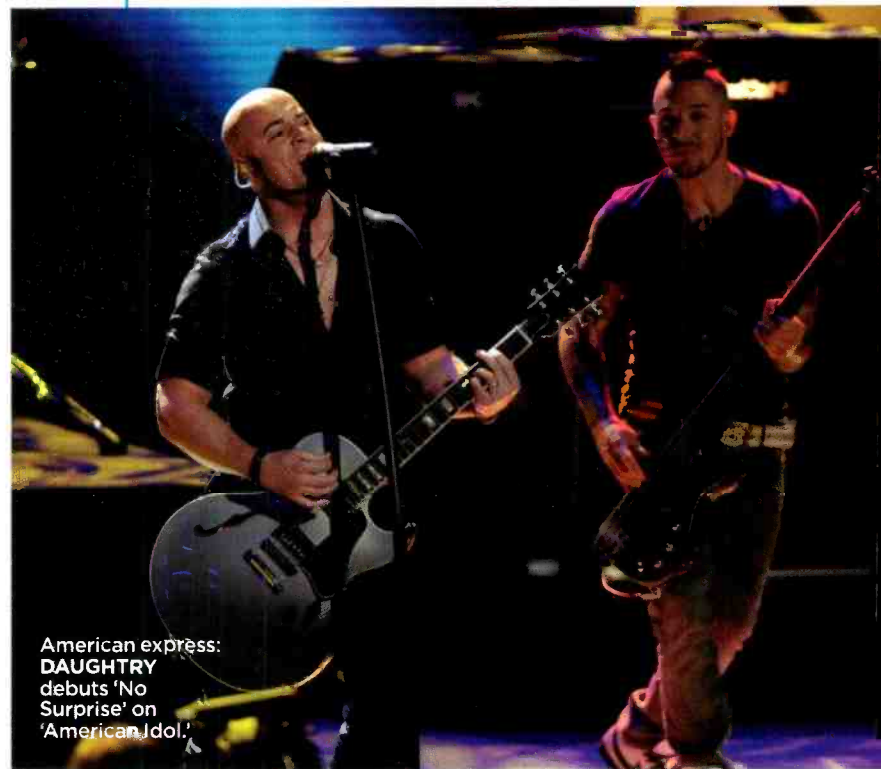
It all goes back to what people find most appealing about Daughtry: that he's a normal guy. That was the compelling back story that boosted him during “American Idol”—before auditioning for the show, he worked as a service adviser at a Honda dealership. Once he made it to the final rounds, it became clear he brought something new to the show, as his rock vocals veered away from the usual heavy pop-and-R&B bias. Without Daughtry, there wouldn't have been a David Cook—or, for that matter, a Lambert.

And, to his credit, his dude-next-door vibe doesn't ring hollow or seem to be part of a Machiavellian “he's so un-Hollywood that he's Hollywood” marketer's contrivance. Daughtry recalls pushing a cart through a Home Depot and hearing one of the band's songs playing over the in-store speakers. He flipped up his hoodie and tried to remain inconspicuous as he lurked in the aisles.

“You hid?” Barnes asks incredulously, and Daughtry nods, a bit sheepish. Barnes starts dancing in his chair and waving his arms frantically. “I'd be like, ‘Hey! Hey! Turn it up! That's my jam!’”

Daughtry laughs at Barnes' lunatic enthusiasm. “Yeah, that's your jam,” he says with a grin. And it is. Because they're a band.

Additional reporting by Jen Wilson in London.



American express: DAUGHTRY debuts 'No Surprise' on 'American Idol.'

## 'Idol' Gives Back

To paraphrase Michael Corleone: Just when you think you're out of “American Idol,” they keep pulling you back in. It's an “AI” rite of passage: A singer graduates from the show but is inevitably invited back to perform in later seasons—that's the way it goes when your management company and the show's producer are both outposts of 19 Entertainment. It benefits the show and the artist: “AI” promotes the appearances, drawing in viewers of previous seasons, and the artist again gets seen on TV's biggest platform of 25 million viewers.

Carrie Underwood and Ruben Studdard lent their voices to songs played to ousted contestants; Kelly Clarkson and Kellie Pickler performed on the show this year. But for Chris Daughtry in particular, his recurring “AI” obligations have served as a boon to his band's career.

An April 2008 appearance on the show's charity special, “Idol Gives Back,” highlighted the band's work with the impoverished children in Uganda in a video set to the band's song “What About Now.” According to Nielsen SoundScan, the track's download sales increased by 9,266% the week after the special aired.

More recently, Daughtry debuted “No Surprise” in a live performance during this season's Rock Week elimination show on “AI.” The week after the performance—which occurred the same week the song debuted digitally—it sold 104,000 copies, according to Nielsen SoundScan.

“When you have a TV show that 25 million people a week are watching, they're also listening to the top 40 radio and hot AC, which is where we're played,” Daughtry's manager Stirling McIlwaine says. “There's a lot of intersecting audiences.”

For Daughtry, it means he remains in the pantheon of artists who got their start on “AI.” —AD

**43, 5 and 43**

Where “Daughtry” ranked, respectively, on the list of the best-selling albums of 2006, 2007 and 2008. In 2007 alone, the set sold 2.5 million copies.

**198**

Rank of “Daughtry” among the best-selling albums of the Nielsen SoundScan era (1991-present). It's sandwiched between R.E.M.'s “Out of Time” (4.5 million) and the soundtrack to “Forrest Gump” (4.4 million).

**5**

Number of top 30 Billboard Hot 100 singles on “Daughtry”: “It's Not Over,” “Home,” “Over You,” “Feels Like Tonight” and “What About Now.”

**1.8 MILLION**

Number of detections the 12 songs on “Daughtry” have registered on all existing U.S. radio stations through June 1, according to Nielsen BDS.

—Keith Caulfield

SOURCES: Nielsen SoundScan through the week ending May 24, Nielsen BDS through June 1

# CULT FAVE IMOGEN HEAP GEARS UP FOR U.S. SUCCESS

BY MARK SUTHERLAND

PHOTOGRAPH  
BY JEREMY COWART

# ON THE

Imogen Heap drops me at the station in her battered black 1955 Morris Oxford II, or Abigale, as she's known to her owner. ¶ As rock star rides go, Abigale might not seem like the coolest—she's so old you physically have to push the turn signals out the side of the car when you're turning right, so battered the passenger side door doesn't open and so slow that she's incapable of breaking the 70 mph U.K. speed limit. But she still draws admiring glances and even the odd wave from the future boy racers spilling out of the local school as we chug from Heap's home in a picturesque Essex village to the more urban "delights" of grim Romford.

The car is also the perfect metaphor for Heap's career to date: quirky, seemingly out of step with mainstream tastes and yet more than capable of making a powerful connection with people once they experience her in the right setting. Oh, and about to be seriously upgraded.

Sure, Abigale may have proved the ideal vehicle for ferrying Heap about the Essex countryside on her rare excursions while she's been recording her third solo album, "Ellipse" (Megaphonic), due Aug. 3 in the United Kingdom through Epic and a day later in the United States from RCA. But for a woman who is literally going places, something a little more in tune with the times is required, and as we pull up at the station, Heap

expresses a desire to shell out for a new sports car, albeit an environmentally friendly electric one.

Abigale will be retained as well, of course. But it's the latest sign of upward mobility from an artist who slowly but surely sold 425,000 copies of her last, initially self-released album, "Speak for Yourself," in the United States, according to Nielsen SoundScan, despite never climbing higher than No. 145 on the Billboard 200 or selling more than 7,000 copies in any one week.

Prior to that record, Heap was just another struggling singer/songwriter, albeit a rather good one. The BRIT School graduate's debut album, "iMegaphone" (on Island in the United Kingdom and Almo in the United States), flopped. Undaunted, she





# FASTTRACK

formed a duo, Frou Frou, with her producer Guy Sigsworth and released "Details" (Island/MCA), an album of dreamy electronica. It has sold 284,000 copies, according to SoundScan, plus another 29,000 in Britain, according to the Official Charts Co. (OCC). But the use of that album's track "Let Go" in Zach Braff's hit motion picture "Garden State" was what won the attention of a small but utterly absorbed fan base.

It also showed Heap how to attract fans without getting on the radio. When she resumed her solo career on 2005's "Speak for Yourself," sweeping songs like "Hide and Seek" and "Goodnight and Go" made her the synch queen of "The OC" and the go-to girl for any Hollywood music supervisor in need of something to subtly express eccentric angst, while her early adoption of social networking kept her in constant contact with her burgeoning admirers.

Eventually, she found she could "no longer cope with stuffing envelopes" and licensed the album to Sony on both sides of the Atlantic. The synchs just kept coming—each one adding sales of the album and friends on MySpace (she now has 357,000)—and she scored two nominations at the 2007 Grammy Awards, for best new artist and best song written for a motion picture (for "Can't Take It In" from "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe").

"I'd never seen the Grammys," Heap says with a giggle, in

posh but self-deprecating tones. "I thought it would be like the BRITs where people dress up and get drunk. But in fact they are very elegant. Meanwhile, I turned up with my hair in a grass Mohawk, a lily pad-themed dress, a parasol and a frog called Gary the Grammy Frog. The minute I stepped out onto the red carpet I was like, 'Oh, my God, what have I done?'"

Heap, as you may have gathered, doesn't do things the conventional way. When the time came to make the follow-up to "Speak for Yourself," she could have taken the major-label cash, hired some top producers and rented the best studios. Instead, she chose to retain complete artistic control over her music (while continuing to license her work to Sony), carry on crafting and producing every single note herself and set off on a global trek through Maui, Tasmania, China and Japan to write the songs and gather inspiration for her next record, a trip that was marked with incidences like waking up one morning to find a dead body had been discovered in the waterfall overlooked by her Maui apartment. She returned home armed with six of the 13 songs that would eventually make up "Ellipse." All that was needed was somewhere to record them.

Heap rejected the idea of using her former studio in Bermondsey, ultimately electing to buy from her parents her family home—a spectacular 18th-century round house in the Essex countryside, just outside London—to prevent it falling out of the



Flower power: IMOGEN HEAP

family's hands and building a studio in the basement that used to be her childhood playroom. Given that she had to remortgage her London flat to finance "Speak for Yourself," it seems fair to say the move marks something of a transformation in fortunes for Team Heap.

It's at said house that Heap has decided to undergo her first interview of what's likely to be at least a two-year campaign, as she looks to continue the previous album's slow-burn success, albeit starting from a much higher base.

Welcoming us in with a hug, within seconds she whisks us into a living room to ask our opinion on which color she should paint the woodwork. I'm not much help, to be honest, but Heap, it turns out, has rather more of an eye for detail.

Later, down in the studio/playroom, she will delight in pointing out the exact point in "Wait It Out" where the rhythm is composed of the sound of her running a drumstick down the banisters, or the beat in "Bad Body Double" that is actually her "in the shower, slapping my ass." Every note, every sound on "Ellipse" has been obsessed over to the point of near-mania and, while in years gone by many of these details would have been missed by the majority of listeners, Heap has taken it upon herself to tweet every development in the album's progress—be it minor sonic tweak or major songwriting shift—to her 443,000 followers on Twitter.

Heap was one of the first artists to embrace Twitter, just as she was one of the first to utilize blogging, video blogging and MySpace. At first, such tools were used out of curiosity and the

necessity to reach people without the marketing muscle of a major behind her. Now, she wields them instinctively, using them to shape not just the way she interacts with her fans, but the way she works.

"I've been filming the whole process this time," she says. "Before, I made a record sitting at a computer making silly noises, but that's not very interesting to watch. So this time, I've used my cello and clarinet and drums—it's a bit more organic."

She likens the instant feedback she receives on Twitter to "a coffee or chocolate buzz." Her latest press bio is composed of tweets from her followers and, when she was torturing herself over which mix of album track "Tidal" worked best, she asked her Twitter community to decide.

"I go through huge swathes of doubt about myself and the record," Heap says. "I don't have a boyfriend to say, 'People love what you do, carry on,' so the Twitter gang have sort of become my surrogate boyfriend."

They also mean that her labels have none of the traditional anxiety about reconnecting her with her fan base, despite the long gap between records.

"It's been a while," says Aaron Borns, New York-based senior VP of marketing for RCA Music Group. "But she's been so diligent about communicating with her fans, it doesn't feel like she's been away."

Borns says the U.S. campaign will target "a great start in week one" by engaging Heap's online fan base, whose awareness of the release is already high. Heap traveled to New York,

Los Angeles, San Francisco, Seattle and Toronto in April, hosting intimate playback sessions for key media and music supervisors. The latter group will be serviced with music at the end of June, with Borns predicting synch licenses will come "hot and heavy in the next few weeks." Heap promises "a really exciting stage set" on her tour, with low-key U.S. dates booked by Creative Artists Agency planned for November. More dates will follow in spring 2010, with U.K., Australian and Japanese performances, booked by Primary Talent, also in the works.

At home, where "Speak" has sold 39,000 copies, according to the OCC, Epic U.K. managing director Nick Raphael says Heap is yet to enjoy her "crossover moment" with U.K. audiences, but he expects the increased importance of online platforms in the last few years to help her make a bigger impact this time around.

"This record has opportunities for everyone to get into," he says. "Her sales can only increase in the U.K., and if she can build on the base that RCA has so brilliantly created in the U.S., then she's potentially one of the most important artists in the world."

That world has also increasingly come 'round to her way of thinking. Along with her DIY model and use of online platforms, her sound has come in from the margins: Quirky electronic female artists are now everywhere in the United Kingdom, from Bat for Lashes to current chart sensation La Roux.

Heap claims to be oblivious to that trend, but the new album refines her arty approach. It retains her trademark vocal flourishes and complex electronic soundscapes, yet couples them with her most linear songs to date. The lead single, "First Train Home"—which RCA will work to triple A and hot AC formats in July—is an upbeat pop song, while "Half Life" is a gloriously simple, emotive piano ballad that will sound just as good on the radio as soundtracking teenage angst on the small screen.

Raphael's vision is for Heap to "become a big, commercial artist in the tradition of Kate Bush or Annie Lennox." While Heap's own ambition officially extends only to outselling the last album in "a nice, manageable way," she says, "I feel like there's a buzz about this record."

She's certainly in demand from her peers: She worked with Nitin Sawhney on his "London Underground" (Cooking Vinyl) album, collaborated with former Sneaker Pimp Chris Corner on his IAMX project and has co-written and produced a song for Mika's forthcoming second album.

But, just as Heap's uniquely obsessive and driven approach to music is gaining currency, she's already making plans to move on. "This is going to be my last album like this," she says. "I just don't think it's worth it." The revelation came to her recently while she was jogging—a fitness regime she took up after writing the album's ode to self-image, "Bad Body Double."

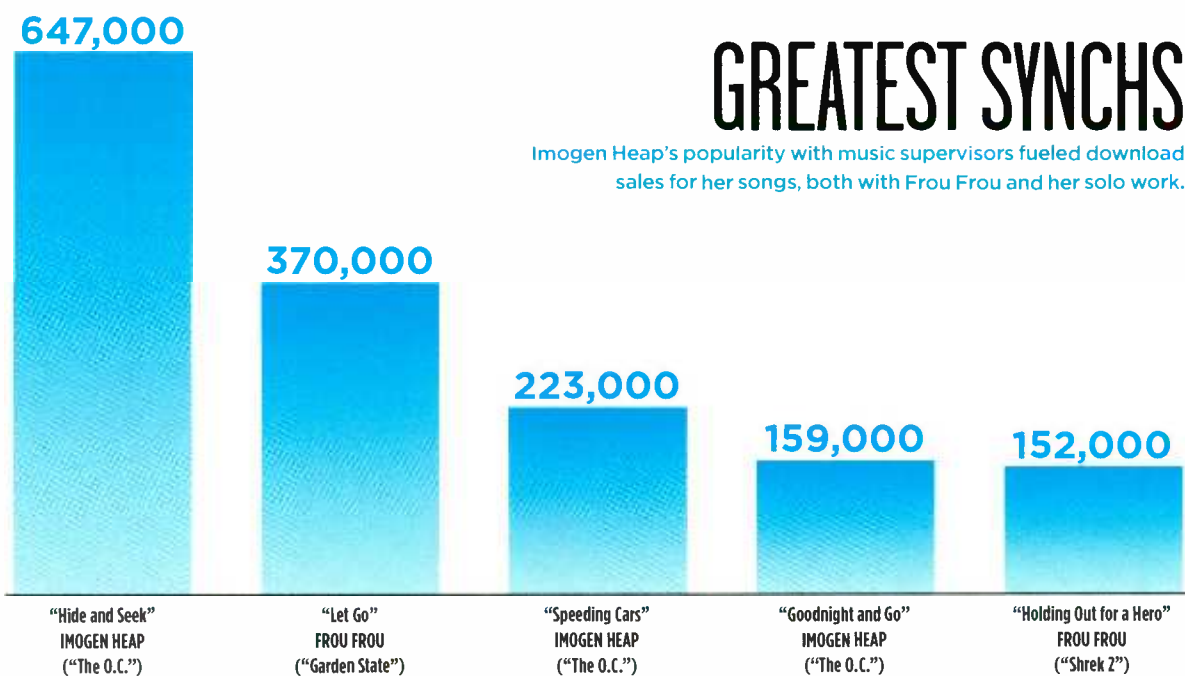
"I thought, 'What if I just keeled over and died now?'" she recalls. "Nobody would have heard the record and it would have been two years completely wasted. For two years it's been bordering on torture—is that really how I want to live?"

Instead, Heap says future projects will be smaller and released as swiftly as possible. "I'm going to do one song a month," she says. "It could be one of mine, a collaboration, something for a film . . . anything. Doing everything in one big bundle and waiting a year and a half seems so weird to do, when you can have a track out the next morning."

Heap has yet to discuss this plan with the labels that license her output, although both Raphael and Borns say they would be open to the idea. "With her, I'd experiment every which way she'd like to," Raphael says, "and I'd learn the pitfalls with her. I'd definitely be led by her to things I wouldn't do elsewhere because she's the type of artist you can experiment with."

So would Heap ever consider going it completely alone and directly distributing her music to fans, without the use of a label? "I probably could do that," she says with a smile. "But I feel like I've already got control. It's an odd time in the business—it's the end of one way of working and a new way is coming. At the moment I'm making the best of both worlds but, by the time I finish my tour and start thinking about new material, it will be a completely different landscape. There might not even be a music industry."

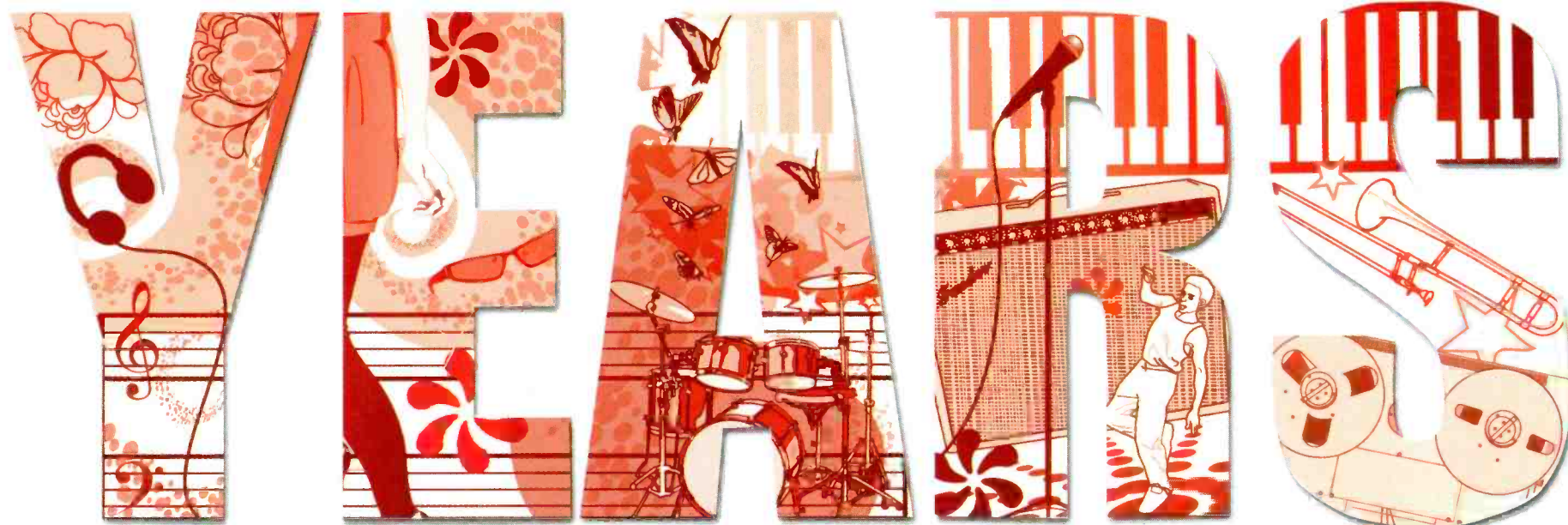
And if anyone can adapt to this brave new world, it's surely Heap. The only question is: Can battered black 1955 Morris Oxford IIs fly?



SOURCE: Nielsen SoundScan

# CELEBRATING SONGS FOR

**The Songwriters Hall  
Of Fame Marks Its  
Anniversary With  
Induction Gala**  
BY ED CHRISTMAN



When the members of the Songwriters Hall of Fame convene for its annual gala award dinner June 18 at the Marriott Marquis Hotel in New York, attendees will celebrate not just a stellar group of inductees but also the organization's 40th anniversary.

Along with its annual star-studded dinner, the SHOF has a year-round virtual presence in the music industry. The organization's online museum ([songwritershalloffame.org](http://songwritershalloffame.org)) offers some 10,000 pages of content including biographies, discographies, audio clips, photo galleries and timelines. It provides an educational program aimed at helping young songwriters develop their craft.

SHOF chairman/CEO and acclaimed lyricist Hal David says, "We are moving forward and we think we have a real good virtual museum now. We may be finding that we will get the real thing soon. That is a major goal and we would love to have it in New York."

The SHOF also is gearing up for its third songwriter's Master's Class workshop, held June 16 at New York's Merkin Hall and led by Lamont Dozier of the famed Holland-Dozier-Holland songwriting team, who this year will receive the Johnny Mercer Award.

These events are "terribly important because it brings out a lot of young songwriters who can show their songs and listen to others, and then something sparks and before you know it you have another Johnny Mercer or Burt Bacharach," David says.

That's exactly what happened about seven years ago when a certain songwriter, then known as John Stephens, received the Abe Olman Scholarship for Excellence in Songwriting as the

BMI-sponsored artist that year.

"Our poster child is John Legend, who used the money from the scholarship to finish his first album," SHOF president Linda Moran recalls. "Five years later, he got the Hal David Starlight Award."

This year's scholarship winners will be honored during the master's class.

Moran doesn't mind that "everyone thinks of us as the organization that acknowledges and celebrates songwriters." But she also says that educating and developing new songwriters through workshops, showcases and networking events is also an equally important part of the organization's mission and something "we take very seriously."

This year's awards dinner "will be one of our greatest galas," David says. In fact, "they have all been pretty good up till now. But this one will be the best."

Here's a look at this year's honorees:

## THE ABE OLMAN PUBLISHER AWARD: MAXYNE LANG

Maxyne Lang spent the first 11 years of her publishing career at Chappell/Intersong Music Group, where she eventually became VP of special products and standards. She represented a broad spectrum of music, including the catalogs of Rod Stewart, the Bee Gees, Leiber & Stoller, Pomus & Shuman, George & Ira Gershwin, Cole Porter and Rodgers & Hammerstein.

Since 1988, Lang has served as president of Williamson Music and Williamson Music In-

ternational, the U.S. and global publishing divisions of the Rodgers & Hammerstein Organization, which was recently sold to Imagem Music Group.

In addition to the Rodgers & Hammerstein catalog, as well as songs by Lorenz Hart, Irving Berlin and T.S. Eliot, Williamson Music represents such writers as Adam Guettel, Ricky Ian Gordon, Henry Krieger, John Bucchino, Ann Hampton Callaway, Joe DiPietro, Sheldon Harnick, Robert Lopez, Jeff Marx, Jimmy Roberts, Stephen Schwartz and David Zippel.

The company's successes include "In the Heights" (2008 Tony Award for best musical), with a score by Lin-Manuel Miranda; "Legally Blonde," with a score by Laurence O'Keefe and Nell Benjamin; "Grey Gardens," with a score by Michael Korie and Scott Frankel; and "Avenue Q" (2004 Tony for best musical), with a score by Lopez & Marx.

Lang was elected to the National Music Publishers' Assn. board of directors in 1994 and became a member of the board of the Harry Fox Agency in 2001. She is also a member of the NMPA finance committee and is chairman of the communication and public relations committee. She's also serving her fifth term as a member of the ASCAP Board of Review. In addition, Lang served three terms on the board of directors of the New York chapter of the Assn. of Independent Music Publishers. In recognition of her dedication to AIMP and success as an independent music publisher, Lang was honored with the

continued on >>p28



MAXYNE  
LANG



HENRY MANCINI (left) and ANDY WILLIAMS



From left: BRIAN HOLLAND, LAMONT DOZIER and EDDIE HOLLAND

**JOHNNY MERCER AWARD: BRIAN HOLLAND, LAMONT DOZIER AND EDDIE HOLLAND**

Brian Holland, Lamont Dozier and Eddie Holland—along with John Lennon and Paul McCartney—are arguably the most successful songwriters of their generation and of the last 50 years. From 1962 to 1967, the triple credit of Holland-Dozier-Holland appeared on 70 top 10 songs, 50 of them No. 1 hits on the Billboard Hot 100 and 13 of those were consecutive No. 1 hits, according to the SHOF.

Moreover, as producers for most, if not all those Motown songs, Holland-Dozier-Holland invented what became known as the “Sound of Young America,” with which their original fans now are growing old. Their hits include “Baby, I Need Your Loving,” “You Can’t Hurry Love,” “How Sweet It Is (To Be Loved by You),” “Reach Out I’ll Be There,” “Love Is Here and Now You’re Gone,” “Standing in the Shadows of Love,” “Stop in the Name of Love,” “Baby Love,” “Can’t Hurry Love,” “Reflections,” “You Keep Me Hanging On,” “Same Old Song,” “Can’t Help Myself,” “Heatwave,” “Quicksand” and “Jimmy Mack.”

After leaving Motown, they started their own labels, Invictus and Hot Wax, and were involved in another slew of hit songs for Chairman of the Board, Honey Cone and Freda Payne, among others.

The Johnny Mercer Award is reserved for existing members of the SHOF to recognize a life-long body of work of high quality and impact.

from >>p27 organization’s 1999 Indie Award. In 2003, she received the Touchstone Women in Music Award.

The Abe Olman Publisher Award goes to music publishers who have had a substantial number of songs that have become world renowned and have furthered the careers and success of many songwriters.

**TOWERING SONG: ‘MOON RIVER’; TOWERING PERFORMANCE AWARD: ANDY WILLIAMS**

Written in 1961 by Johnny Mercer and Henry Mancini and originally sung by Audrey Hepburn in the film “Breakfast at Tiffany’s,” “Moon River” won an Academy Award for best original song that year. “Moon River” later became the theme song for Andy Williams, who sang it at the Oscars ceremony in 1962 and performed the opening bars each week on his TV program, “The Andy Williams Show.”

While Williams has been an active performer through the years and particularly became known for his Christmas TV specials and the recording of eight Christmas albums, in 1992 he built a state-of-the-art theater in Branson, Miss., which was christened the Andy Williams Moon River Theater.

The Towering Song Award is presented each year to the creators of an individual song that has influenced pop culture in a unique way. The Towering Song Performance Award is given in recognition of “one-of-a-kind performances by one-of-a-kind singers,” according to the SHOF.

**HOWIE RICHMOND HITMAKER AWARD: TOM JONES**

With 19 top 40 songs in the United States, Tom Jones’ recordings have kept many a songwriter flush in royalties through the years, especially Les Reed and his then-manager Gordon Mills, who penned some of his early hits like “It’s Not Unusual” and “Delilah.” Known for performances that have induced hysteria

among his female fans, Jones is an acclaimed song stylist and interpreter. When the pop hits stopped coming, Jones ventured over to country music during the ’70s and ’80s, scoring 16 singles on Billboard’s country singles chart. In the United Kingdom, through collaborations with acts like the Art of Noise and such producers as Trevor Horn and Teddy Riley, Jones remained a pop hitmaker through the ’90s. In fact, according to the artist’s Web site, Jones’ 1998 album “Reload” is his best-selling set of his career, with worldwide sales of 4 million copies.

The Howie Richmond Hitmaker Award is presented to performers who have been responsible for a substantial number of hits songs during an extended period of time.

**RIISING SONGWRITERS RECOGNIZED WITH ABE OLMAN SCHOLARSHIPS**

This month the Songwriters Hall of Fame will honor five individuals with the Abe Olman Scholarship for Excellence in Songwriting. The scholarship is named for the late Abe Olman, a writer/publisher who helped found the SHOF.

Funded by Olman’s family, the scholarships are presented to five rising songwriters, with one each chosen by ASCAP, BMI, SESAC, the Songwriters Guild of America (SGA) and the SHOF.

This year’s scholarship recipients are:

- \* Madi Diaz (Songwriters Hall of Fame)
- \* April Lynn Smith (BMI)
- \* Natalie Warner (ASCAP)
- \* Michael Grubbs (SESAC)
- \* Kirsten Thien (SGA)

At a June 2 showcase at the Bitter End in New York, the SHOF released a CD featuring songs by the 2009 scholarship recipi-

ents as well as the best of previous years’ showcases, including performances by J.D. Duvall, Abigail Zsiga, Todd Alsup, Kerry Politzer, Eddie Tadross, Otis (Craig Schoenbaum), Natalie Gelman and David Cieri.

This year’s scholarship recipients also will be honored June 16 at Merkin Hall, preceding the SHOF master class featuring Lamont Dozier. The Motown hitmaking trio of Dozier, Brian Holland and Eddie Holland will be honored June 18 at the SHOF’s annual gala.

The SHOF also has announced a new scholarship launched as a tribute to Buddy Holly, endowed by Songmasters, a coalition of entertainment and marketing executives. The first Holly Prize will be presented at next year’s SHOF gala.



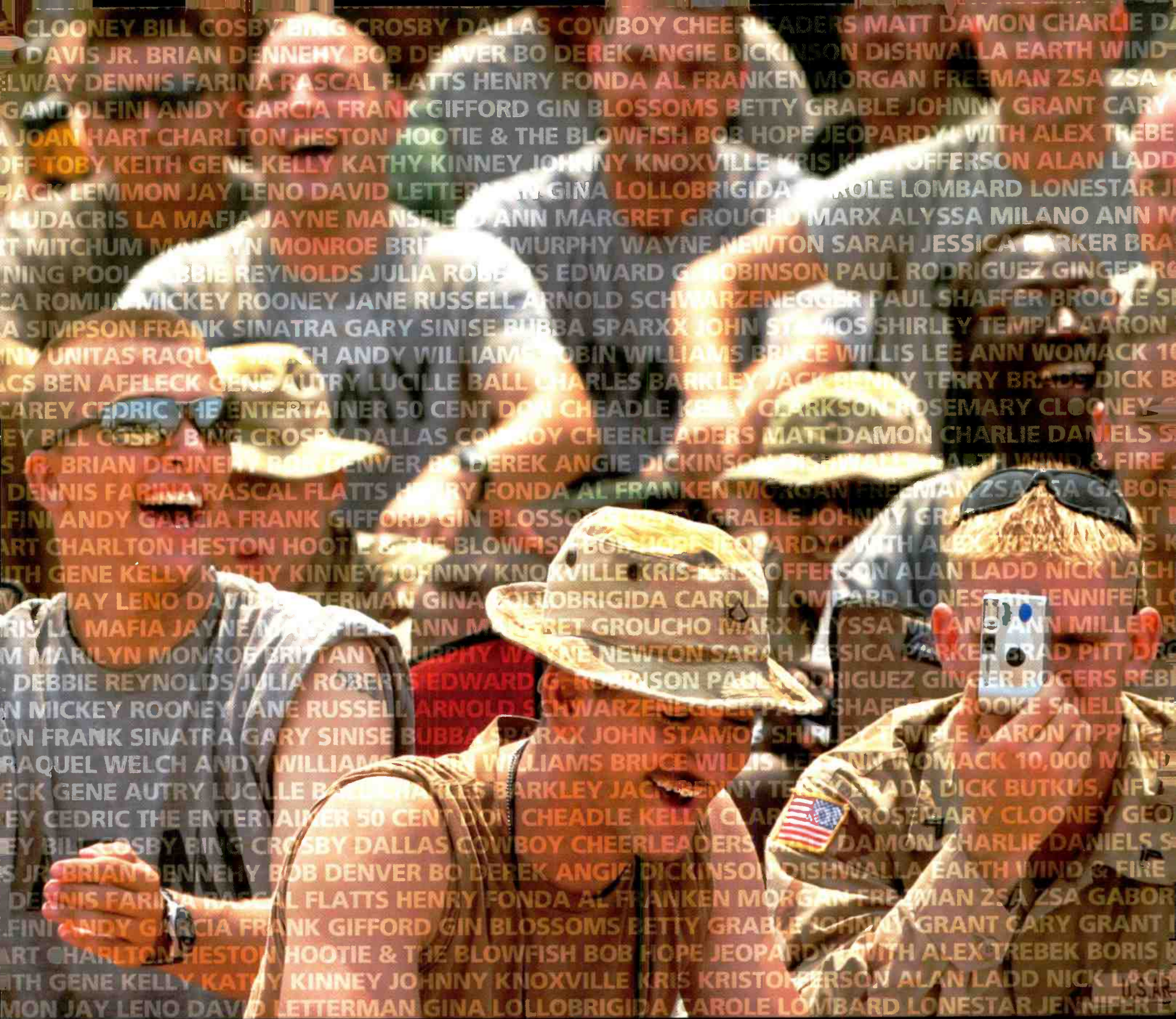
**HAL DAVID STARLIGHT AWARD: JASON MRAZ**

Jason Mraz made his major-label debut in 2002 with “Waiting for My Rocket to Come,” which earned him acclaim for his songwriting and commercial success, selling more than 1 million copies, according to Nielsen SoundScan. His second release three years later, “Mr. A-Z,” debuted at No. 5 on the Billboard 200 and earned him his first Grammy Award nomination. Mraz’s decision to take a year off the road and out of the studio was followed, in 2008, by his third album, “We Sing. We Dance. We Steal Things.” The album’s single, “I’m Yours,” earned the singer his

continued on >>p30

TOM JONES





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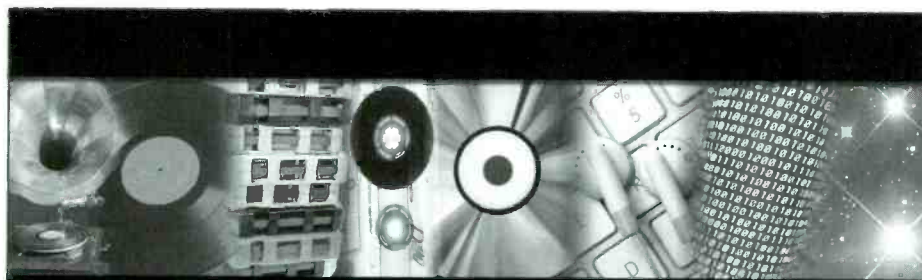
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from >>p28

first spot in the top 10 on the Billboard Hot 100 and received a 2008 Grammy nomination for song of the year. The Hal David Starlight Award recognizes gifted songwriters who are at the apex of their careers and making a significant impact on the music industry with original songs.



JON BON JOVI (left) and RICHIE SAMBORA

### THE INDUCTEES

**Jon Bon Jovi and Richie Sambora:** In the 25 years since the release of Bon Jovi's self-titled debut album, frontman Jon Bon Jovi and guitarist Richie Sambora have, individually and together, co-written and collaborated on the rockers, ballads and anthems that have propelled the band to global success. Such hits as "You Give Love a Bad Name," "Bad Medicine" and "I'll Be There for You" have topped the Billboard Hot 100. The band's 2007 album, "Lost Highway," yielded the hit "Who Says You Can't Go Home" and a concert run that Billboard recognized as the top-grossing tour of 2008. Jon Bon Jovi's Philadelphia Soul Charitable Foundation received the Humanitarian Award at the 2008 Billboard Touring Awards for its endeavors in finding affordable housing for the less fortunate.



**Felix Cavaliere and Eddie Brigati:** Between 1965 and 1970, the Young Rascals (later, the Rascals) had a remarkable run of hits on the Billboard Hot 100 thanks to the soulful songwriting of Felix Cavaliere and Eddie Brigati and their pop classics including "Groovin'," "Good Lovin'" and "A Beautiful Morning." Later, working with producer Arif Marden, the Rascals incorporated jazz and psychedelia into their garaged-up blendings of soul and pop. In 1968, in the wake of the assassinations of Robert F. Kennedy and Martin Luther King Jr., the duo wrote "People Got to Be Free." The song touched a national nerve, topping the Hot 100 for five weeks that summer.

ROGER COOK (left) and ROGER GREENAWAY

**Roger Cook and Roger Greenaway:** When British pop quintet the Fortunes scaled the Billboard Hot 100 in the summer of 1965 with the winsome top 10 hit "You've Got Your Troubles," the song also marked the U.S. breakthrough for songwriting partners Roger Cook and Roger Greenaway. The two Rogers (who also achieved recording success in the United Kingdom under their alter ego David & Jonathan) penned a rich run of hits on either side of the Atlantic, including the Fortunes' follow-up "This Golden Ring," the Gary Lewis & the Playboys hit "Green Grass" and the Hollies' "Long Cool Woman in a Black Dress." But perhaps their landmark musical statement was an early-'70s hit that started as a Coke jingle and subsequently became a top 15 hit for both the New



CROSBY, STILLS & NASH

Seekers and the Hillside Singers, the buoyant anthem "I'd Like to Teach the World to Sing (In Perfect Harmony)."

**Crosby, Stills & Nash:** The first of the supergroups, the trio formed in 1968 by David Crosby of the Byrds, Stephen Stills of Buffalo Springfield and Graham Nash of the Hollies

THE YOUNG RASCALS: BETTMANN/CORBIS; COOK AND GREENAWAY: HARRY GOODWIN/REX USA; CROSBY, STILLS AND NASH: ELDE STEWART; RAGNI: MACDERMONT; BADO: RALPH MORSE/TIME LIFE PICTURES/GETTY IMAGES



STEPHEN SCHWARTZ

**Galt MacDermot, James Rado and Gerome Ragni:** Actor/songwriters James Rado and Gerome Ragni met in 1964 and together with Canadian pianist/composer Galt MacDermot the three produced the Grammy Award-winning musical "Hair." They were the first to introduce the "rock musical" genre to the theater scene. "Hair" boasts a triumphant record of 2,000 shows performed in London and New York. Rado and Ragni were nominated for the best musical Tony Award in 1969 and won the Grammy for best musical in 1969. This musical sensation was adapted into a movie in 1979 (which Rado and Ragni weren't particularly happy with) and once again is being staged on Broadway. Ragni died in 1991 at age 48.

While the three songwriters may have written only one show together, "Hair" "revolutionized Broadway and it was unique in that practically every song from the play became a hit," SHOF president Linda Moran says.

**Stephen Schwartz:** Best-known for writing the music and lyrics for the 1970 Grammy Award-winning musical "Godspell," Steven Schwartz has a long list of professional successes to his credit, including "Pippin," "The Magic Show" and "The Baker's Wife." One of the most memorable songs from "Godspell," "Day by Day," reached No. 13 on the Billboard Hot 100 in 1972. Schwartz more recently wrote the lyrics and music to the Broadway hit "Wicked." For the screen, he wrote the lyrics for Disney's "Hunchback of Notre Dame" and "Pocahontas" and wrote the lyrics and music for DreamWorks' "Prince of Egypt," which included the Academy Award-winning song "When You Believe." For the 2007 film "Enchanted," Schwartz resumed his collaboration with longtime Disney composer Alan Menken, and three of their songs for the film were nominated for Oscars.

*Additional reporting by Lara Marsman.*

From left: GEROME RAGNI, GALT MacDERMOT and JAMES RADO

reflected their era. Their songs were a soundtrack to a period of antiwar protests and anti-establishment lifestyles. Musically, CS&N's repertoire ranged from sweet acoustic ballads marked by rich harmonies to raucous guitar jams, particularly when Neil Young later joined their ranks. And like Bob Dylan with "Like a Rolling Stone" or the Beatles with "Hey

Jude," they helped break down the three-minute-song barrier on the radio with "Suite: Judy Blue Eyes." Their achievements as pop hitmakers continued into the '80s with such Billboard Hot 100 singles as "Wasted on the Way" and "Southern Cross." The trio continues to tour and all three members maintain vital solo careers.

The Hollywood Reporter. **Billboard**

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Joe Satriani talks  
about his new band



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Spinal Tap celebrates  
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**MELODY KING**  
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# MUSIC

LATIN BY AYALA BEN-YEHUDA

## SCENT OF A WOMAN

Paulina Rubio Moves To The 'City' With New Album, Perfume

Resplendent in a pink sequined micro-mini and fingerless gold gloves, Paulina Rubio shimmied her way through her first performance of her new single "Causa y Efecto" at the Billboard Latin Music Awards in April. Setting off a stadium-style wave by the dancers and drummers onstage with a flick of her wrist, Rubio presented herself as a woman in command, ready to launch yet another hit album. Whether she's participating in a Spanish-language version of the pro-Obama "Yes We Can" video; Twittering about the importance of smiling, yoga and chocolate ice cream; or taping green-conscious public service announcements (about not wearing clothes, to save energy from washing them), Rubio is relentlessly fabulous, with an upbeat, featherweight sound to match.

The Latin pop world has precious few working divas with larger-than-life personalities, a track record of hits and mainstream name recognition. So Universal Latino is pulling out all the marketing stops behind "Gran City Pop," Rubio's ninth album, which will be released June 23 in the United States, Spain and Latin America. (It will be released at a later date in such countries as Portugal, Italy and Germany.)

The lengthy setup includes heavy promotion of the single, which went to radio March 30 along with 30-second promos on 61 Univision Radio stations—an unprecedented number for a Universal artist. Rubio is featured in local TV spots promoting Univision stations in nine markets. Pop stations in Los Angeles, Phoenix and Puerto Rico dedicated a whole day to her music, playing her single hourly along with her previous hits. The song, written by Mario Domm and Monica Velez and produced by 2008 Latin Grammy Award producer of the year Cachorro Lopez, has sold 9,000 downloads, according to Nielsen SoundScan. This week it's No. 3 on Billboard's Latin Pop chart and No. 10 on Hot Latin



Pop tart: PAULINA RUBIO

Songs, where it is hoped to join three of Rubio's previous singles at No. 1.

Rubio executive-produced the album and collaborated with other top writers including Estéfano, Lester Méndez and Coti. That diversity of styles is typical for her albums; "Gran City Pop" also was inspired by Mexico City, Miami and Madrid, the cities where the album was writ-

ten and recorded. Rubio says she's earned her say in the creative process through the years. "I try to be a chameleon and reinvent myself," she says. When fans "start dedicating the songs to people, I know that the connection was really well-received."

Rubio's last three albums topped Billboard's Top Latin Albums chart, and her last one went ei-

ther gold or platinum in every Spanish-speaking country where it was released. In Spain, a key market for Rubio, her last album, "Ananda," went double-platinum (160,000 copies), according to Universal. Still, "Ananda" sold just 125,000 copies in the United States, though Universal Latino and Machete president Walter Kolm blames that on only two singles being worked, which isn't typical for Rubio. With "Gran City Pop," Kolm says the label expects to work four singles.

Another key placement for Rubio will be at Wal-Mart, where there are plans for her album to be sold in the beauty department next to her perfume, Oro. In what may be the ultimate vote of confidence from retail, Rubio joined Miley Cyrus and "American Idol" winner Kris Allen in performing at Wal-Mart's annual shareholders' meeting this year.

Rubio's "Soundcheck" performance for Wal-Mart will be shown in the beauty department as well, according to Kolm. The perfume, which also sells at CVS, is slated for distribution at major retailers in Puerto Rico, Mexico, Spain, and Central and South America. Rubio began a series of in-stores promoting the perfume this week, with an appearance at a JCPenney in Puerto Rico's Plaza de las Americas Mall. She'll do more in-stores in the United States and internationally during the holiday shopping season, when the fragrance will be even more widely available.

Oracle Beauty Brands VP of marketing and sales Paul Miller says it's the first time the company has partnered with a Latin artist on a fragrance. Discussions with William Morris Endeavor, Rubio's agency, began with "a vision of taking a Latin superstar and having a fragrance that would be focused mostly, but not solely, for the Hispanic community," Miller says, adding that her tour would likely include some product sampling.

An 11-week iTunes pre-order (with an acoustic version of "Causa y Efecto" for early buyers) should help vault "Gran City Pop" to a No. 1 debut. Promotion of the album on iTunes Latino and iTunes' main page is crucial, an approach that Universal Music Latin Entertainment senior VP of digital Skander Goucha is trying to replicate on mobile decks. "I am pushing and pursuing general-market placement," Goucha says. "The second or third generation of Hispanics—we need to go to them where they are, because they may not come to where Latin music is showcased traditionally."

## LATEST BUZZ

### >>>REFORMED SCHEDULE

After numerous delays, Hasidic reggae artist Matisyahu's third studio album, "Light," will finally hit stores Aug. 25. Matisyahu says the 13-song set was finished more than a year ago, but touring duties forced him to put it on hold. "Light" was recorded in numerous locations, including Jamaica and New York, and features collaborations with reggae rhythm team Sly & Robbie, Stephen McGregor and David Kahne. Matisyahu is currently on a co-headlining tour with Les Claypool and will play four shows with Umphrey's McGee later this summer.

### >>>PREVENTION CELEBRATION

Aretha Franklin, Wyclef Jean, Queen Latifah, Josh Groban and TLC will headline the Mandela Day celebration, a tribute concert honoring human rights leader Nelson Mandela, July 18 at Madison Square Garden in New York. The event is organized by 46664, Mandela's global campaign for HIV/AIDS awareness and prevention, and will include performances by Cyndi Lauper, Jesse McCartney, Angélique Kidjo and Baaba Maal. The concert marks the first time the United States will host the concert following successful shows in the United Kingdom, South Africa, Spain and Norway.

### >>>FARM FRESH

On Aug. 18 Rhino will release "Woodstock—40 Years On: Back to Yasgur's Farm," a new boxed set with 38 previously unreleased recordings. The six-CD, 77-song collection will feature performances by the Who, the Grateful Dead, Creedence Clearwater Revival and Jefferson Airplane, as well as a restored 30-minute version of Canned Heat's "Woodstock Boogie." The set, which lists for \$79.98, was compiled from the original multitrack tapes recorded during the legendary 1969 festival.

Reporting by Michael D. Ayers, Gary Graff and Monica Herrera.



Made for walking: LITTLE BOOTS

POP BY RICHARD SMIRKE

## 'Hands' Across The Ocean

Little Boots Aims To Live Up To U.K. Hype

Victoria Hesketh, the diminutive U.K. pop artist better-known as Little Boots, recalls feeling "overwhelmed" when she heard she had topped the BBC's "Sound of 2009" poll.

The broadcaster's influential survey, published every January, lists the forthcoming year's 10 hottest artists, as voted by industry tastemakers. Six months of similarly euphoric notices later, Hesketh's team is confident of repeating the international success of last year's poll queen, double Grammy Award winner Adele.

"All the signs are this artist is going to have a really strong launch," says Max Lousada, president of Atlantic Records U.K., who signed Hesketh on a worldwide 360-degree deal.

Her debut album, "Hands," was released June 8 in the United Kingdom on 679/Atlantic, with European and South Asia releases following throughout June. A stateside release of "Hands" is planned for the fall or early 2010, as one of the first releases on the relaunched Elektra label.

With its rich mix of keyboards, pulsating disco rhythms and infectious pop melodies, "Hands" features production work by Greg Kurstin and Joe Goddard of the U.K. dance act Hot Chip.

The catchy, synth-driven "New in Town" preceded the U.K. release and entered the Official Charts Co.'s singles listing May 31 at No. 13. Previously, Hesketh scored what Atlantic says was the most popular iTunes Single of the Week giveaway in U.K. history with the Jan. 6 release of "Stuck on Repeat," although it was unable to divulge download figures. An iTunes "Live From London" set went on sale May 31, and a

free iPhone application containing track previews is being worked on. The album was also exclusively streamed on MySpace one week prior to release.

Lousada describes Hesketh as "a long-term, multi-album artist," adding, "We're really trying to build a great live following, a great recording base and hopefully a really strong career."

Atlantic is targeting platinum sales (300,000) in the United Kingdom and expectations are similarly high at Elektra, which released a U.S.-only EP June 9, led by "New in Town." The label aims to build grass-roots awareness by servicing alternative clubs in New York, San Francisco, Los Angeles and Chicago—cities that Hesketh will visit on a short U.S. tour in September, booked by the Windish Agency. Live plans also include the Glastonbury and Reading/Leeds Festivals, booked by the Brighton, England-based 13 Artists.

"New in Town" also features on the soundtrack to Diablo Cody's "Juno" follow-up, "Jennifer's Body," which opens Sept. 18, while a number of other high-profile synchs are being finalized, according to Elektra co-president John Janick.

"Lyrically her songs relate to so many different people," Janick says, describing Hesketh as a "great artist" capable of bridging alternative and pop.

"I don't really have any desire to make an album to appeal to a little gang of 100 cool people," Hesketh says. "A lot of things so far have been press or critics' awards and I just really hope that it crosses over to the next level." ●●●

ALTERNATIVE BY CORTNEY HARDING

## ANIMAL INSTINCTS

Miike Snow Emerges From The Forest

This spring, devotees of certain hip blogs noticed an infestation of jackalopes. A picture of the mythical creature took the credit for remixes of bands like Vampire Weekend and Peter, Bjorn and John, as well as catchy, poppy songs like "Animal" and "Burial," released under the name Miike Snow. No one knew who was in Miike Snow, or what they looked like. In fact, some speculated that "Burial" was a nod to the reclusive U.K. artist Burial, whose identity was finally revealed last year.

"We were into the idea of mystery, but at the end of the day, we didn't care when people found out who we were," vocalist Andrew Wyatt says. "We never hid who we were from anyone."

Wyatt spins a story about meeting his bandmates—

Swedish DJs Christian Karlsson and Pontus Winnberg—in a pizza shop in 2000 and being invited to their studio after admiring Winnberg's songs about pepperoni. They worked together on a few occasions and eventually decided to record an album.

"We were going to release it on MySpace by ourselves originally," Winnberg says. "But Downtown was on to us, and they seemed pretty great."

Downtown founder Josh Deutsch says he encouraged Miike Snow to cultivate an air of mystery at first. "Rather than just come out with a bio, I wanted to release a steady stream of remixes to get people talking," he says. "We used RCRD LBL [a music blog that is a joint venture between Downtown and journalist Peter Rojas] and several other sites to build a community."

## GLOBAL PULSE

EDITED BY TOM FERGUSON



Sing out: KENYA BOYS CHOIR

### >>>SPIRIT CHASER

The Kenyan Boys Choir's first big break was being invited by U.S.-based diplomats to represent Kenya at President Barack Obama's Jan. 20 inauguration. The second was a layover on its journey home to Nairobi at London's Heathrow Airport.

Having been impressed when he saw the choir's performance on CNN coverage, Decca (U.K.) A&R manager Tom Lewis discovered that it would have to change flights when it reached the United Kingdom. He duly made a bee-line for Heathrow—lawyer in

town—and signed the act there and then.

Six months on, the 25-strong choir's debut album, "Spirit of Africa," is set for global release June 29 on Decca/Universal—and Lewis is convinced it can be one of the feel-good albums of 2009.

"African music is the basis of everything from the blues to dance, influencing everyone from Damon Albarn to the Chemical Brothers and Vampire Weekend," Lewis says. "We have huge hopes for them, and we're thrilled they decided to sign with us."

The album contains traditional music from several



The white stuff:  
MIIKE SNOW

Deutsch says Miike Snow started in a strong place because each member of the trio had fans from previous projects. Karlsson and Winnberg have written and produced songs for Madonna, Kylie Minogue and Britney Spears, and they won a Grammy Award for best dance recording for Spears' song "Toxic." Wyatt wrote and produced Daniel Merriweather's new album with Mark Ronson and has released music with the bands Black Beetle and Fires of Rome.

"There was a lot of cross-pollination in terms of their crowds," Deutsch says. "I find there are lots of intersections between the electronic, pop and rock audiences that like this type of music."

Miike Snow will try to take its music to an even wider audience as the act pursues licensing opportunities. "We've gotten some great offers for 'Animal' and 'Burial,' and we only just sent the record wide to supervisors," Deutsch says. He adds that the band is also signed to a publishing deal with Downtown.

Wyatt says the band will be hitting the road this summer for a short run in the United States and some festival dates. "We've only ever played in Sweden," he says. "We have a six-person show: the three of us, Pontus' brother and two friends who worked on the album."

"The live show has a life of its own," Wyatt adds. "It's not going to be just like what you hear on the record. We are taking it really seriously, because a lot of our audience are bloggers, and they'll write about it if they don't like it."

African countries plus versions of Paul Simon's "Homeless" and the Christmas carol "Oh Holy Night."

The choir is booked by Antony Warren at Universal Music Classical Management and Productions in London, who says it will tour internationally to promote the album, with touring periods fitted around its members' school terms.

—Jen Wilson

## >>>HELL ROCKS

If a combination of a Hawaiian-sounding name, German musicians and Japanese success adds up to anything, maybe it's proof that hard rock's truly an international language.

The German quintet Aloha From Hell hit No. 11 on the Billboard Japan Hot 100 singles chart May 2 with its debut album's title track, "No More Days to Waste." Sony Music Germany says the Columbia album, which was released Jan. 16 in Germany, Switzerland and Austria, sold 10,000 copies as an import in Japan, so the act was swiftly sent there on a promotional trip.

It returned to Germany to

collect the newcomer of the year honor May 29 at music TV channel Viva's publicly voted Comet Awards. Its album peaked at No. 21 on Germany's Media Control chart in March. The single "Don't Gimme That" was a top 10 hit the same month in Austria.

The band sings in English and has its own material published by Universal. According to female vocalist Vivi Bauernschmidt, "The music we grew up with and listen to today is in English. So it's entirely logical for us not to sing in German—I can express what I want to say much better in English."

The album is rolling out across continental Europe, with the band playing June shows to promote it, booked through the Dortmund-based Planet Stage.

—Wolfgang Spahr

## >>>WISE MOVES

With her label reporting sales of some 270,000 albums in her home country, the Belgian pop singer Natalia Druyts is looking to make inroads in the Netherlands.

One week after its April 24 release, the artist's fourth album, "Wise Girl" (Ariola/

Sony Music Belgium), topped Flanders' Ultratop chart—as have all its predecessors.

The album is the last one on Druyts' deal, although Sony Music Belgium A&R manager Philippe Coppens says the label is negotiating an extension. The 12-track set is, however, her first album with producer Greg Fitzgerald (Kylie Minogue, Jessica Simpson) and features Druyts' first attempts at songwriting on two tracks.

The Dutch public's initial exposure to Druyts' music came when she recorded the title song of the domestic hit movie "Spion van Oranje," released in February. That "opened doors and generated media attention," Sony Music Netherlands brand manager Lijne Kreupeling says. Now, the album track "On the Radio" is being serviced to Dutch radio ahead of the album's September release. "Natalia doesn't have the following here like in Belgium," Kreupeling says. "It's a question of building her reputation step by step. She spans an audience from 8 to 80 years old, so it's a matter of mixed promotion to reach the whole target."

—Marc Maes

# 6 QUESTIONS

with JOE SATRIANI

by CHRISTA TITUS

While guitar virtuoso Joe Satriani hasn't commented much on his legal tangle with Coldplay, he had plenty to say about his new band, Chickenfoot. The latest in a line of supergroups to pop up recently, the act features former Van Halen vocalist Sammy Hagar and bassist Michael Anthony and Red Hot Chili Peppers drummer Chad Smith. Radio quickly embraced the band's first single, "Oh Yeah," from its self-titled debut (released June 5 on Best Buy's Redline Entertainment), and a nine-date Road Test tour of theaters sold out in minutes. To further whet fans' appetites, the album was available at Amazon for \$3.99 June 5-8. Chickenfoot is returning to North America in August for more tour dates.

## 1 Why did you sign with Best Buy's label, Redline?

It was [Redline senior entertainment officer] Gary Arnold that made the deal feel right. Gary and Best Buy showed true commitment to getting the music to as many people as possible, leaving no retail or Net opportunity untapped. They have been very supportive of our efforts to use the Web to show people what the band is all about, previewing the new tracks and creating a community of Chickenheads. While this is a one-album deal, I see no reason to look elsewhere when we come back with record No. 2.

## 2 Is the band looking at this as a long-term project?

I think so. From the creative side of it, we're feeling like we've got a few records in us. We have to figure out how we're going to work it out schedule-wise, since everybody has something else to do, and nobody's interested in dis-

rupting anyone else's schedule. But we just figured it'll work itself out, so we're just doing it one record and tour at a time.

## 3 What size venues will Chickenfoot play in August?

If we have a choice of arenas or multiples in the theater, we'll take the theater. It seems like an important thing to do, otherwise we look like your typical supergroup, where famous people get together and play the biggest venues and then get out of town, and we don't like that approach. So since no one's really in it for the money, we don't have to sort of do that smash-and-grab mentality.

## 4 To avoid scalping, tickets weren't made available to secondary ticketing agents. How has that worked out for fans?

We tried to get the tickets that were available to the fans as quickly as possible. But the response was overwhelming; all these shows sold out within minutes. I think that the most motivated people bought the tickets, and I haven't heard of any negative stories about that.

## 5 What is it like to write and record with a band after working as a solo artist for so long?

It certainly is liberating to have so much talent to take advantage of. On a purely musical level, I can write a vague sketch and the bass player and the drummer will fill it up with amazing stuff. And I can count on Mike and Chad to just go way over the top or think really deep into a groove... Knowing Sam and how deep his musicianship is, I would say, "Well, I'm just going to write it and see what happens, because I know he's going to react to this," and sure enough, he would respond immediately.

## 6 Hagar has said that you're tired of being a solo artist. Is that true?

We had to show up to something, and I said, "You know what? I just want everyone to know I'm really embracing the idea of being the sort of mystery guitar player, the guy who shows up late, doesn't do the interviews." Because I realized, "Wow, I don't carry all that responsibility anymore, and I'm going to take advantage of it." So I guess it's not that I'm tired of being a solo artist. I guess it's just that it's so much fun to have three other crazy individuals to pick up all the slack. And so like today, I can hang out in my hotel room or bum around the city because I'm not the primary focus of the band.



# ALBUMS

## COUNTRY

### NANCI GRIFFITH

**The Loving Kind**

**Producers:** Pat McInerney, Thomm Jutz  
Rouder

**Release Date:** June 9

In the liner notes to Nanci Griffith's 19th album, she concedes that she had "lost something in her heart for writing songs." She added that it was fellow Texan and "larger than life hero" Dee Moeller who motivated her to "kick-start my writer's pen" for a new batch of country-infused, folk story songs she's renowned for. Griffith not only gives thanks to Moeller by covering two of her honky-tonk songs—the cooking "Party Girl" and the classic country lament "Tequila After Midnight"—but also delivers nine top-shelf originals, including many that express poignant political sentiment sans soapbox. While she weighs in on two Texan presidents (thumbs up for LBJ on the social-conscious "Cotton," thumbs down for George W. on the broken, torn "Still Life"), Griffith's strongest lyricism buoys in two compelling tales: the death penalty protest "Not Innocent Enough" and the heartfelt saga of pioneering in-

terracial couple Mildred and Richard Loving on the title track.—*DO*

## R&B

### VANESSA WILLIAMS

**The Real Thing**

**Producers:** various  
Concord

**Release Date:** June 2

An unfailingly sensitive set of romantic ballads (some familiar, some fresh), Vanessa Williams' latest release functions as a kind of corrective against her tough-cookie character on TV's "Ugly Betty": This breathy-voiced babe wouldn't harm a fly, let alone an ungainly office mate. Williams and her collaborators (among them Kenneth "Babyface" Edmonds and "Save the Best for Last" producer Keith Thomas) occasionally overdose on the kind of late-'80s soft-pop cheese that can sap the feeling from even the finest vocal performance. Most of "The Real Thing," which includes versions of Bill Withers' "Hello Like Before" and Stevie Wonder's title track, operates at an appealing low burn, with tasty Latin-pop accents throughout. But several cuts—such as "Loving You," a jazzy new Babyface original—show-



case Williams' Broadway bonafides.—*MW*

## JAZZ

### FREDDIE HUBBARD

**Without a Song: Live in Europe 1969**

**Producers:** Sonny Lester, Michael Cuscuna  
Blue Note

**Release Date:** June 2

In May at the all-star Freddie Hubbard Memorial Concert at New York's Cathedral Church of St. John the Divine commemorating the trumpeter, the overriding sentiment was that while Hubbard will be missed, he lives on in his recordings. That massive oeuvre is valuably augmented by the previously unreleased "Without a Song: Live in Europe 1969," an exhilarating document of Hubbard playing at his career zenith. Resurrected last year from the Blue Note vaults to Hubbard's satisfaction, the album features him fronting an on-fire hard-bop quartet that included pianist Roland Hanna, bassist Ron Carter and drummer Louis Hayes. Hubbard soars with swinging soft tones, flurries of flaming tongues and excited bursts of glee on a hard-driving take on "A Night in Tunisia," and he blows sublime grace notes on two ballads, including "Body and Soul." Tasty CD surprise: the avant-tinged, shape-shifting "Space Track."—*DO*

## AMERICANA

### RYAN BINGHAM & THE DEAD HORSES

**Roadhouse Sun**

**Producer:** Marc Ford  
Lost Highway

**Release Date:** June 2

Texas singer/songwriter Ryan Bingham made a splash with his 2007 debut, "Mescalito," and here he reteams with producer Marc Ford (ex-Black Crowes), who also lends his considerable guitar talents to the project. As with its predecessor, there are some rousing Crowes-like moments, notably on the pulsing, explosive "Change Is"; with its squalling slide guitars and Bingham's tequila-and-cigarettes-strafted vocals, it just might be the year's best Southern rock rave-up. There's also critical catnip by way of a Byrds/Springsteen jangler whose title name-checks a certain icon ("Dylan's Hard Rain," a cynical look at the state of the union), while distinctive echoes of that same legend crop up in "Roadhouse Blues," whose tack piano and barrelhouse rhythm locates it directly in "Highway 61 Revisited" territory, right down to the singer's uncannily familiar raspy sneer. Lofty comparisons, sure. But Bingham's not a "new" anything: He's his own man, and a singular talent at that.—*FM*

## IGGY POP

**Preliminares**

**Producer:** Hal Cragin  
Astralwerks

**Release Date:** June 2

Iggy Pop is back—not with a vengeance, but with an album of introspective, jazz-tinged, Leonard Cohen-esque standards and originals. Surprising? Sure. But the album succeeds because Pop bounces from track to track with the same swagger (albeit more muted this time out) that made him a punk icon. He simply refuses to acknowledge the shift in genre, instead diving head-on into this new sonic sea. From the upscale, hotel lounge-meets-faux-bossa nova vibe that Pop sings over on the timeless classic "Les Feuilles Mortes" (in French, of course) to the Louis Armstrong-meets-Tom Waits strut of "King of the Dogs," each track is an aural journey all its own. And on cuts like "I Wanna Go to the Beach" and "Spanish Coast," Pop's understated delivery draws even the most skeptical of listeners in, bathing his hushed voice in beds of stark piano and tremolo-washed guitar.—*JR*



## ROCK

### EMERY

**... In Shallow Seas We Sail**

**Producers:** Matt Carter, Aaron Sprinkle  
Tooth & Nail

**Release Date:** June 2

The self-assured alt-screamo that rips across Emery's "... In Shallow Seas We Sail" never wallows in its own earnestness, which can be a deadly pratfall for well-meaning rockers. But "Sail" is definitely one rhapsodic cruise. The band still gives itself over completely as it navigates softer pop shores, then dashes itself against brutal rock on "Inside Our Skin,"

"The Poor and the Prevalent" and the plucky, jagged "Churches and Serial Killers." Toby Morell's and Devin Shelton's vocals furiously duel with a spiraling onslaught of lead and rhythm guitars that hits you from all sides on "Cut-throat Collapse." The two-part jubilant memorial "Dear Death" parrots the spirit of My Chemical Romance's "Helena": The introduction finishes with a Spanish verse and a string-filled sunset, then falls into a frenzied burst of energy where the singers long to kick off their shoes "and dance with the ghost of you."—*CLT*



### TITO PUENTE

**Dance Mania**

**Producer:** Jerry Rappaport  
(Legacy edition)  
RCA/Legacy

**Release Date:** May 26

"Dance Mania" contains in one handsome, richly annotated two-disc package two of the most enjoyable and influential albums ever made: "Dance Mania" (1957) and its 1960 sequel, "Dance Mania Vol. 2," as well as copious and valuable outtakes. Latin music was the great crossover music of the '50s, the sound behind nationwide dance crazes like the cha-cha and the mambo. Tito Puente, a New Yorker of Puerto Rican heritage, was the biggest crossover star of all, as familiar and welcome at Jewish hotels in the Catskills and Italian weddings in Brooklyn as he was at Manhattan dancehalls like the Palladium, where civilians and celebrities danced until dawn. Puente, a brilliant composer/arranger/percussionist who led his orchestra while playing the timbales, appealed not by watering down his sound, but by keeping it undiluted. Like James Brown, he never yielded and never wavered. The rhythms were complex but cleanly expressed, the pace furious, the discipline relentless, the horn lines endlessly creative and klieg-light bright. This is the foundation upon which all subsequent Latin dance and Latin jazz music stands. This is music half a century old that sounds as fresh and unstoppable as the moment it was made.—*WR*



### THE BLACK EYED PEAS

**The E.N.D.**

**Producers:** various  
Interscope

**Release Date:** June 9

In an era of economic instability, it's nice to know the Black Eyed Peas still believe in truth in advertising: The acronym that forms the title of their latest stands for "The Energy Never Dies," and they more than make good on that promise, blasting through 15 high-powered rave-rap jams that rarely lack for melodic hooks or rhythmic thrust. The Los Angeles quartet's most dance-influenced outing yet, "The E.N.D." is best when group mastermind Will.i.am shares behind-the-board duties with David Guetta, the French disco-house producer whose "When Love Takes Over" is giving the Peas' "Boom Boom Pow" a serious run for song-of-the-summer status. In "Rock That Body" they "get a little crazy, get a little stupid" (as Will.i.am puts it), while "I Gotta Feeling" throbs as triumphantly as a BEP version of "Don't Stop Believin'."—*MW*

# THE BILLBOARD REVIEWS

## SINGLES

### HIP-HOP

#### TANYA MORGAN

**Brooklynati**

**Producers:** Von Pea, Brick Beats, Aeon  
**Independent Media Records**  
**Release Date:** May 12

"This ain't no hipster rap," asserts Von Pea on the song "We're Fly," from Tanya Morgan's excellent sophomore effort, "Brooklynati." Despite all indications—a loose album concept merging Brooklyn with Cincinnati, complete with a park named after the posthumously beloved producer J. Dilla—he's right. On the album, rappers Von Pea, Don Will and Ilyas reimagine old-school hip-hop at its purest, and those who miss the days when party rap was for grownups and its forefathers (De La Soul, A Tribe Called Quest) came in threes would do well to hear it. Over crisp, thoughtful beats by its in-house production team, Tanya Morgan displays lyrical agility and honors the past in earnest ways, as on the boastful "So Damn Down," the sentimental "Plan B" and the cheeky, as on the Pharcyde- and Onyx-mocking, rough-and-tumble track "Hardcore Gentlemen." The effect is never derivative, nor is it catered to the commercial hip-hop landscape, but it's always memorable.—MH

### CLASSICAL

#### KRONOS QUARTET

**Floodplain**

**Producer:** Kronos Quartet  
**Nonesuch**

**Release Date:** May 19

For more than 35 years, San Francisco's renowned string ensemble the Kronos Quartet has literally traveled the world through its recordings, interpreting compositions

from a wildly diverse range of locations. On "Floodplain," the group pays homage to the low-lying areas around the waterways of the Middle East and Central Asia where human civilization began. Musically the album champions the rich sonic tapestries the Eurasian world has bestowed upon us ever since. The group tackles Palestinian experimental hip-hop, Indian raga-drone, black Iranian lullabies, Lebanese-based Christian hymns, Turkish waltzes from the late 1800s and lush Arabian tango music with a bevy of guest musicians from the various regions represented.—RH

### WORLD

#### VIEUX FARKA TOURÉ

**Fondo**

**Producers:** Vieux Farka Touré, Yossi Fine  
**Six Degrees**

**Release Date:** May 26

Vieux Farka Touré made his debut in 2006 (a U.S. release came out in 2007) with a strong self-titled project. Though much is made of the fact that he's the son of the iconic Malian guitarist Ali Farka Touré, "Fondo" indicates that he's also a rising star in his own right. Every track blends, to one degree or another, contemporary styles and instruments with rhythms, tunings and lyrical sensibilities typical of Malian tradition. "Diaraby Magni" pulls together a dub reggae feel and Touré's distinctive West African guitar sound. "Chérie Lé" rocks American, but with a hypnotic rhythmic circularity that's African at heart. Also note the superb duet "Paradise," an inspiring collaboration between Touré and the kora master Toumani Diabate.—PVV

### R&B

#### THE-DREAM

**Walkin' on the Moon (4:15)**

**Producers:** L.O.S. Da Maestro, Kanye West

**Writers:** T. Nash, K. West

**Publisher:** not listed  
**Radio Killa/Def Jam**

The third single from the Dream's critically acclaimed album "Love vs. Money" finds the R&B artist tipping his hat to Michael Jackson, in a futuristic way. Kicking into a techno beat, the-Dream crafts a melodic pop tune that manages to fit nicely into the current uptempo R&B trend, while creating some new sonics of its own. With MJ-imitated "woo-hoo's"; a clever, flirtatious rap interlude from Kanye West; and romantic lyrics throughout, this could be the summer anthem for young lovers everywhere.—CW

#### CIARA

**Like a Surgeon (4:27)**

**Producer:** Tricky Stewart

**Writers:** T. Stewart, T. Nash

**Publishers:** various  
**Jive/LaFace**

Ciara follows up her top 10 R&B single "Never Ever" with another midtempo shuffler, one that's a bit more aggressive lyrically and musically than the previous song from her "Fantasy Ride" album. "Surgeon" finds the young siren operating under the guise of a sexual braggart on a song that sounds like it may have been modeled after the late Aaliyah's more ambitious album tracks. Tricky Stewart creates a tense produc-

tion template for the singer to explore a darker, sexier side than listeners may be used to hearing from her. Plodding synth lines, an unusual bassline and a stop-and-go rhythm add up to one of Ciara's most interesting singles to date.—CW

### HIP-HOP

#### REFLECTION ETERNAL

**Back Again (3:27)**

**Producer:** Hi-Tek

**Writer:** T. Kweli Green

**Publisher:** Windswept

**Blacksmith Records**

DJ Hi-Tek and Talib Kweli—one of the most dynamic MC/producer duos of the late '90s—make a triumphant return after nearly a decade-long hiatus. Following up on the funky, Bootsy Collins-assisted "Internet Connection," the duo is "Back Again" with this heater that's setting the urban blogosphere ablaze. As Hi-Tek cooks up a beat for the ages brewed from drum grooves that sound like they were nicked from "Black Juju"—era King Sunny Ade, Kweli assures skeptical listeners that it's cool to like rap again by delivering some of his hottest rhymes since the Rawkus days. Can a Black Star reunion with his other partner in rhyme, Mos Def, be not too far down the pike?—RH

### ROCK

#### HALESTORM

**I Get Off (3:03)**

**Producer:** Howard Benson

**Writers:** various

#### DAVID GUETTA FEATURING KELLY ROWLAND

**When Love Takes Over (3:09)**

**Producers:** David Guetta, Frédéric Rister

**Writers:** K. Rowland, M. Nervo, O. Nervo

**Publishers:** various  
**Gum/Astralwerks**

The internationally adored DJ David Guetta scored big with his 2008 hit "Love Is Gone," and all the production ingredients are in place to display Kelly Rowland's most iconic vocal yet on "When Love Takes Over." The simple piano melody builds with an ethereal synth shimmer, adding to Guetta's roster of global dance love anthems. Guetta and Rowland have more in common than their current smash—they're the perfect pair because their biggest hits were also collaborations; in this case, Rowland's "Dilemma" with Nelly. "When Love Takes Over" follows Guetta's No. 1 dance hits "Love Is Gone" and "The World Is Mine" making "When Love Takes Over" his hat trick to the top. The single is his second to climb the pop charts, and Guetta is tapping even more collaborations featuring Kid Cudi, Estelle and Will.i.am on his "One Love" album due in late summer.—MM



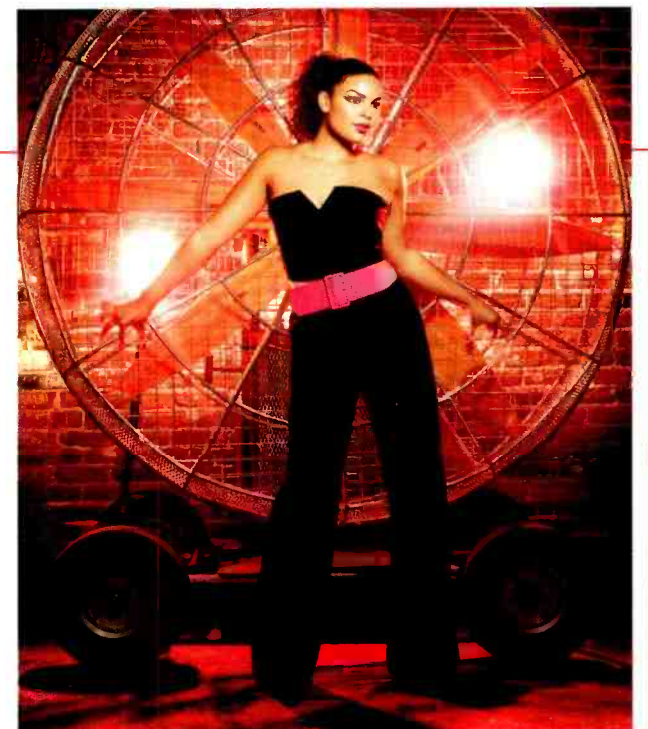
**Publishers:** various  
**Atlantic**

Halestorm's first single, "I Get Off," is the title song from its debut album. Lead singer Lzzy Hale's sex appeal strikes from the very beginning of the track, with her teasing, instigating vocal. The varied guitar effects mysteriously bounce about and pair well with the catchy melody with production by rock producer Howard Ben-

son (Daughtry, My Chemical Romance). The anthemic instrumental break with blazing guitar and raucous drums carry the momentum to the end with Hale's final "I get off!"—MM

### FOR THE RECORD

A review of the new Linkin Park single in the June 13 issue should have stated that the song's title is "New Divide."



#### JORDIN SPARKS

**Battlefield (4:01)**

**Producer:** Ryan Tedder

**Writers:** various

**Publishers:** various  
**19/Jive/JLG**

After scoring four top 20 hits from her debut album and proving her radio appeal beyond the "American Idol" franchise, Jordin Sparks returns with the first single and title track to her sophomore album, due July 21. Enlisting pop's newest go-to writer/producer Ryan Tedder ("Bleeding Love," "Halo"), Sparks makes her voice the perfect companion to his majestic pop productions. Big, crashing percussion; wall-of-sound layered vocals; and Sparks' cutting power pipes blast this song into the radio stratosphere. With lyrics aimed at motivating lovers to fight to the end for what they've got, it's clear from the first listen that Sparks is armed for victory at the top of the charts.—CW

## LEGEND & CREDITS

**EDITED BY WAYNE ROBINS**

**CONTRIBUTORS:** Ronald Hart, Monica Herrera, Michael Menachem, Fred Mills, Dan Ouellette, Jon Regen, Wayne Robins, Christa L. Titus, Philip Van Vleck, 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 bureaus.

AWESOMENESS BY KEN TUCKER

# Tapping Into The Digital World

## Spinal Tap Springs 'Back From The Dead' With 25th-Anniversary Release

Spinal Tap is "Back From the Dead." At least according to the title of the group's new album. The June 16 release commemorates the 25th anniversary of the cult-classic film "This Is Spinal Tap."

David St. Hubbins (Michael McKean), Derek Smalls (Christopher Guest) and Nigel Tufnel (Harry Shearer) have "revisited and reimagined" their 1984 soundtrack compositions. They've also included six new songs on the album, which will be released on their independent the Label Industry Records.

Retail distribution and marketing of physical product will be handled by Artist2Market. Global digital distribution will be supervised by INgrooves, which handled releases for Dolly Parton, the Crystal Method and Thievery Corporation; the company is also overseeing digital marketing for the album and its accompanying promotional video content.

INgrooves founder/CEO Robb McDaniels says the group recognizes the importance of a digital presence. "They were determined to have digital drive the release process and the creative process because they feel their fans are hanging out in the digital world," he says.

The INgrooves marketing campaign features digital tie-ins, including an iPhone application with exclusive video clips, pictures and a fan wallpaper; a YouTube promotion (starting June 22) that allows fans to compete to make the best fan-generated music videos of the band's hit songs; Spinal Tap video channels with promotional clips and unreleased footage; and custom voice tones from each band member.

"They've been very open to all our ideas," McDaniels says. "Their fan demographic skews toward 35- to 50-year-olds, but the challenge is to reach new fans as well."

The album includes the newly interpreted Tap classics "Hell Hole," "Tonight I'm Gonna Rock You Tonight," "Big Bottom," "(Funky) Sex Farm," "Stonehenge," "Gimme Some Money" and "(Listen to the) Flower People." iTunes will offer an exclusive version of "Sex Farm" while Amazon will carry its own version of "Flower People." A free download of the previously unreleased "Saucy Jack"—from Hubbins' unfinished musical about Jack the Ripper—can be found on [spinaltap.com](http://spinaltap.com).

New Spinal Tap songs include "Warmer Than Hell," "Short and Sweet" (with guests Phil Collen, Keith Emerson, John Mayer and Steve Vai), "Celtic Blues" and "Jazz Odyssey." Through e-mail—and in character—Guest says the new songs "were chosen by our ability to learn them.



We all write everything, although some of us write some stuff more than others."

The album, billed as a "perfect combination of loudness, vulgarity and a pinch of evil," was produced by CJ Vanston. "He's got great ears," Guest says. "He hears loud the way most producers hear soft."

Noting the tracks are louder because they're digital, Guest adds, "We've always burned with the desire to have people hear these songs as they were meant to be heard—with performance royalties flowing to us."

The physical release will include a pop-up diorama package that unveils three 12-inch action figures of the band along with a proportionally sized Stonehenge. The group will also release an 11-inch, limited-edition vinyl album.

The group also recorded a track-by-track commentary exclusively for iTunes. "We sent them

into the studio to do three- to five-minute commentary," McDaniels says. "Instead they turned in a 60-minute track-by-track. They did it in one take and it's spot on."

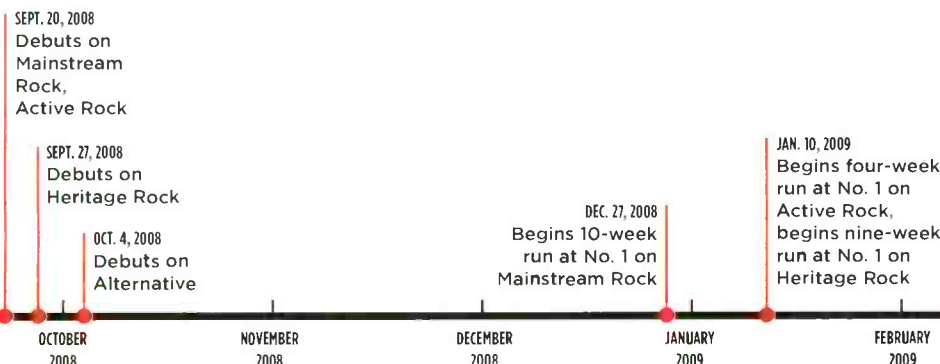
Touring acoustically in recent months on the Unwigged & Unplugged tour, McKean, Guest and Shearer will appear on "The Tonight Show With Conan O'Brien" (June 15) and at the United Kingdom's Glastonbury Festival (June 27). A "one night only world tour" is set for June 30 at Wembley Arena in London. (The album's European release date is June 23.)

Video clips from the original movie are on YouTube and Daily Motion, among other outlets, and a Blu-ray version of the movie is due July 14.

Shearer (as Tufnel) says the group intends to stay active. "There are no chapters in this book, only page numbers," he writes in an e-mail. "There will be many future projects."

## PUSHING FOR A 'SECOND CHANCE'

After 27 weeks, Atlantic rock band Shinedown climbs into the top 10 on the Billboard Hot 100 (No. 7) with "Second Chance." The song's journey represents the fourth-longest uninterrupted march to the top 10 in the chart's history. (Outdistancing the Jacksonville, Fla., band's chart trek: Carrie Underwood's "Before He Cheats" [38 weeks], Faith Hill's "This Kiss" [30] and Sean Paul's "Gimme the Light" [29]). ¶ "Second Chance" also gives the group its first No. 1 on Adult Top 40 as the song rises 3-1. The act is the first to reach the peak in its debut appearance on that chart since Leona Lewis' "Bleeding Love" began a 10-week reign a year ago this month. "Second Chance" earlier claimed No. 1s on the Mainstream Rock, Active Rock, Heritage Rock and Alternative charts. The song is the second single from Shinedown's third album, "The Sound of Madness." In its 50th week on the Billboard 200, the set posts its best ranking (No. 22) since its debut (No. 8; July 12, 2008). —Gary Trust



On fire:  
REDONE

## Producer RedOne Scores Three Top 10 Hits On The Hot 100

The end of a label deal can be discouraging for all parties involved. But for producer RedOne, who teamed with Lady GaGa just months after she was released from Def Jam a few years ago, it was a blessing in disguise.

The Interscope pop singer has two tracks in the top 10 on the Billboard Hot 100—"Poker Face" (No. 2) and "LoveGame" (No. 10)—thanks to the Moroccan-born, Swedish-raised mix-master. Another of the singer's RedOne-produced songs, her first single "Just Dance," was a No. 1 hit and is No. 22 on the Hot 100 after 43 weeks.

"I met GaGa right after she was dropped by [Island Def Jam chairman Antonio] 'L.A.' Reid," RedOne—born Nadir Khayat—says. "We were managed by the same managers. They told me she was unsigned with no deal, but that she was unbelievable and I would love her. The first song we did was a track called 'Boys, Boys, Boys.' Ever since then, we've been making magic together."

Lady GaGa isn't the only person sprinting the top of the Hot 100 thanks to RedOne. Sean Kingston's latest single, "Fire Burning," is No. 9 on the chart.

"Sean's A&R at Epic called me one day and said he wanted me to come up with something people could dance to," RedOne recalls about the track's genesis. "So my writer Bilal and I went

in the studio and in one day came up with the song. The label loved it and radio loved it. It was amazing."

Now RedOne is ready to help others begin the top 10 march, including Lady GaGa's DJ Space Cowboy, who's releasing his debut this year through Interscope. "We have at least seven potential singles on the album," RedOne says. "He's a true star and just a fun character." Cowboy's first single, "Falling Down," was recently serviced to radio overseas.

RedOne has since collaborated on projects for other artists. His work schedule includes Usher's upcoming album, "Monster"; Bad Boy artist Cassie (RedOne produced her latest single, "Let's Get Crazy" featuring Akon); and Michael Jackson—although RedOne wouldn't reveal any details about that long-awaited album.

Tokio Hotel, Backstreet Boys and newcomer Kee, who's featured on Lil Jon's upcoming summer single, are also on the producer's schedule. Additionally, the producer recently teamed with movie producer Jerry Bruckheimer to make a song featured in the film "G-Force," which will be released in July.

"This all feels incredible," RedOne says of his mounting accomplishments. "At the same time, I've got so much going on that while I'm trying to enjoy it, I know I still have so much more work to do. Even though I'm still trying to take it all in and understand it, I can still feel how good it is." ◆◆◆

The write focus:  
NANCI GRIFFITH

## MAKING A DIFFERENCE

Before recording her first album of all-new material since 2005, Nanci Griffith suffered a serious case of writer's block. "The direction the country was going in broke my heart," the Grammy Award-winning folk/country singer/songwriter recalls. "I didn't want to write."

Reading various newspapers while following the presidential campaign, Griffith reconnected with her muse. After the election, "the dam burst and everything came out."

Her creative gusher resulted in the June 9 Rounder release "The Loving Kind." With nine Griffith co-written songs and four covers, the album finds the singer returning to her social-commentator roots while also exploring matters of the heart.

The album gets off to a powerful start with the title track. It's the true story of Mildred and Richard Loving, whose interracial marriage landed the couple in jail in 1958. Their case, *Loving v. Virginia*, eventually led to a landmark Supreme Court 1967 decision declaring marriage a basic civil right. After reading Mildred's obituary, Griffith cried "before writing the song in 10 minutes. It amazed me that there was so little fanfare about possibly one of the most important cases in this country."

Equally arresting is another headline-inspired song, "Not Innocent Enough." It focuses on Tennessee inmate Philip Workman, who was executed despite new evidence proving his innocence. Leavening the album's serious tones, Griffith covers songs by her "songwriting hero" Dee Moeller and Edwina Hayes. She shifts into uplifting mode on "Across America"—"probably the most commercial song I've ever written."

Rounder GM Sheri Sands is mounting an aggressive multimedia marketing campaign. Highlights include a Q&A/performance at the Grammy Museum (June 8); an appearance on Tavis Smiley's PBS show (June 9); retail (Borders, Barnes & Noble); an Amazon pre-order promotion featuring an exclusive live performance video of "The Loving Kind"; and an iTunes bonus track, "Love Is Love." On the horizon are a Fox TV and online media feature bowing the week of June 15 and the first leg of a national tour that begins June 26 in Atlanta.

Noting she hasn't had "this much chatter about a record of mine in 20 years," Griffith hopes her 18th album will simply make a "difference in people's lives and hearts. That's the most important thing." —Gail Mitchell

POP BY MARIEL CONCEPCION

# Red Alert

## CAUSE AND EFFECT

Rarely have good music and a good cause been as intricately intertwined as they are on Press Play's "Life Is Beautiful." All proceeds are being donated to the Dream Center, a nonprofit organization with 273 inner-city outreach programs aiding the homeless, addicts, gang members, human trafficking victims and others in need. There are 180 Dream Centers worldwide.

Released May 19, "Life Is Beautiful" debuted at No. 2 on Billboard's Top Christian Albums chart and No. 45 on the Billboard 200. The 13-track CD has sold 15,000 copies, according to Nielsen SoundScan.

Press Play members Paige Adkins, Dave Hanley, Tate Huff, Tyler Ray Logan, Anthony Rick and Brian Mondragon volunteer at the Los Angeles Dream Center, founded by Matthew Barnett. The center houses more than 700 people and serves hot meals 24 hours a day.

Consumers have rallied to the cause. "It's more than just buying a CD. It's more like, 'Buy a CD, save a life,'" Adkins says of "Life Is Beautiful," which includes guest appearances by Darlene Zschech, IROCC and Tyler Williams. "With that [idea] attached to it, people are more inclined to want to get it."

Press Play has been performing regularly at the L.A. and New York Dream Centers, building a loyal following. After several indie releases, "Life Is Beau-

tiful" is the group's first national release on Dream Records with distribution through Universal Christian Music Group/Fontana Distribution.

"We've had 12 years of building a great fan base," says Hanley, Press Play's founder, lead vocalist and principal songwriter. "We have tens of thousands of people who come to see us every year in L.A. It's really become a phenomenon. Universal saw us on YouTube and then checked us out live. They saw that we are really doing something to help change a community here."

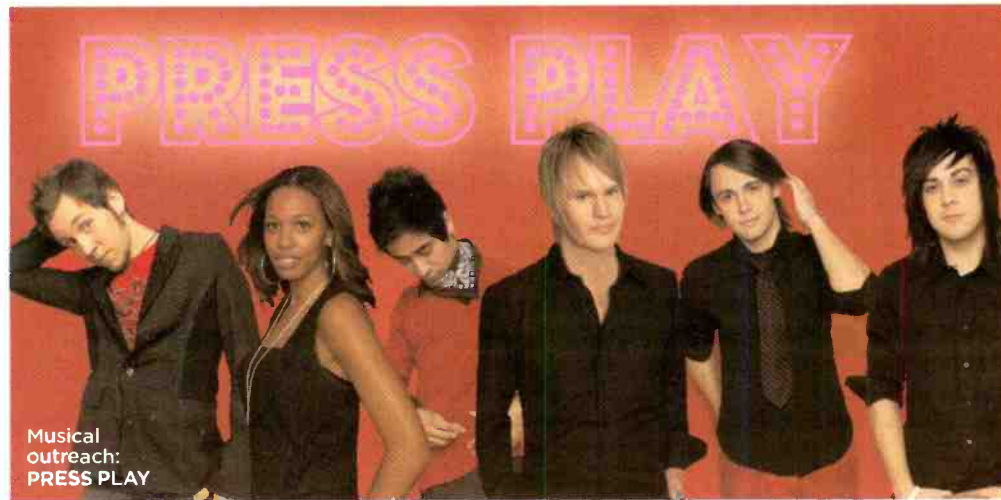
Press Play promoted "Life" by attending the Gospel Music Assn.'s annual April convention in Nashville. In-store appearances at Best Buy and a June 8 performance on NBC's "Today" have added to the publicity.

"We're proud to be working with Dream Records

and Press Play. What they do to help the inner city and the surrounding community of L.A. is amazing," says Universal Music Christian Group director of sales Jay Schield. "Our faith-based retail partners appreciate and respect that element of Press Play. Retail has certainly come to the table with its support concerning physical presale campaigns and online promotions. It's truly a great story."

Adkins, the daughter of comedian Sinbad, says supporting an organization like the Dream Center through music is gratifying. "We get to see people's lives being affected by people supporting us and buying this album," she says. "There's no greater fulfillment than to look into a child's face and know you had some role in changing his life. We're all very humbled that God chose us for this."

—Deborah Evans Price



Musical outreach:  
PRESS PLAY

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

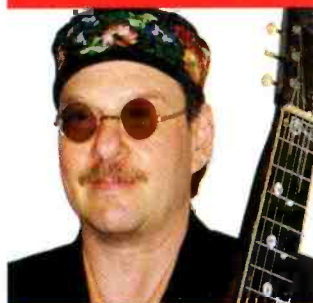


## I WANNA ROCK!

>> It's no surprise that the supergroup Chickenfoot bows at No. 4 on the Billboard 200. Its four members (Van Halen's Sammy Hagar and Michael Anthony, Red Hot Chili Peppers' Chad Smith and guitarist Joe Satriani) have previously earned more than 20 top 20 albums on their own.

## ALL THAT JAZZ

>> Frank Sinatra has three out of the top five slots on Top Jazz Albums (Nos. 3-5) with "Live at the Meadowlands," "Classic Sinatra II" and "Seduction," respectively. It's the first time any artist has managed the feat since Chris Botti did it Sept. 9, 2006.



## TOGETHER AGAIN

>> Ronnie Earl (above) and Duke Robillard debut on Top Blues Albums at Nos. 4 and 6, respectively, with their latest albums. The last time they bowed the same week (March 26, 2005), their collaboration set "The Duke Meets the Earl" entered at No. 4.

# CHART BEAT

>> Elvis Costello's new "Secret, Profane & Sugarane" represents his third-best peak on the Billboard 200 among his 29 chart entries. On Top Canadian Albums, however, he's not even the highest-charting member of his own household this week: His wife, Diana Krall, claims bragging rights one notch higher with "Quiet Nights."

>> If a song titled "Second Chance" appears on the Adult Contemporary chart, chances are it's by a rock band from Jacksonville, Fla. Shinedown's "Second Chance" debuts at No. 29, marking the first entry by that title to appear on the list since Sept. 16, 1989, when fellow Jacksonville act .38 Special's "Second Chance" completed a 31-week run, two spent at No. 1.

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

# CHARTS

## Dave Matthews Band Rolls Ahead Of Rock Parade

Dave Matthews Band's "Big Whiskey and the GrooGrux King" (say that five times fast) arrives atop the Billboard 200 with 424,000 copies.

It's DMB's fifth consecutive studio album to debut at No. 1, a feat that only one other group has achieved—Metallica. This is the fifth time DMB has had an opening week of at least 400,000 copies. Only four other acts have scored five debut sales weeks of at least 400,000 (studio album or otherwise) since Nielsen SoundScan began tracking data in 1991.

2Pac has done it five times (including the album he released under his Makaveli moniker), while Metallica has done it with six albums. Jay-Z and Garth Brooks lead the pack with seven 400,000-plus bows apiece. More impressively, all seven of Jay-Z's were his last seven solo studio albums, stretching from 2000's "Vol. 3... Life and Times of S. Carter" to 2007's "Kingdom Come."

In addition to its chart feats, DMB became a rockin' pied-piper of sorts, since the top six debuts on the Billboard 200 are all rock albums. Nine of the chart's 11 highest debuts are also by rock acts: 311 (No. 3), Chickenfoot (No. 4), Taking Back Sunday (No. 7), Rancid (No. 11), Elvis Costello (No. 13), Eels (No. 43), Emery (No. 50) and the Sounds (No. 64).



This makes for a busy Top Rock Albums chart, and six of its top 10 are debuts. That's the most such bows in exactly a year, when the June 21, 2008, chart also had six top 10 debuts, led by Disturbed's "Indestructible."

**CH-CH-CHANGES:** A number of changes have been made to the charts section. With the recent closing of Billboard's sister publication Radio & Records, the charts have been revamped to accommodate many of R&R's Nielsen BDS-based airplay charts.

New to Billboard are the Active Rock and Heritage Rock charts, whose radio station reporters combine to make up Billboard's 28-year-old Mainstream Rock chart panel. The Modern Rock chart changes its name to Alternative, which

is the more common term used among those working in the format.

We also introduce a new chart, the audience-based Rock Songs list, which ranks the airplay of more than 200 alternative, rock and triple A reporters. Rock Songs will run in print at its full 50-position depth each week, while Alternative and Triple A will rotate with Active Rock and Heritage Rock, each 25-positions deep.

We've expanded our chart coverage of Christian and gospel, giving them a full page each issue. Billboard's pan-genre Hot Christian Songs chart joins from billboard.biz, transitioning to gross audience impressions from plays-based rankings and expanding in panel size (from 77 to 93 stations) and depth (from 30 to 50 positions).

The increase in panel size includes multiple-network programmers, who were limited to one station under the old plays-based ranking. In addition, the chart will now incorporate actual audience impressions from noncommercial stations as measured by Arbitron. Previously, those stations were assigned a generic audience total due to the lack of

availability of ratings data.

Also joining our Christian charts is the Christian CHR tally, formerly exclusive to R&R.

The Mainstream Top 40, Mainstream R&B/Hip-Hop and Rhythmic radio airplay charts will now run to their full 40-position depth.

As pop programmers and label executives regard the Mainstream Top 40 chart as the standard barometer for the format's airplay, the list replaces Billboard's sales/airplay hybrid Pop 100, which is discontinued.

Launched in February 2005, the Pop 100 was created to provide exposure for songs that primarily received airplay at mainstream top 40 radio. With the increased influence of digital downloads on the Billboard Hot 100 and Pop 100, however, the latter chart had lost its uniqueness and mostly resembled the Hot 100.

With new and expanded charts covering a host of music formats, Billboard continues to serve our longtime readers and welcomes those R&R subscribers perusing our pages for the first time or returning after an extended absence.

## Over The Counter

KEITH CAULFIELD



## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,390,000	1,474,000	20,960,000
Last Week	5,759,000	1,331,000	21,572,000
Change	11.0%	10.7%	-2.8%
This Week Last Year	7,566,000	1,196,000	20,108,000
Change	-15.5%	23.2%	4.2%

\*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	179,382,000	155,147,000	-13.5%
Digital Tracks	480,886,000	546,910,000	13.7%
Store Singles	725,000	726,000	0.1%
<b>Total</b>	<b>660,993,000</b>	<b>702,783,000</b>	<b>6.3%</b>
Albums w/TEA*	227,470,600	209,838,000	-7.8%

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

### ALBUM SALES



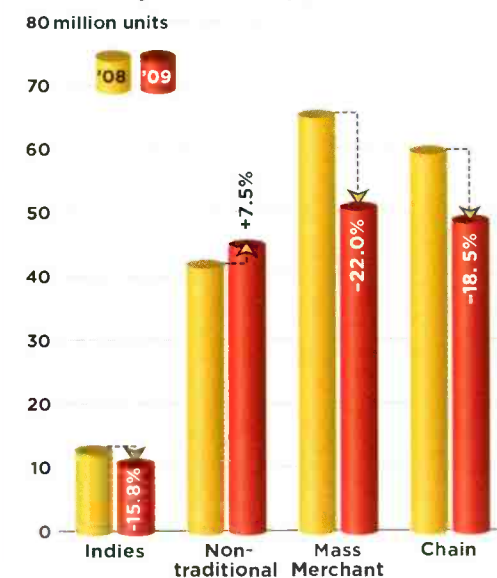
### SALES BY ALBUM FORMAT

CD	151,085,000	120,824,000	-20.0%
Digital	27,523,000	33,209,000	20.7%
Cassette	46,000	19,000	-58.7%
Other	728,000	1,095,000	50.4%

For week ending June 7, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

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



# JUN 20 2009 THE Billboard 200

Sales Data  
Compiled By  
Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>DAVE MATTHEWS BAND</b> 1 WK. BAMA RAGS/RCA 46712/RMG (18.98) ⊕	Big Whiskey And The GrooGrux King	1	1
2	1	3	<b>EMINEM</b> WEB SHADY/AFTERMATH/INTERSCOPE 012863/IGA (13.98)	Relapse	1	1
3	NEW	1	<b>311</b> VOLCANO 48991/JLG (17.98) ⊕	Uplifter	3	3
4	NEW	1	<b>CHICKENFOOT</b> REDLINE 20091 (13.98)	Chickenfoot	6	6
5	2	2	<b>GREEN DAY</b> REPRISE 517153/WARNER BROS. (18.98)	21st Century Breakdown	1	1
6	3	6	<b>SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
7	NEW	1	<b>TAKING BACK SUNDAY</b> WARNER BROS. 516894* (13.98) ⊕	New Again	1	1
8	5	8	<b>LADY GAGA</b> STREAMELINE/CONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame	1	1
9	6	3	<b>KENNY CHESNEY</b> BNA 48530 SMN (18.98)	Greatest Hits II	1	1
10	9	11	<b>TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
11	NEW	1	<b>RANCID</b> HELLCAT 86843*/EPITAPH (16.98) ⊕	Let The Dominoes Fall	11	11
12	15	21	<b>GREATEST KINGS OF LEON</b> 1 WK. RCA 32712/RMG (17.98)	Only By The Night	5	5
13	NEW	1	<b>ELVIS COSTELLO</b> HEAR 31280 (18.98)	Secret, Profane & Sugarcane	13	13
14	10	2	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	1	1
15	17	31	<b>SOUNDTRACK</b> SUMMIT CHOP SHOP ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2	2
16	13	29	<b>NICKELBACK</b> ROADRUNNER 618028 (18.98)	Dark Horse	2	2
17	14	29	<b>ZAC BROWN BAND</b> ROADRUNNER 618028 (18.98)	The Foundation	14	14
18	7	2	<b>WISIN &amp; YANDEL</b> WY MACHETE 012997/UMG (11.98) ⊕	La Revolución	1	1
19	NEW	1	<b>MITCHEL MUSSO</b> WALT DISNEY 003103 (13.98)	Mitchel Musso	19	19
20	19	16	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME (18.98)	NOW 30	1	1
21	20	23	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	1	1
22	29	37	<b>SHINEDOWN</b> ATLANTIC 511244/AG (18.98)	The Sound Of Madness	1	1
23	23	29	<b>BEYONCÉ</b> MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	2
24	4	2	<b>MARILYN MANSON</b> INTERSCOPE 012796/IGA (13.98)	The High End Of Low	1	1
25	27	11	<b>KERI HILSON</b> MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...	1	1
26	12	4	<b>DANE COOK</b> COMEDY CENTRAL 0085 (15.98 CD/OVD) ⊕	Isolated Incident	4	4
27	16	10	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
28	11	2	<b>MONTGOMERY GENTRY</b> CRACKER BARREL 49446 SMN (11.98)	For Our Heroes	1	1
29	28	32	<b>PINK</b> LAFACE 36759/JLG (18.98)	Funhouse	1	1
30	18	7	<b>METHOD MAN &amp; REDMAN</b> WU-TANG/DEF JAM/DEF JAM 012400*/DJMG (13.98)	Blackout! 2	1	1
31	36	60	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
32	38	38	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
33	26	5	<b>CHRISSETTE MICHELE</b> DEF JAM 012797/DJMG (13.98)	Epiphany	1	1
34	35	39	<b>THEORY OF A DEADMAN</b> 604 518009/ROADRUNNER (13.98)	Scars & Souvenirs	1	1
35	RE-ENTRY	3	<b>RAY CHARLES</b> CONECORD 31291 (18.98)	Genius: The Ultimate Ray Charles Collection	35	35
36	40	48	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	3
37	33	41	<b>SUGARLAND</b> MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside	1	1
38	31	30	<b>JASON MRAZ</b> ATLANTIC 44508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.	1	1
39	8	2	<b>GRIZZLY BEAR</b> WARP 0182* (15.98)	Veckatimest	1	1
40	32	22	<b>RICK ROSS</b> MAYBACH SLIP-N SLIDE/DEF JAM 012772*/DJMG (13.98) ⊕	Deeper Than Rap	1	1
41	5	3	<b>BUSTA RHYMES</b> UNIVERSAL MOTOWN 012367*/UMRG (13.98) ⊕	Back On My B.S.	1	1
42	39	38	<b>JAMIE FOXX</b> J 41294/RMG (18.98)	Intuition	1	1
43	NEW	1	<b>EELS</b> E WORKS 537*/VAGRANT (13.98)	Hombre Lobo: 12 Songs Of Desire	43	43
44	24	17	<b>BOB DYLAN</b> COLUMBIA 43893*/SONY MUSIC (18.98) ⊕	Together Through Life	1	1
45	41	40	<b>KELLY CLARKSON</b> S 19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted	1	1
46	43	59	<b>JAMEY JOHNSON</b> MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song	1	1
47	45	44	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 11221 SMN (18.98)	Carnival Ride	2	2
48	47	14	<b>ERIC CLAPTON AND STEVE WINWOOD</b> WINGRAFT/DUCK/REPRISE 517584/WARNER BROS. (24.98)	Live From Madison Square Garden	14	14
49	50	49	<b>THE FRAY</b> EPIC 10202*/SONY MUSIC (18.98) ⊕	The Fray	1	1
50	NEW	1	<b>EMERY</b> TOOTH & NAIL 44009 (13.98)	...In Shallow Seas We Sail	50	50

**3**  
It's the group's highest-charting album, but its 60,000-copy opening is the act's smallest opening sales week for a studio set since 1995's "311" bowed at No. 56 with 20,000.



**5**  
It's the best sales week (35,000) for the album since Christmas and the highest rank on the chart since its No. 5 debut last October. The set's 50% spike is likely owed to the buzz generated by the band's performance May 31 at the MTV Movie Awards.



**19**  
The "Hannah Montana" actor's debut album enters with 20,000. His brother, Mason Musso, is in the band Metro Station; as is Trace Cyrus, who is the brother of "Hannah" star Miley Cyrus.



**3**  
The stunning re-entry for the set is powered by its availability in Starbucks stores. The hits package gives the late singer his fifth top 40 album since 2004.



**94**  
The singer's album was offered for a low \$2.99 price June 1 in Amazon's MP3 store... and what do you know, the set takes a 69% leap in overall sales and a 148% jump in downloads.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	72	57	<b>PRINCE/BRIA VALENTE</b> NPG 09549 EX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r	1	2
52	49	24	<b>LIONEL RICHIE</b> ISLAND 011917/DJMG (13.98)	Just Go	1	24
53	56	54	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
54	53	55	<b>HOLLYWOOD UNDEAD</b> A&M OCTONE 011331/IGA (12.98)	Swan Songs	1	22
55	57	61	<b>KATY PERRY</b> CAPITOL 04249* (12.98)	One Of The Boys	1	1
56	21	2	<b>HILLSONG UNITED: A CROSS/THE EARTH: TEAR DOWN THE WALLS</b> HILLSONG/INTEGRITY/COLUMBIA/SONY MUSIC (13.98)	United: A CROSS/the EARTH: Tear Down The Walls	1	21
57	NEW	1	<b>PAOLO NUTINI</b> ATLANTIC 519282/AG (13.98)	Sunny Side Up	1	57
58	60	63	<b>3OH!3</b> PHOTO FINISH 511181 (13.98)	Want	1	44
59	37	170	<b>PHOENIX</b> LOYALTY 0105*/GLASSNOTE (11.98)	Wolfgang Amadeus Phoenix	1	37
60	34	166	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
61	48	34	<b>CIARA</b> LAFACE 31390/JLG (18.98)	Fantasy Ride	1	1
62	59	60	<b>THE-DREAM</b> RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money	1	1
63	46	29	<b>DAVID COOK</b> 19/RCA 33463/RMG (18.98)	David Cook	1	3
64	NEW	1	<b>THE SOUNDS</b> ARNOLD/ORIGINAL SIGNAL 012941*/UNIVERSAL MOTOWN (10.98)	Crossing The Rubicon	1	64
65	NEW	1	<b>RYAN BINGHAM &amp; THE DEAD HORSES</b> LOST HIGHWAY 012739*/UMGN (13.98)	Roadhouse Sun	1	65
66	62	58	<b>DIANA KRALL</b> VERVE 012433/VG (13.98)	Quiet Nights	1	3
67	54	70	<b>SOULJA BOY TELLEM</b> COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem	1	43
68	87	114	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything	1	13
69	58	56	<b>U2</b> ISLAND/INTERSCOPE 012630*/IGA (13.98) ⊕	No Line On The Horizon	1	1
70	65	69	<b>T.I.</b> GRAND HUSTLE ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1	1
71	68	76	<b>COLDPLAY</b> CAPITOL 16886* (13.98)	Viva La Vida or Death And All His Friends	2	2
72	81	88	<b>SEETHER</b> WIND UP 13127 (18.98)	Finding Beauty In Negative Spaces	1	1
73	63	47	<b>JADAKISS</b> RUFF RYDERS D BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG (13.98)	The Last Kiss	1	1
74	71	71	<b>THE LONELY ISLAND</b> UNIVERSAL REPUBLIC 012576*/UMRG (13.98 CD/OVD) ⊕	Incredibad	1	13
75	67	74	<b>KANYE WEST</b> ROC-A-FELLA/DEF JAM 012196*/DJMG (13.98)	808s & Heartbreak	1	1
76	70	64	<b>FLO RIDA</b> PDC BOY ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)	1	1
77	51	13	<b>MAT KEARNEY</b> AWARE COLUMBIA 19597/SONY MUSIC (15.98)	City Of Black & White	1	13
78	75	79	<b>KID ROCK</b> TOP DOG ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	2	2
79	44	9	<b>TORI AMOS</b> UNIVERSAL REPUBLIC 012873*/UMRG (13.98)	Abnormally Attracted To Sin	1	1
80	42	10	<b>KATE VOEGELE</b> MYSpace/DGC/INTERSCOPE 012938/IGA (10.98)	A Fine Mess	1	10
81	83	91	<b>KELLIE PICKLER</b> 19/BNA 22811 SMN (18.98) ⊕	Kellie Pickler	1	1
82	69	83	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3	3
83	73	67	<b>ADELE</b> XL/COLUMBIA 31859*/SONY MUSIC (15.98)	19	1	10
84	55	25	<b>IRON AND WINE</b> SUB POP 808* (14.98)	Around The Well	1	25
85	79	86	<b>KEYSHIA COLE</b> IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	1	2
86	88	94	<b>RASCAL FLATTS</b> LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	1	1
87	NEW	1	<b>DIANE BIRCH</b> S CURVE 51101 (10.98)	Bible Belt	1	87
88	76	62	<b>YUSUF</b> EDER WA 012794*/UME (13.98)	Roadsinger	1	41
89	30	2	<b>VARIOUS ARTISTS</b> ULTRA/ISLAND 013025/DJMG (13.98)	JustDance	1	30
90	61	35	<b>CAM'RON</b> DIPLOMATIC MAN 518073/ASYLUM (18.98)	Crime Pays	1	1
91	NEW	1	<b>VANESSA WILLIAMS</b> CONCORD 30816 (18.98)	The Real Thing	1	91
92	85	81	<b>SILVERSUN PICKUPS</b> DANGERBIRD 035* (15.98)	Swoon	1	1
93	82	75	<b>SEAL</b> 143 515868/WARNER BROS. (18.98)	Soul	1	13
94	141	154	<b>PAGE SETTER MATT NATHANSON</b> ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope	1	60
95	66	26	<b>DRAMA</b> EMBASSY/APHILLIATES/GRAND HUSTLE/ATLANTIC 515814/AG (18.98)	Gangsta Grillz: The Album Vol. 2	1	26
96	NEW	1	<b>J DILLA</b> NATURE SOUNDS 142* (16.98)	Jay Stay Paid	1	96
97	78	89	<b>DAUGHTRY</b> RCA 88860/RMG (18.98) ⊕	Daughtry	4	4
98	74	87	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE/DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down	1	15
99	80	66	<b>ASHER ROTH</b> SCHOLG/BOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle	1	5
100	98	115	<b>ANTHONY HAMILTON</b> MISTER'S MUSIC/SO 50 DEF 23387/JLG (18.98)	The Point Of It All	1	12

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	WEEKS ON CHART		ARTIST	Title	CERT.	PEAK POSITION
							LAST WEEK	WEEKS ON CHART				
101	92	96	<b>MARY MARY</b> MY BLOCK/COLUMBIA 28087/SONY MUSIC (15.98) Ⓢ	The Sound		7			<b>GORILLA ZOE</b> BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)			Don't Feed Da Animals
102	NEW	1	<b>NEIL YOUNG</b> REPRISE 175292/WARNER BROS. (99.98)	Neil Young Archives Vol. 1 (1963 - 1972)		102			<b>NEWSBOYS</b> INPOP 71454 (17.98)			In The Hands Of God
103	89	85	<b>BRITNEY SPEARS</b> JIVE 40387/JLG (18.98) Ⓢ	Circus		2			<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 13740/SONY MUSIC (18.98) Ⓢ			Evolver
104	NEW	1	<b>CROSBY, STILLS &amp; NASH</b> ATLANTIC 519624/RHINO (16.98)	dEMOS		104			<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)			Nothing But The Best
105	77	93	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		7			<b>CHRIS TOMLIN</b> SIXSTEPS 12359/SPARROW (17.98)			Hello Love
106	86	84	<b>YEAH YEAH YEAHS</b> DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		22			<b>3 DOORS DOWN</b> UNIVERSAL REPUBLIC 011065/UMRG (13.98)			3 Doors Down
107	99	100	<b>CAGE THE ELEPHANT</b> DSP JIVE 49658/JLG (13.98)	Cage The Elephant		99			<b>LILY ALLEN</b> CAPITOL 67233* (18.98)			It's Not Me, It's You
108	105	101	<b>CHARLIE WILSON</b> P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		2			<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)			35 Biggest Hits
109	84	52	<b>VARIOUS ARTISTS</b> HEAR 31130 (18.98 CD/DVD) Ⓢ	Playing For Change: Songs Around The World		10			<b>DEMI LOVATO</b> HOLLYWOOD 002132 (18.98) Ⓢ			Don't Forget
110	112	119	<b>DISTURBED</b> REPRISE 411132* WARNER BROS. (18.98) Ⓢ	Indestructible		1			<b>RISE AGAINST</b> DGC/INTERSCOPE 011904*/IGA (13.98)			Appeal To Reason
111	110	117	<b>METALLICA</b> WARNER BROS. 508732* (18.98)	Death Magnetic		1			<b>RAPHAEL SAADIQ</b> COLUMBIA 08585*/SONY MUSIC (15.98)			The Way I See It
112	108	111	<b>VARIOUS ARTISTS</b> EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31			<b>ESPOZOA PAZ</b> ASU/DISA 730251/UMLE (11.98)			Yo No Canto, Pero Lo Intentamos
113	90	68	<b>GUCCI MANE</b> BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case		23			<b>THE SCRIPT</b> PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)			The Script
114	103	107	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38			<b>INDIA ARIE</b> SOULMHI UNIVERSAL REPUBLIC 012572/UMRG (13.98) Ⓢ			Testimony: Vol. 2, Love & Politics
115	149	104	<b>YANNI</b> YANNI WAKE/DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) Ⓢ	Yanni Voices		20			<b>PARACHUTE</b> MERCURY 012917/DJMG (10.98)			Losing Sleep
116	106	78	<b>BEN HARPER AND RELENTLESS7</b> VIRGIN 54786*/CAPITOL (18.98) Ⓢ	White Lies For Dark Times		5			<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011698 (10.98)			Anything Goes
117	93	106	<b>STEVE MARTIN</b> 40 SHARE PRODUCTIONS 610647/ROUNDER (12.98)	The Crow: New Songs For The Five-String Banjo		93			<b>JENNIFER HUDSON</b> ARISTA 06303/RMG (18.98) Ⓢ			Jennifer Hudson
118	122	128	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		18			<b>SOUNDTRACK</b> VARESE SARABANDE 068966 (17.98)			Star Trek
119	131	156	<b>THE TING TINGS</b> COLUMBIA 28925* (12.98)	We Started Nothing		78			<b>VARIOUS ARTISTS</b> WORD-CURB/EMI CMG/VERITY 41675/JLG (18.98)			WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs
120	94	80	<b>DEPECHE MODE</b> MUTE VIRGIN 96769*/CAPITOL (18.98) Ⓢ	Sounds Of The Universe		3			<b>TITO "EL BAMBINO"</b> SIENTE 653883/UMLE (13.98)			El Patron
121	25	-	<b>MANDY MOORE</b> STOREFRONT 99463 (13.98)	Amanda Leigh		25			<b>THE DECEMBERISTS</b> CAPITOL 14710* (18.98)			The Hazards Of Love
122	NEW	1	<b>IWRESTLEDABEARONCE</b> CENTURY MEDIA 8604 (12.98)	It's All Happening		122			<b>VARIOUS ARTISTS</b> WALT DISNEY 003128 (18.98 CD/DVD) Ⓢ			Walt Disney Records Presents: Radio Disney Jams 11
123	NEW	1	<b>THE NEW BROADWAY CAST RECORDING</b> MASTERWORKS BROADWAY 52391/SDNY CLASSICAL (18.98)	West Side Story		123			<b>THE VERONICAS</b> ENGINEERDUM JIRE 518655/WARNER BROS. (13.98)			Hook Me Up
124	102	73	<b>STEVE EARLE</b> NEW WEST 6161* (17.98)	Townes		19			<b>SOUNDTRACK</b> WALT DISNEY 002714 (19.98) Ⓢ			High School Musical 3: Senior Year
125	NEW	1	<b>JEFF BUCKLEY</b> COLUMBIA LEGACY 51706/SONY MUSIC (19.98 CD/DVD) Ⓢ	Grace Around The World		125			<b>JARS OF CLAY</b> GRAY MATTERS 10903/ESSENTIAL (13.98)			The Long Fall Back To Earth
126	124	112	<b>CHRIS BOTTI</b> COLUMBIA 38735/SONY MUSIC (18.98) Ⓢ	Chris Botti: In Boston		13			<b>RED</b> ESSENTIAL 10863 (13.98) Ⓢ			Innocence & Instinct
127	NEW	1	<b>BRIAN COURTNEY WILSON</b> SPIRIT RISING 0662/MUSIC WORLD (9.98)	Just Love		127			<b>RANDY TRAVIS</b> WARNER BROS. (NASHVILLE) 518189/WRN (18.98)			I Told You So: The Ultimate Hits Of Randy Travis
128	111	110	<b>NE-YO</b> DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		38			<b>SOUNDTRACK</b> HBO/ELEKTRA 519381/AG (18.987)			True Blood: Music From The HBO Original Series
129	115	120	<b>VARIOUS ARTISTS</b> UNIVERSAL EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29		30			<b>HEAVEN &amp; HELL</b> RHINO 518862* (18.98)			The Devil You Know
130	95	51	<b>PASSION PIT</b> FRENCHKISS 038 (12.98)	Manners		51			<b>AC/DC</b> COLUMBIA 33829 EX/SONY MUSIC (14.98)			Black Ice
131	109	123	<b>FRANCESCA BATTISTELLI</b> FERVENT 88738/WARNER BROS. (11.98)	My Paper Heart		91			<b>CAROLINA LIAR</b> ATLANTIC 474364/AG (13.98)			Coming To Terms
132	118	133	<b>SOUNDTRACK</b> DECCA 011439 (18.98) Ⓢ	Mamma Mia!		48			<b>ADAM LAMBERT</b> 19 DIGITAL EX (9.98)			Season 8 Favorite Performances
133	121	97	<b>SAVING ABEL</b> SKIDCD/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49			<b>YOUNG JEEZY</b> CTE/DEF JAM 011536*/DJMG (13.98)			The Recession
134	96	145	<b>THE KILLERS</b> ISLAND 012197*/DJMG (13.98)	Day & Age		28			<b>UGK</b> TRILL/UGK/JIVE 66966/JLG (18.98)			UGK 4 Life
135	129	113	<b>THE AIRBORNE TOXIC EVENT</b> MAJ/RIDGEMO SHOUTI FACTORY/SLANO 012827*/DJMG (12.98)	The Airborne Toxic Event		108			<b>TECH N9NE COLLABOS</b> STRANGE 54/RBC (18.98)			Sickology 101
136	NEW	1	<b>CHRISTY NOCKELS</b> SIXSTEPS 93260/SPARROW (8.98)	Life Light Up		136			<b>JONAS BROTHERS</b> HOLLYWOOD 002829 (18.98)			The 3D Concert Experience (Soundtrack)
137	135	162	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810 (12.98)	Carolina		17			<b>IGGY POP</b> ASTRALWERKS 98578 (16.98)			Preliminaires
138	156	153	<b>MERCYME</b> INO/COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) Ⓢ			10			<b>BLUE OCTOBER</b> BRANDO/UNIVERSAL MOTOWN 012721*/UMRG (13.98)			Approaching Normal
139	RE-ENTRY	6	<b>JAMES MORRISON</b> POLYDOR/INTERSCOPE 012070/IGA (13.98)	Songs For You, Truths For Me		49			<b>LEONA LEWIS</b> SYCOJ 02554/RMG (18.98)			Spirit
140	104	82	<b>DAY26</b> BAD BOY 517897/AG (18.98) Ⓢ	Forever In A Day		8			<b>DON OMAR</b> MACHETE 012667/UMLE (11.98)			idon
141	97	65	<b>PAUL WALL</b> SWISHAHOUSE 517397/ASYLUM (18.98)	Fast Life		15			<b>TIM MCGRAW</b> CURB 79086 (14.98)			Greatest Hits: Limited Edition
142	126	121	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89195 (18.98)	Kidz Bop 15		18			<b>DROP DEAD, GORGEOUS</b> SURETONE 012943/FONITANA INTERNATIONAL (12.98)			The Hot N' Heavy
143	117	118	<b>SOUNDTRACK</b> INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		24			<b>ORIGINAL BROADWAY CAST RECORDING</b> NEW LINE DIGITAL EX (11.98)			Rock Of Ages
144	116	108	<b>KENNY CHESNEY</b> BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun		34			<b>MICHAEL W. SMITH</b> REUNION 10133 (13.98)			A New Hallelujah
145	128	127	<b>PAPA ROACH</b> DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		11			<b>ELI YOUNG BAND</b> REPUBLIC 011794/UNIVERSAL SOUTH (10.98)			Jet Black & Jealous
146	107	92	<b>THE DEVIL WEARS PRADA</b> FERRRET 123 (14.98) Ⓢ	With Roots Above And Branches Below		5			<b>THIRD DAY</b> ESSENTIAL 10853 (17.98)			Revelation
147	114	151	<b>MUSIQ SOULCHILD</b> ATLANTIC 512335/AG (18.98)	onmyradio		26			<b>DAVID GARRETT</b> DECCA 012872/UNIVERSAL CLASSICS GROUP (11.98)			David Garrett
148	101	36	<b>RUBEN STUDDARD</b> 19 30100/HICKORY (16.98)	Love Is		36			<b>JASON MICHAEL CARROLL</b> ARISTA NASHVILLE 26910/SMN (12.98)			Growing Up Is Getting Old
149	130	148	<b>TENTH AVENUE NORTH</b> REUNION 10126 (13.98)	Over And Underneath		14			<b>ALL THAT REMAINS</b> PROSTHETIC 82299*/RAZOR & TIE (16.98)			Overcome
150	132	125	<b>SLIPKNOT</b> ROADRUNNER 617938 (18.98) Ⓢ	All Hope Is Gone		41			<b>TOBY KEITH</b> SHOW DOG NASHVILLE 022 (18.98)			That Don't Make Me A Bad Guy

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It's one of two cast recordings that debut this week (4,000). The other, "Rock of Ages," enters at No. 193 with nearly 3,000 from an early digital release.

**125**  
The late singer/songwriter returns to the Billboard 200 for the first time since 2000 with a CD/DVD collection of live concert and TV performances from 1994 to 1995.



The album returns to the list for the first time since the Feb. 21 chart, after it was the Amazon MP3 store's "deal of the day" for \$1.99. The set's sales jumped 232%.



After his performance on "Good Morning America" (June 5), his album rebounds with a 43% gain and its best sales week (slightly more than 3,000) in a month.



The jazz-inspired set brings the veteran rocker back to the chart for the first time since 1990's "Brick by Brick" peaked at No. 90.

MERCYME	138	N	ORIGINAL CAST	IGGY POP	187	S	THE SOUNDS	174	U	VARIOUS ARTISTS	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	BRIAN COURTNEY WILSON	127
METALLICA	111	M	ROCK OF AGES	PRINCE/BRITA VALENTE	51	S	BRITNEY SPEARS	103	U2	JUSTDANCE	THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	WISIN & YANDEL	18
METHOD MAN & REDMAN	30	N	NEWSBOYS			S	STEVE MARTIN	117	UGK	NDV 29	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	YANNI	115
MGMT	114	NE-YO	152			S	GEORGE STRAIT	60	UGK	NOW 30	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	YANNI YEAH YEAH YEAHS	106
CHRISTIE MICHELLE	33	NICKELBACK	128			S	RUBEN STUDDARD	148	KEITH URBAN	27	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	NEIL YOUNG	102
MONTGOMERY GENTRY	28	CHRISTY NOCKELS	136			S	SUGARLAND	37			THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	YOUNG JEEZY	183
MANDY MOORE	121	PAULO NUTINI	57			S	TAYLOR SWIFT	10, 36			THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	YUSUF	88
JAMES MORRISON	139					S							
JASON MRAZ	38					S							
MUSIQ SOULCHILD	147					S							
MITCHEL MUSSO	19					S							

TOP POP CATALOG™

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

TOP DIGITAL™

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

TOP INTERNET™

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

TOP BLUES ALBUMS FROM: biz

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. Lists top 15 blues albums.

TOP MUSIC VIDEO SALES FROM: biz

Table with columns: This Week, Last Week, Weeks on Chart, Title, Cert. Lists top 15 music video sales.

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

BETWEEN THE BULLETS NEIL'S APPEAL

Neil Young's eight-CD boxed set "Archives Volume 1 (1963-1972)," which carries a list price of \$99.98, debuts at No. 102 on the Billboard 200 with 5,000 copies. The set's companion video configurations debut on the Top Music Video chart at No. 3. Combined, the DVD and Blu-ray editions of the album sold slightly more than 3,000. The 10-disc Blu-ray version (\$349.99) accounted for more than half of the overall video total. The DVD set, which also contains 10 discs, is \$249. The collections feature 128 recordings—48 of them previously unreleased. The DVD and Blu-ray sets include a film, videos and interviews. —Keith Caulfield

Dave Matthews Band's "Big Whiskey and the GrooGrux King" not only rules the Billboard 200, but it also opens at No. 1 on Top Digital Albums and Top Internet Albums. It sold 134,000 downloads (the fourth-biggest sales week for a digital album) and 58,000 physical copies through internet retailers (the fifth-best internet sales week). DMB now has three of the top five best online-sales weeks, while Dave Matthews' solo set, "Some Devil," is tops on that list, with 87,000.



TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP INTERNET: Reflects releases sold as a complete album bundle through digital download services. BILLBOARD.BIZ: A weekly spotlight on charts updated weekly on billboard.biz, including ones that are exclusive to Billboard's websites. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	5	9	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
3	2	20	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
4	6	9	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ/DEF JAM/DJMG)
5	3	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)
6	4	14	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
7	8	14	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
8	7	19	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
9	9	14	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
10	13	5	BEST I EVER HAD	DRAKE (BRYANT/HIP HOP SINCE 1978)
11	11	25	SECOND CHANCE	SHINEDOWN (ATLANTIC)
12	12	27	YOU FOUND ME	THE FRAY (EPIC)
13	10	21	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
14	14	38	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
15	27	6	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
16	16	20	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
17	21	9	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
18	17	24	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
19	34	4	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)
20	20	10	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
21	24	8	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
22	22	10	OUT LAST NIGHT	KENNY CHESNEY (BNA)
23	15	19	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
24	25	11	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
25	18	22	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	19	40	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
27	28	12	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
28	32	9	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
29	36	7	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
30	23	11	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
31	29	13	BOYFRIEND #2	PLEASURE P (ATLANTIC)
32	37	6	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/DJMG)
33	26	13	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
34	38	10	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
35	41	4	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
36	40	5	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
37	31	11	TURN MY SWAG ON	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)
38	30	32	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)
39	39	7	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
40	33	14	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
41	43	6	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
42	35	13	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
43	48	5	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
44	44	9	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
45	47	7	LOST YOU ANYWAY	TORY KEITH (SHOW DOG NASHVILLE)
46	53	5	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
47	50	6	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)
48	49	8	WHERE I'M FROM	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
49	54	6	STRANGE	REBA (STARSTRUCK/VALORY)
50	62	2	SUMMER NIGHTS	RASCAL FLATTS (LYRIC STREET)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	52	5	PRETTY WINGS	MAXWELL (COLUMBIA)
52	56	4	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
53	57	3	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)
54	51	15	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
55	60	2	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)
56	46	15	HOW DO YOU SLEEP?	JESSIE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
57	64	3	BOOTS ON	RANDY HOUSER (UNIVERSAL SOUTH)
58	63	3	SWAG SURFIN'	FAST LIFE YUNGSTAZ (FL.Y.) (MUSIC LINE/IDJMG)
59	65	6	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
60	71	2	WETTER (CALLING YOU DADDY)	TWISTA (GET MONEY GANG/CAPITOL)
61	58	21	IT'S AMERICA	RODNEY ATKINS (CURB)
62	-	1	EGO	BEYONCE (MUSIC WORLD/COLUMBIA)
63	59	2	ON THE OCEAN	K'JON (UP&UP/DEB TYME/UNIVERSAL REPUBLIC)
64	-	1	NO SURPRISE	DAUGHTRY (19/RCA/RMG)
65	55	8	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
66	-	1	LAST CHANCE	GINUWINE (NOTIFIA/SYLUM/WARNER BROS.)
67	72	3	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
68	-	1	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
69	66	10	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
70	-	2	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
71	68	18	AIN'T I	YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
72	69	3	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
73	61	15	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
74	73	7	EPHAPANY (I'M LEAVING)	CHRISTE MICHELE (DEF JAM/DJMG)
75	-	1	I'LL JUST HOLD ON	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)

1,299 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 CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
2	4	8	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	
3	3	5	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
4	2	15	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
5	7	7	BIRTHDAY SEX	JEREMIH (DEF JAM/DJMG)	
6	12	21	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
7	6	6	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
8	14	11	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
9	5	24	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	
10	19	6	GOODBYE	KRISTINA DEBARGE (SODAPOP/ISLAND/DJMG)	
11	9	32	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
12	37	17	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
13	-	1	OUT LAST NIGHT	KENNY CHESNEY (BNA)	
14	15	19	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
15	13	19	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
16	16	14	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
17	17	12	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
18	20	19	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
19	24	8	WE MADE YOU	EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	
20	23	13	TURN MY SWAG ON	SOULJA BOY TELLE'EM (COLLIPARK/INTERSCOPE)	
21	28	10	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
22	25	17	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	
23	32	7	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
24	34	6	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
25	-	3	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	33	15	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
27	26	47	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
28	27	8	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
29	22	3	NEW DIVIDE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
30	39	17	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
31	30	7	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
32	44	21	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
33	36	10	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
34	31	23	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
35	38	20	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
36	40	31	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
37	46	9	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
38	-	1	HEY	MITCHEL MUSSO (WALT DISNEY)	
39	18	4	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)	
40	62	5	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
41	42	60	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
42	47	5	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
43	64	2	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)	
44	49	9	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
45	43	68	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
46	50	12	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
47	48	39	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
48	53	37	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
49	52	17	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
50	35	5	JUST A FRIEND	BIZ MARKIE (C.O.D. CHILLIN'/WARNER BROS.)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	57	3	PARANOID	JONAS BROTHERS (HOLLYWOOD)	
52	10	3	DON'T STOP BELIEVIN'	GLEE CAST (FOX/COLUMBIA)	
53	51	23	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	10
54	54	29	YOU FOUND ME	THE FRAY (EPIC)	2
55	8	3	NO BOUNDARIES	KRIS ALLEN (19/JIVE/JLG)	
56	11	3	HEARTLESS	KRIS ALLEN (19)	
57	-	21	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
58	67	22	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
59	58	18	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
60	56	8	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)	
61	60	20	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
62	59	3	HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	
63	66	8	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
64	-	1	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)	
65	-	2	BOYFRIEND #2	PLEASURE P (ATLANTIC)	
66	70	5	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)	
67	61	13	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
68	55	31	HEARTLESS	KANYE WEST (RCA-A-FELLA/DEF JAM/DJMG)	2
69	-	3	BATTLEFIELD	JORDIN SPARKS (19/JIVE/JLG)	
70	65	17	I LOVE COLLEGE	ASHER ROTH (SCHOLBOY/DIDD/SRC/UNIVERSAL MOTOWN)	
71	72	6	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	
72	21	3	MAD WORLD	ADAM LAMBERT (19)	
73	-	27	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
74	75	53	VIVA LA VIDA	COLDPLAY (CAPITOL)	3
75	73	13	CARELESS WHISPER	SEETHER (WIND-UP)	

## ALBUM CHARTS

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

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

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

## SONG CHARTS

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

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

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

**GREATEST GAINER** **GG** Where included, this award indicates the title with the chart's largest airplay increase.

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

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

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

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

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

## AWARD CERT. LEVELS

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

**SINGLES CHARTS**  
● RIAA

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

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	33	#1 <b>LOVE STORY</b> TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
2	2	44	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
3	3	38	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
4	4	34	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)
5	5	47	VIVA LA VIDA COLDPLAY (CAPITOL)
6	7	13	<b>GREATEST GAINER</b> THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
7	6	33	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)
8	8	20	YOU FOUND ME THE FRAY (EPIC)
9	10	18	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)
10	9	51	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
11	12	18	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)
12	11	22	LIGHT ON DAVID COOK (19/RCA/RMG)
13	13	13	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
14	14	23	HOT N COLD KATY PERRY (CAPITOL)
15	17	7	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)
16	16	9	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
17	18	12	FINALLY HOME MERCYME (INO/COLUMBIA)
18	19	14	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
19	21	9	HERE COMES GOODBYE RASCAL FLATS (LYRIC STREET/HOLLYWOOD)
20	20	15	WHERE DID I LOSE YOUR LOVE JOURNEY (HOMOTA)
21	22	4	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
22	25	5	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
23	26	1	NO BOUNDARIES KRIS ALLEN (19/JIVE/JLG)
24	23	8	THERAPY INDIA ARIE FEAT. GRAMP'S MORGAN (SOULBIRD/UNIVERSAL REPUBLIC)
25	24	8	SOBER PINK (LAFACE/JLG)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	11	#1 <b>SECOND CHANCE</b> SHINEDOWN (ATLANTIC)
2	4	11	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)
3	1	28	YOU FOUND ME THE FRAY (EPIC)
4	2	30	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
5	6	29	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
6	5	25	SOBER PINK (LAFACE/JLG)
7	7	7	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)
8	7	21	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
9	9	12	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
10	12	8	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)
11	11	9	COME BACK TO ME DAVID COOK (19/RCA/RMG)
12	10	14	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)
13	13	13	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	15	5	<b>GREATEST GAINER</b> NO SURPRISE DAUGHTRY (19/RCA/RMG)
15	13	13	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
16	17	7	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)
17	19	5	NEVER SAY NEVER THE FRAY (EPIC)
18	20	11	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
19	2	4	WAKING UP IN VEGAS KATY PERRY (CAPITOL)
20	23	9	SHE IS LOVE PARACHUTE (MERCURY/IDJMG)
21	21	7	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
22	27	6	USE SOMEBODY KINGS OF LEON (RCA/RMG)
23	26	10	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
24	28	10	STAY SAFETY SUIT (UNIVERSAL MOTOWN)
25	29	4	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)

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

ALTERNATIVE			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	4	3	#1 <b>NEW DIVIDE</b> LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	1	8	KNOW YOUR ENEMY GREEN DAY (REPRISE)
3	13	13	PANIC SWITCH SILVERSN PICKUPS (DANGERRB/IRD)
4	3	21	USE SOMEBODY KINGS OF LEON (RCA/RMG)
5	5	12	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP/JIVE/JLG)
6	6	9	HEY YOU 311 (VOLCANO/JLG)
7	7	36	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)
8	8	10	BLACK HEART INERTIA INCUBUS (IMMORTAL/EPIC)
9	9	15	CARELESS WHISPER SEETHER (WIND-UP)
10	10	23	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)
11	12	11	NO YOU GIRLS FRANZ FERDINAND (DOMINO/EPIC)
12	11	42	SEX ON FIRE KINGS OF LEON (RCA/RMG)
13	15	6	SINK INTO ME TAKING BACK SUNDAY (WARNER BROS.)
14	13	21	LIFELINE PAPA ROACH (DGC/INTERSCOPE)
15	14	38	SECOND CHANCE SHINEDOWN (ATLANTIC)
16	17	9	SOUND OF MADNESS SHINEDOWN (ATLANTIC)
17	19	11	I'VE GOT FRIENDS MANCHESTER ORCHESTRA (CANVASBACK/COLUMBIA)
18	16	49	I DON'T CARE APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)
19	20	30	KIDS MGMT (COLUMBIA)
20	18	44	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
21	28	3	<b>GREATEST GAINER</b> 21 GUNS GREEN DAY (REPRISE)
22	21	12	THE NIGHT DISTURBED (REPRISE)
23	23	7	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)
24	22	8	LAST ONE TO DIE RANCID (HELLCAT/EPITAPH)
25	24	15	ZERO YEAH YEAH YEAHS (DRESS UP/DGC/INTERSCOPE)

TRIPLE A			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 <b>FUNNY THE WAY IT IS</b> DAVE MATTHEWS BAND (RCA/RMG)
2	2	15	MAGNIFICENT U2 (ISLAND/INTERSCOPE)
3	3	18	USE SOMEBODY KINGS OF LEON (RCA/RMG)
4	4	7	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)
5	5	29	CRACK THE SHUTTERS SNOW PATROL (POLYDOR/FICTION/GEFFEN/INTERSCOPE)
6	6	13	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)
7	9	35	NOTHING EVER HURT LIKE YOU JAMES MORRISON (POLYDOR/INTERSCOPE)
8	7	15	AIRSTREAM DRIVER GOMEZ (ATO/RED)
9	12	3	YOU NEVER KNOW WILCO (NONESUCH/WARNER BROS.)
10	11	6	WELCOME TO ENGLAND TORI AMOS (UNIVERSAL REPUBLIC)
11	10	9	BEYOND HERE LIES NOTHIN' BOB DYLAN (COLUMBIA)
12	8	18	LITTLE BIT OF RED SERENA RYDER (ATLANTIC)
13	13	7	DON'T WANNA CRY PETE YORN (COLUMBIA)
14	22	3	21 GUNS GREEN DAY (REPRISE)
15	11	11	MORE TYRONE WELLS (UNIVERSAL REPUBLIC)
16	21	9	COMPLICATED SHADOWS (2009) ELVIS COSTELLO (HEARST/CMG)
17	7	7	KNOW YOUR ENEMY GREEN DAY (REPRISE)
18	20	7	THE GREAT DEFECTOR BELL X1 (YEP ROC)
19	16	13	WRONG DEPECHE MODE (MUTE/VIRGIN/CAPITOL)
20	26	5	OK, IT'S ALRIGHT WITH ME ERIC HUTCINSON (LET'S BREAK/WARNER BROS.)
21	23	6	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)
22	17	17	WE LET HER DOWN CHRIS ISAAK (WICKED/GAME/REPRISE)
23	25	7	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)
24	18	15	WHAT ARE YOU LIKE INDIGO GIRLS (IG/VANGUARD)
25	28	3	FLY ONE TIME BEN HARPER AND RELENTLESS (VIRGIN/CAPITOL)

Pink advances to her 12th top 10 and the Black Eyed Peas make their 12th chart appearance on the Mainstream Top 40 airplay chart.

Pink zips 14-10 with "Please Don't Leave Me," her third top 10 from "Funhouse," following "So What" (No. 1) and "Sober" (No. 3). With the current song's climb, Pink enters loftier territory for most top 10s in the chart's 16-year history. She now ties for third place with Nelly and Justin

Timberlake, each also with a dozen. Mariah Carey leads with 16 top 10s, followed by Madonna with 14.

At No. 39, the Black Eyed Peas bow with "I Gotta Feeling," the second single from "The E.N.D." With the arrival, the quartet takes the lead for most chart entries among groups this decade. The Peas pass the 11 titles charted by both Backstreet Boys and Nickelback since 2000.



"New Divide" becomes Linkin Park's eighth Alternative No. 1, leaping 4-1. The group moves into a third-place tie with U2 for most leaders, trailing only Red Hot Chili Peppers (11) and Green Day (nine), whose "Know Your Enemy" dips to No. 2 (and leads the inaugural Rock Songs chart).



**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	12	<b>#1 THEN</b> F. ROGERS (B. PAISLEY, C. DOUBIS, A. GORLEY)	<b>Brad Paisley</b> ARISTA NASHVILLE	1	1
2	2	4	11	<b>OUT LAST NIGHT</b> B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	<b>Kenny Chesney</b> BNA	2	2
3	3	3	13	<b>KISS A GIRL</b> K. HUFF, K. URBAN (M. POWELL, K. URBAN)	<b>Keith Urban</b> CAPITOL NASHVILLE	3	3
4	6	7	22	<b>WHATEVER IT IS</b> K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	<b>Zac Brown Band</b> HOME GROWN/ATLANTIC BIG PICTURE	4	4
5	4	5	19	<b>SIDEWAYS</b> B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	<b>Dierks Bentley</b> CAPITOL NASHVILLE	4	4
6	8	9	21	<b>I RUN TO YOU</b> V. SHAW, P. WDRLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	<b>Lady Antebellum</b> CAPITOL NASHVILLE	6	6
7	5	2	17	<b>IT HAPPENS</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. D. NETTLES, K. BUSH, B. PINSON)	<b>Sugarland</b> MERCURY	1	1
8	7	6	20	<b>ONE IN EVERY CROWD</b> B. CHANCEY (E. MONTGOMERY, J. DEAN, K. TRIBBLE)	<b>Montgomery Gentry</b> COLUMBIA	5	5
9	10	13	8	<b>YOU BELONG WITH ME</b> N. CHAPAN, T. SWIFT (T. SWIFT, L. ROSE)	<b>Taylor Swift</b> BIG MACHINE	9	9
10	9	10	17	<b>SISSY'S SONG</b> K. STEGALL (A. JACKSON)	<b>Alan Jackson</b> ARISTA NASHVILLE	9	9
11	13	16	14	<b>PEOPLE ARE CRAZY</b> C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	<b>Billy Currington</b> MERCURY	11	11
12	12	12	11	<b>LOST YOU ANYWAY</b> T. KEITH (T. KEITH, B. PINSON)	<b>Toby Keith</b> SHOW DOG NASHVILLE	12	12
13	11	11	20	<b>WHERE I'M FROM</b> D. GEHMAN (P. DAVIS, J. LEATHERS)	<b>Jason Michael Carroll</b> ARISTA NASHVILLE	11	11
14	15	17	9	<b>ALRIGHT</b> F. ROGERS (D. RUCKER, F. ROGERS)	<b>Darius Rucker</b> CAPITOL NASHVILLE	14	14
15	14	15	9	<b>STRANGE</b> M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	<b>Reba</b> STARSTRUCK/VALORY	14	14
16	17	23	8	<b>SUMMER NIGHTS</b> D. HUFF, RASCAL FLATTS (G. LEVOX, B. JAMES, BUSBEE)	<b>Rascal Flatts</b> LYRIC STREET	16	16
17	16	20	18	<b>BOOTS ON</b> M. WRIGHT, C. AUDRETCH, III (P. HOUSER, B. KINNEY)	<b>Randy Houser</b> UNIVERSAL SOUTH	16	16
18	18	19	19	<b>BEST DAYS OF YOUR LIFE</b> C. LINDSEY (K. PICKLER, T. SWIFT)	<b>Kellie Pickler</b> BNA	18	18
19	20	21	20	<b>WILD AT HEART</b> M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	<b>Gloriana</b> EMBLEM/WARNER BROS./WRN	19	19
20	19	22	14	<b>I'LL JUST HOLD ON</b> S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)	<b>Blake Shelton</b> WARNER BROS./WRN	19	19
21	21	24	18	<b>SMALL TOWN USA</b> J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	<b>Justin Moore</b> VALORY	21	21
22	22	25	14	<b>BAREFOOT AND CRAZY</b> J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)	<b>Jack Ingram</b> BIG MACHINE	22	22
23	23	26	17	<b>LOVE YOUR LOVE THE MOST</b> J. JOYCE (E. CHURCH, M. PHEENEY)	<b>Eric Church</b> CAPITOL NASHVILLE	23	23
24	34	-	2	<b>GREATEST LIVING FOR THE NIGHT</b> T. BROWN, G. STRAIT (G. STRAIT, B. STRAIT, D. DILLON)	<b>George Strait</b> MCA NASHVILLE	24	24
25	26	31	6	<b>INDIAN SUMMER</b> K. BROOKS, R. DUNN (K. BROOKS, R. DUNN, B. DIPIERO)	<b>Brooks &amp; Dunn</b> ARISTA NASHVILLE	25	25

A third week at the summit is the most for Paisley since "I'm Still a Guy" led for three weeks in May 2008. The track posts 35.3 million impressions, just 6,000 more than runner-up "Out Last Night" by Kenny Chesney.

Up 4.6 million impressions, Strait takes the chart's biggest leap (34-24), earning Greatest Gainer applause in its second week with spins detected at 94 of the 121 monitored stations.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	24	27	19	<b>SOUNDS LIKE LIFE TO ME</b> J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. O'DONNELL)	<b>Darryl Worley</b> STROUD/AVARIOUS	24	24
27	25	29	15	<b>RUNAWAY</b> J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	<b>Love And Theft</b> CAROLWOOD	25	25
28	28	30	16	<b>THE CLIMB</b> J. SHANKS (J. ALEXANDER, J. MABE)	<b>Miley Cyrus</b> WALT DISNEY/HOLLYWOOD LYRIC STREET	28	28
29	30	39	4	<b>BIG GREEN TRACTOR</b> M. KNOX (J. COLLINS, D. L. MURPHY)	<b>Jason Aldean</b> BROKEN BOW	29	29
30	29	33	17	<b>GETTIN' YOU HOME (THE BLACK DRESS SONG)</b> J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	<b>Chris Young</b> RCA	29	29
31	31	32	8	<b>BELIEVERS</b> B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	<b>Joe Nichols</b> UNIVERSAL SOUTH	31	31
32	33	38	11	<b>WHAT I'M FOR</b> D. HUFF (M. BEESON, A. SHAMBLIN)	<b>Pat Green</b> BNA	32	32
33	36	36	13	<b>FIGHT LIKE A GIRL</b> C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	<b>Bomshel</b> CURB	33	33
34	32	35	13	<b>BOY LIKE ME</b> J. FLOWERS (J. FLOWERS)	<b>Jessica Harp</b> WARNER BROS./WRN	32	32
35	37	37	9	<b>ALL I ASK FOR ANYMORE</b> F. ROGERS (C. BEATHARD, T. JAMES)	<b>Trace Adkins</b> CAPITOL NASHVILLE	35	35
36	38	40	8	<b>I WANT MY LIFE BACK</b> M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	<b>Bucky Covington</b> LYRIC STREET	36	36
37	39	42	15	<b>RED LIGHT</b> F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	<b>David Nail</b> MCA NASHVILLE	37	37
38	35	34	18	<b>HIGH COST OF LIVING</b> THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	<b>Jamey Johnson</b> MERCURY	34	34
39	42	46	9	<b>DEAD FLOWERS</b> F. LIDDELL, M. WRUCKE (M. LAMBERT)	<b>Miranda Lambert</b> COLUMBIA	39	39
40	41	41	9	<b>SINCE YOU BROUGHT IT UP</b> P. WORLEY (J. OTTO, D. BERG, R. RUTHERFORD)	<b>James Otto</b> WARNER BROS./WRN	40	40
41	40	45	7	<b>DO I</b> J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	<b>Luke Bryan</b> CAPITOL NASHVILLE	40	40
42	45	53	4	<b>15 MINUTES</b> T. HEWITT, R. ATKINS (I. MULLINS, J. L. THURSTON)	<b>Rodney Atkins</b> CURB	42	42
43	43	44	11	<b>SOLITARY THINKIN'</b> T. BROWN (W. PAYNE)	<b>Lee Ann Womack</b> MCA NASHVILLE	42	42
44	44	43	13	<b>ADDRESS IN THE STARS</b> C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)	<b>Caitlin &amp; Will</b> COLUMBIA	43	43
45	50	55	5	<b>BONFIRE</b> P. O'DONNELL, C. MORGAN (T. BOKIN, K. DENNEY, C. MORGAN, M. ROGERS)	<b>Craig Morgan</b> BNA	45	45
46	47	49	6	<b>I JUST CALL YOU MINE</b> D. HUFF, M. MCBRIDE (J. CAIES, T. LAY, D. MATKOSKY)	<b>Martina McBride</b> RCA	46	46
47	52	52	4	<b>ROCKIN' THE BEER GUT</b> T. KEITH (BUTTER)	<b>Trailer Choir</b> SHOW DOG NASHVILLE	47	47
48	46	47	7	<b>BOBBI WITH AN I</b> P. VASSAR (P. VASSAR, C. WISEMAN)	<b>Phil Vassar</b> UNIVERSAL SOUTH	46	46
49	57	-	1	<b>I'LL BE THAT</b> M. BRIGHT (J. WAYNE, B. REGAN, K. PAIGE)	<b>Jimmy Wayne</b> VALORY	49	49
50	58	57	3	<b>UP TO HIM</b> T. LAWRENCE, J. KING (D. KENT, T. JOHNSON)	<b>Tracy Lawrence</b> ROCKY COMFORT/NINE NORTH	50	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	7	<b>#1 SOUNDTRACK</b> WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	1	1
2	2	1	1	<b>KENNY CHESNEY</b> BNA 49530/SMN (18.98)	Greatest Hits II	1	1
3	3	3	30	<b>GREATEST GAINER TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98) ⊕	Fearless	1	1
4	4	4	1	<b>RASCAL FLATTS</b> LYRIC STREET 002604 (18.98)	Unstoppable	1	1
5	6	5	29	<b>ZAC BROWN BAND</b> ROADHOUSE PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
6	8	6	1	<b>JASON ALDEAN</b> BROKEN BOW 7637 (18.98)	Wide Open	2	2
7	7	7	10	<b>KEITH URBAN</b> CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
8	5	-	1	<b>MONTGOMERY GENTRY</b> CRACKER BARREL 49446/SMN (11.98)	For Our Heroes	5	5
9	11	10	10	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
10	12	9	38	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
11	13	12	137	<b>TAYLOR SWIFT</b> BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
12	9	8	40	<b>SUGARLAND</b> MERCURY 011273*/UMGN (13.98)	Love On The Inside	1	1
13	14	14	44	<b>JAMEY JOHNSON</b> MERCURY 011237*/UMGN (13.98)	That Lonesome Song	6	6
14	15	11	61	<b>CARRIE UNDERWOOD</b> 19 ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	1
15	16	13	64	<b>ALAN JACKSON</b> ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	1	1
16	10	24	62	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	1	1
17	<b>NOT SHOT DEBUT</b>	1	1	<b>RYAN BINGHAM &amp; THE DEAD HORSES</b> LOST HIGHWAY 012739*/UMGN (13.98)	Roadhouse Sun	17	17
18	18	21	34	<b>BILLY CURRINGTON</b> MERCURY 009550/UMGN (13.98)	Little Bit Of Everything	2	2
19	17	17	36	<b>KELLIE PICKLER</b> 19 BNA 22811/SMN (18.98) ⊕	Kellie Pickler	1	1
20	19	18	40	<b>RASCAL FLATTS</b> LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2	2
21	22	22	18	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
22	20	15	4	<b>STEVE EARLE</b> NEW WEST 6164* (17.98)	Townes	6	6
23	23	23	11	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	4
24	21	20	34	<b>KENNY CHESNEY</b> BLUE CHAIR/BNA 34553/SMN (18.98)	Lucky Old Sun	1	1
25	25	26	87	<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	30	36	29	<b>RANDY HOUSER</b> UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
27	26	25	12	<b>RANDY TRAVIS</b> WARNER BROS. 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	3	3
28	29	33	54	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
29	28	30	37	<b>ELI YOUNG BAND</b> REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
30	24	19	1	<b>JASON MICHAEL CARROLL</b> ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old	7	7
31	33	28	32	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 022 (18.98)	That Dont Make Me A Bad Guy	1	1
32	27	31	10	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America	3	3
33	34	38	18	<b>COLT FORD</b> AVERAGE JOE S 1001 (16.98)	Ride Through The Country	33	33
34	32	27	11	<b>JOHN RICH</b> WARNER BROS. 508796/WRN (18.98)	Son Of A Preacher Man	3	3
35	35	34	40	<b>JOEY + RORY</b> VANGUARD SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	10	10
36	37	39	41	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE/SML/UNIVERSAL 017249/MGN (18.98)	NOW That's What I Call Country	1	1
37	36	40	11	<b>MARTINA MCBRIDE</b> RCA 34190/SMN (17.98)	Shine	1	1
38	40	44	28	<b>BLAKE SHELTON</b> WARNER BROS. 512911/WRN (18.98)	Startin' Fires	7	7
39	44	45	37	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits: Every Mile A Memory 2003-2008	2	2
40	42	43	18	<b>JAKE OWEN</b> RCA 31287/SMN (12.98)	Easy Does It	2	2
41	41	42	35	<b>TIM MCGRAW</b> CURB 79118 (11.98)	Greatest Hits 3	1	1
42	39	41	28	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
43	38	37	7	<b>RON WHITE</b> CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems	13	13
44	45	46	32	<b>MONTGOMERY GENTRY</b> COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	3	3
45	47	51	13	<b>LEE ANN WOMACK</b> MCA NASHVILLE 006025*/UMGN (13.98)	Call Me Crazy	4	4
46	50	49	38	<b>CRAIG MORGAN</b> BROKEN BOW 7737 (12.98)	Greatest Hits	16	16
47	48	47	11	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 26908/SMN (18.98)	Play	1	1
48	49	29	45	<b>DOLLY PARTON</b> DOLLY 925 (13.98)	Backwoods Barbie	2	2
49	52	50	15	<b>RANDY TRAVIS</b> WARNER BROS. 886720 (13.98)	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	31	31
50	46	58	7	<b>THE OAK RIDGE BOYS</b> GAITHER MUSIC GROUP 42793 (17.98)	A Gospel Journey	28	28

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	1	16	<b>#1 STEVE MARTIN</b> 12 WKS 40 SHARE PRODUCTIONS 610647/ROUNDER	The Crow: New Songs For The Five-String Banjo	1
2	4	32	1	<b>STEVE IVEY</b> IMI/MADACY SPECIAL PRODUCTS 53859/MADACY	Ultimate Bluegrass	2
3	5	10	1	<b>DAILEY &amp; VINCENT</b> ROUNDER 610617	Brothers From Different Mothers	3
4	3	7	1	<b>THE DEVIL MAKES THREE</b> MILAN 36426*	Do Wrong Right	4
5	7	42	1	<b>BILL &amp; GLOPIA GAITHER WITH THE HOMECOMING FRIENDS</b> GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One	5
6	2	37	1	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30812*	Tennessee Pusher	6
7	6	3	1	<b>RUSSELL MOORE &amp; IIRD TYME OUT</b> RURAL RHYTHM 1045	Russell Moore & IIRD Tyme Out	7
8	<b>RE-ENTRY</b>	1	1	<b>THE STEELD</b>		

TOP R&B ALBUMS

Chart listing Top R&B Albums with columns for Week, Artist, Title, and Distributing Label. Includes entries like Eminem, Chrisette Michele, Method Man & Redman, Rick Ross, Busta Rhymes, Keri Hilson, Jamie Foxx, Jadakiss, The-Dream, Prince/Bria Valente, Cam'ron, Gucci Mane, Ciara, Beyoncé, Drama, Keyshia Cole, Anthony Hamilton, Charlie Wilson, Lionel Richie, Soulja Boy Tell'em, Solange, T.I., Musiq Soulchild, Mary Mary, Ruben Studdard, Seal, Raphael Saadiq, Gorilla Zoe, Day26, Lil Wayne, Kanye West, Paul Wall, J Dilla, UGK, Jennifer Hudson, Vanessa Williams, India.Arie, Elektrik Red, Mike Jones, Flo Rida, Asher Roth, Plies, Young Jeezy, Slim Thug, Ne-Yo, Christelle, Jazmine Sullivan, Akon, Bobby V, Donnie McClurkin.

MAINSTREAM R&B/HIP-HOP

Chart listing Mainstream R&B/Hip-Hop with columns for Week, Artist, Title, and Promotion/Label. Includes entries like #1 Birth Day Sex, Knock You Down, Greatest Best I Ever Had Gainer, Every Girl, Boyfriend #2, Halle Berry (She's Fine), Blame It, Day 'N' Nite, Always Strapped, Turn My Swag On, Swag Surfin', I Need A Girl, Wetter (Calling You Daddy), Download, Not Anymore, Rockin' That Thang, Ego, Last Chance, Turnin Me On, Walk That Walk, Trust, Halo, Magnificent, Never Ever, God In Me, Imma Put It On Her, Walkin' On The Moon, Pretty Wings, Epiphany (I'm Leaving), Plenty Money, Sobautiful, Kiss Me Thru The Phone, Futuristic Love (Elroy), Maybach Music 2, Hands On Me, Throw It In The Bag, Nasty Song, Break Up, Ice Cream Paint Job, Boom Boom Pow, Chillin'.

RHYTHMIC

Chart listing Rhythmic with columns for Week, Artist, Title, and Promotion/Label. Includes entries like Knock You Down, Boom Boom Pow, Birthday Sex, Blame It, Day 'N' Nite, Greatest Best I Ever Had Gainer, I Know You Want Me (Calle Ocho), Poker Face, Turn My Swag On, Kiss Me Thru The Phone, Halo, Sugar, Turn My Swag On, Boyfriend #2, Dead And Gone, Right Round, Every Girl, You're A Jerk, Ego, All The Above, Fire Burning, Ice Cream Paint Job, Goodbye, Lovegame, Walkin' On The Moon, It's My Time, Halle Berry (She's Fine), So Fine, Aint I, Wetter (Calling You Daddy), Patron Tequila, Always Strapped, Hotel Room Service, I Hate This Part, Never Ever, Don't Trust Me, 3013, I'm The Ish, If U Seek Amy, You Can Get It All, Ego, Chillin'.

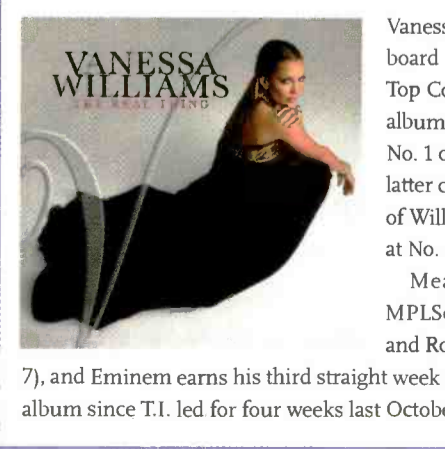
ADULT R&B

Chart listing Adult R&B with columns for Week, Artist, Title, and Promotion/Label. Includes entries like On The Ocean, Pretty Wings, Sobautiful, There Goes My Baby, If This Isn't Love, From My Heart To Yours, Never Give You Up, The Point Of It All, Here I Stand, Chocolate High, Greatest Last Chance Gainer, Epiphany (I'm Leaving), Sailing, Chocolate Legs, Can't Last A Day, Together, The Best Part Of The Day, You Complete Me, Can't Live Without You, Majic, In Love With Another Man, Give It To Me Right, I Love It (Papi Aye Aye Aye), I Don't Need It, Everybody Knows.

HOT RAP SONGS

Chart listing Hot Rap Songs with columns for Week, Artist, Title, and Promotion/Label. Includes entries like Greatest Best I Ever Had Gainer, Every Girl, Boom Boom Pow, Turn My Swag On, I Know You Want Me (Calle Ocho), Kiss Me Thru The Phone, Halle Berry (She's Fine), Always Strapped, Dead And Gone, Swag Surfin', Sugar, Wetter (Calling You Daddy), Aint I, Ice Cream Paint Job, All The Above, Right Round, You're A Jerk, Magnificent, Dancin On Me, Download, Plenty Money, Who's Real, Heartless, Walk That Walk, Ego.

BETWEEN THE BULLETS WILLIAMS HAS A 'THING' FOR NO. 1



Vanessa Williams notches her first No. 1 album on a Billboard chart since 1992 as "The Real Thing" debuts atop Top Contemporary Jazz Albums. She last reigned on an album list when "The Comfort Zone" spent one week at No. 1 on Top R&B/Hip-Hop Albums in May 1992. On the latter chart, "Real" bows at No. 36, outshining the debuts of Williams' last three albums after "Next," which started at No. 28 in September 1997. Meanwhile, Prince's triple set, "Lotus Flow3r/MPLSoUND/Elix3r," charges 23-10 (up 52%) as the Rock and Roll Hall of Famer celebrates his 51st birthday (June 7), and Eminem earns his third straight week at No. 1 for the longest consecutive streak by a rap album since T.I. led for four weeks last October and November. —Raphael George

Beyoncé scores her 12th Rhythmic top 10 as "Halo" floats 11-10. Formerly tied with Missy Elliott with 11 top 10s, Beyoncé earns sole possession of fourth place among females, trailing Mariah Carey (20), Janet Jackson (15) and Ashanti (13).



TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. R&B/HIP-HOP: 65. ADULT R&B: 65. RHYTHMIC SONGS: 74. HOT RAP SONGS: 74. RHYTHMIC SONGS are electronically monitored 24 hours a day. See Charts Legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



HOT DANCE CLUB SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: 1, 2, 7, WHEN LOVE TAKES OVER, DAVID GUETTA FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: 26, 28, 5, BIG MAMA'S HOUSE, CAPRETTA OANCEMUSIC/LABEL.COM/CARRILLO.

TOP DANCE/ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1, 1, 32, LADY GAGA, THE FAME, STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE/100%.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: 1, 1, 8, WHEN LOVE TAKES OVER, DAVID GUETTA FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL.

TOP JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1, 1, 11, DIANA KRALL, QUIET NIGHTS VERVE 012433/VG.

TOP CLASSICAL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1, 1, 29, THE PRIESTS, THE PRIESTS RCA VICTOR 33969/SONY MUSIC.

TOP CONTEMPORARY JAZZ ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1, NEW, VANESSA WILLIAMS, THE REAL THING CONCORD 30816.

TOP CLASSICAL CROSSOVER ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1, NEW, DAVID GARRETT, DAVID GARRETT DECCA 012874/UNIVERSAL CLASSICS GROUP.

SMOOTH JAZZ SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT / PROMOTION LABEL. Top entry: 1, 1, 16, I'M WAITING FOR YOU, JACKIE JOYNER ARISTY.

TOP WORLD ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: 1, 1, 6, VARIOUS ARTISTS, PLAYING FOR CHANGE: SONGS AROUND THE WORLD (PART 1) CONCORD.

See Charts Legend for HOT DANCE CLUB SONGS and TOP DANCE/ELECTRONIC ALBUMS... 10 stations are electronically monitored 24 hours a day.

HOT LATIN SONGS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	20	<b>#1</b> AQUÍ ESTOY YO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
2	2	17	EL AMOR	TITO "EL BAMBINO" (SIENTE)
3	14	14	YA ES MUY TARDE	LA ARROLLADORA BANDA EL LIMÓN (DISA/EDIMONSA)
4	7	7	<b>GREATEST GAINER</b> ALL UP 2 YOU	ADVENTURA FEAT. AOM & WISIN & YANDEL (PREMIUM LATIN)
5	4	31	TE PRESUMO	BANDA EL RECODO (FONOVISA)
6	9	13	EL KATCH	EL COMPA CHUY (SONY MUSIC LATIN)
7	8	12	FUE SU AMOR	ALACRANES MUSICAL (AGUILA/FONOVISA)
8	5	21	QUE TE QUERÍA	LA QUINTA ESTACION (SONY MUSIC LATIN)
9	6	31	POR UN SEGUNDO	ADVENTURA (PREMIUM LATIN)
10	15	15	CAUSA Y EFECTO	PAULINA RUBIO (UNIVERSAL MUSIC LATIN)
11	20	20	QUIEREME MAS	PATRULLA 81 (DISA)
12	24	7	LO INTENTAMOS	ESPIÑOZA PAZ (ASL)
13	19	6	YO NO SE MANANA	LUIS ENRIQUE (TOP STOP)
14	13	21	ALMAS GEMELAS	EL TRONO DE MEXICO (FONOVISA/MUSIVISA)
15	21	5	ABUSADORA	WISIN & YANDEL (WY/MACHETE)
16	14	16	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
17	12	16	EL OTRO	PALOMO (DISA)
18	29	6	COMPRENDEMÉ	GERMAN MONTERO (FONOVISA/MUSIVISA)
19	18	50	LLORO POR TI	ENRIQUE IGLESIAS (UNIVERSAL MUSIC LATIN)
20	17	49	NO ME DOY POR VENCIDO	LUIS FONSI (UNIVERSAL MUSIC LATIN)
21	10	10	OJOS QUE NO VEN	ALEXIS & FIDO (SONY MUSIC LATIN)
22	23	7	EL CULPABLE SOY YO	CRISTIAN CASTRO (UNIVERSAL MUSIC LATIN)
23	31	1	COMO UN TATUAJE	K-PAZ DE LA SIERRA (DISA/EDIMONSA)
24	26	5	SEXY ROBOTICA	DON OMAR (MACHETE)
25	12	12	QUE TENGO QUE HACER	DADDY YANKEE (EL CARTEL)
26	15	15	FUI	REIK (SONY MUSIC LATIN)
27	28	5	QUIEN ES USTED?	SERGIO VEGA (DISA)
28	22	19	SIN TI... SIN MI	RICARDO ARJONA (WARNER LATINA)
29	14	7	NADA QUE ME RECUERDE A TI	MARCO ANTONIO SOLIS (FONOVISA)
30	27	12	POKER FACE	LADY GAGA (ISLAND/MLW/NONE/SIRIUS/XM/INTERSCOPE)
31	11	3	TU CAMISA PUESTA	JENNI RIVERA (FONOVISA)
32	31	16	TE AMO	ALEXANDER ACHA (WARNER LATINA)
33	35	4	VIVIRE	YAHIR (WARNER LATINA)
34	NEW	NEW	<b>SUFRE</b>	LOS DAREYES DE LA SIERRA (DISA)
35	40	4	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
36	45	2	HE QUERIDO QUERERTE	FRANCO EL GORILA (WY/MACHETE)
37	44	1	NO ME DEJES DE AMAR	LA APUESTA (SERCA)
38	39	4	SE NOS MURIO EL AMOR	EL GUERO Y SU BANDA CENTENARIO (A.R.C.)
39	42	4	CAMINARE	INTOCABLE (EMI TELEVISION)
40	36	12	EL CORRIDO DEL PEPO	LA NUEVA REBELION (ASL)
41	12	12	LA RECIA	LOS DAREYES DE LA SIERRA (DISA)
42	NEW	NEW	<b>SE ACABO</b>	ANA ISABELLE (MACHETE)
43	43	2	EL BALEADO	LARRY HERNANDEZ (FONOVISA/MUSIVISA)
44	34	5	SI TE LLAME	EL CHAPO DE SINALOA (DISA)
45	41	3	LOCO POR TI	LOS TEMERARIOS (FONOVISA)
46	RE-ENTRY	RE-ENTRY	<b>GENTE DE ALTO PODER</b>	EL TIGRILLO PALMA (FONOVISA)
47	NEW	NEW	<b>PROPIEDAD PRIVADA</b>	LOS TUCANES DE TIJUANA (FONOVISA)
48	NEW	NEW	<b>ESTE CORAZON</b>	LOS HOROSCOPOS DE DURANGO (ASL)
49	NEW	NEW	<b>SHOULD I STAY OR SHOULD I GO</b>	LOS FABULOSOS CADILLACS (NACIONAL)
50	46	15	PARA UN POCO	RICARDO MONTANER (EMI TELEVISION)

Adventura's "All Up 2 You" jumps 9-2 (2.2 million in audience, up 50%) on Tropical Airplay, becoming the group's 10th top 10 dating to its first, "Hermanita" (No. 3), in 2004. Daddy Yankee (11) and Victor Manuelle (10) are the only other artists whose top 10 totals have reached double digits in that span.



TOP LATIN ALBUMS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	2	<b>#1</b> WISIN & YANDEL	LA REVOLUCION WY/MACHETE 012967/UMLE
2	2	3	ESPIÑOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73025/UMLE
3	5	13	TITO "EL BAMBINO"	EL PATRON SIENTE 653883/UMLE
4	6	6	DON OMAR	IDON MACHETE 012867/UMLE
5	6	30	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
6	4	3	LUIS ENRIQUE	CICLOS TOP STOP 8910
7	7	2	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
8	NEW	NEW	<b>K-PAZ DE LA SIERRA</b>	COMO UN TATUAJE DISA 724171/UMLE
9	3	43	DADDY YANKEE	TALENTO DE BARRIO (SOUNDTRAC) EL CARTEL/MACHETE 280023/UMLE
10	9	11	MARISELA	20 EXITOS INMORTALES IM 6614
11	14	47	ESPIÑOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
12	19	35	<b>GREATEST GAINER</b> MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE
13	13	90	VICENTE FERNANDEZ	PARA SIEMPRE NORTE 14602/SONY MUSIC LATIN
14	11	41	LUIS FONSI	PALABRAS DEL SILENCIO UNIVERSAL MUSIC LATINO 011810/UMLE
15	18	29	BANDA EL RECODO	TE PRESUMO FONOVISA 353799/UMLE
16	12	11	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTO DISA 724160/UMLE
17	16	16	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE
18	15	4	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE
19	10	5	VICTOR MANUELLE	MUY PERSONAL NYAVI 66992/SONY MUSIC LATIN
20	21	36	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
21	20	7	EL COMPA SACRA: EL ULTIMO RAZO	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
22	32	19	FLEX	LA EVOLUCION ROMANTIC STYLE EMI TELEVISION 67917
23	17	3	LOS CUATES DE SINALOA	PEGANDO CON TUBA SONY MUSIC LATIN 50981
24	22	5	LOS HOROSCOPOS DE DURANGO	PURA PASION DISA 721262/UMLE
25	11	11	VARIOUS ARTISTS	NOW LATINO 4 EMI UNIVERSAL 47246/SONY MUSIC LATIN
26	6	6	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397
27	20	2	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO VENEZUELA/UNIVERSAL MUSIC LATINO 633681/UMLE
28	23	2	CUISILLOS	VIENTOS DE CAMBIO MUSART 4168/BALBOA
29	29	30	DJ NESTY	WISIN & YANDEL PRESENTAN LA MENTE MAESTRA WY/MACHETE 012278/UMLE
30	28	6	GERMAN MONTERO	COMPRENDEMÉ FONOVISA 354007/UMLE
31	35	3	FLEX	TE QUIERO EMI TELEVISION 15221
32	31	58	MANA	ARDE EL CIELO WARNER LATINA 481788
33	NEW	NEW	<b>DA' ZOO</b>	DA' ZOO SONY MUSIC LATIN 42547
34	39	2	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS: BAILABLES FONOVISA 354039/UMLE
35	33	10	ALEXIS & FIDO	DOWN TO EARTH SONY MUSIC LATIN 43561
36	38	10	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE
37	37	63	ENRIQUE IGLESIAS	95'08 UNIVERSAL MUSIC LATINO 010974/UMLE
38	36	11	MARISELA	20 EXITOS INMORTALES VOL. 2 IM 6615
39	45	8	<b>PAGE SETTER</b> EL COMPA CHUY	EL NIÑO DE ORO GYPSY 37209/SONY MUSIC LATIN
40	26	7	FRANCO EL GORILA	WELCOME TO THE JUNGLE WY/MACHETE 012845/UMLE
41	34	12	LA QUINTA ESTACION	SIN FRENSOS SONY MUSIC LATIN 44947
42	41	27	VICENTE FERNANDEZ	PRIMERA FILA SONY MUSIC LATIN 40032
43	41	27	CRISTIAN CASTRO	EL CULPABLE SOY YO UNIVERSAL MUSIC LATINO 012841/UMLE
44	29	29	LOS INQUIETOS DEL NORTE	LA BARRACHERA EAGLES/SIENTE/UNIVERSAL MUSIC LATINO 653856/UMLE
45	1	1	KINTO SOL	CARCEL DE SUEÑOS VIRUS/MACHETE 012717/UMLE
46	46	51	LOS INQUIETOS DEL NORTE	LA CLIMA EDICION ESPECIAL EAGLES/SIENTE/UNIVERSAL MUSIC LATINO 653856/UMLE
47	50	31	ALACRANES MUSICAL	TU INSPIRACION AGUILA/FONOVISA 311305/UMLE
48	51	30	REIK	UN DIA MAS DAY 1/NORTE 35579/SONY MUSIC LATIN
49	49	52	MARCO ANTONIO SOLIS	UNA NOCHE EN MADRID MARCO ANTONIO SOLIS EN VIVO FONOVISA 353804/UMLE
50	44	29	MAKANO	TE AMO PANAMA/MACHETE 460024/UMLE

K-Paz De La Sierra's "Como Un Tatuaje" debuts at No. 4 on Top Regional Mexican Albums and No. 8 on Top Latin Albums (2,000 copies sold). The lead title climbs 33-23 on Hot Latin Songs, fueled entirely by its audience sum (6 million, up 31%) on Regional Mexican Airplay (13-11).



REGIONAL MEXICAN ALBUMS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	3	<b>#1</b> ESPINOZA PAZ	YO NO CANTO, PERO LO INTENTAMOS ASL/DISA 73025/UMLE
2	2	30	EL TRONO DE MEXICO	ALMAS GEMELAS FONOVISA 353804/UMLE
3	3	2	LOS DAREYES DE LA SIERRA	UNA COPA MAS DISA 724175/UMLE
4	NEW	NEW	<b>K-PAZ DE LA SIERRA</b>	COMO UN TATUAJE DISA 724171/UMLE
5	6	21	ESPIÑOZA PAZ	EL CANTA AUTOR DEL PUEBLO ASL/DISA 730073/UMLE
6	11	28	MARCO ANTONIO SOLIS	NO MOLESTAR FONOVISA 353748/UMLE
7	5	89	VICENTE FERNANDEZ	PARA SIEMPRE NORTE 14602/SONY MUSIC LATIN
8	10	26	BANDA EL RECODO	TE PRESUMO FONOVISA 353799/UMLE
9	4	11	LA ARROLLADORA BANDA EL LIMON	MAS ADELANTO DISA 724160/UMLE
10	8	16	PATRULLA 81	QUIEREME MAS DISA 724152/UMLE
11	7	4	VARIOUS ARTISTS	DURANGUENSE HITS: SINGLES DISA 724172/UMLE
12	12	31	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA VOL. II MUSART 735/BALBOA
13	15	7	EL COMPA SACRA: EL ULTIMO RAZO	HIERBA MALA NUNCA MUERE SONY MUSIC LATIN 42714
14	9	3	LOS CUATES DE SINALOA	PEGANDO CON TUBA SONY MUSIC LATIN 50981
15	13	5	LOS HOROSCOPOS DE DURANGO	PURA PASION DISA 721262/UMLE
16	17	6	EL GUERO Y SU BANDA CENTENARIO	SE NOS MURIO EL AMOR A.R.C. 3397
17	14	2	CUISILLOS	VIENTOS DE CAMBIO MUSART 4168/BALBOA
18	16	6	GERMAN MONTERO	COMPRENDEMÉ FONOVISA 354007/UMLE
19	19	2	VARIOUS ARTISTS	LA HISTORIA DE LOS EXITOS: BAILABLES FONOVISA 354039/UMLE
20	18	7	LARRY HERNANDEZ	16 NARCOS CORRIDOS MENDIETA/FONOVISA 570037/UMLE

TROPICAL ALBUMS				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	4	<b>#1</b> LUIS ENRIQUE	CICLOS TOP STOP 8910
2	2	2	HECTOR ACOSTA	SIMPLEMENTE... EL TORITO VENEZUELA/UNIVERSAL MUSIC LATINO 633681/UMLE
3	4	17	GILBERTO SANTA ROSA	EL CABALLERO DE LA SALSA (DEBUT RECORDS) 144130/SONY MUSIC LATIN
4	7	10	VARIOUS ARTISTS	FIESTA LATINA DISCOS 005 37203/SONY MUSIC LATIN
5	6	29	VARIOUS ARTISTS	40 BACHATAS PODEROSAS MIX & ROLL 60348/SONY MUSIC LATIN
6	5	19	VARIOUS ARTISTS	BACHATA ROMANTICA: 1'S MACHETE 012586/UMLE
7	3	2	TIEMPO LIBRE	BACH IN HAVANA SONY CLASSICAL 44701/SONY MASTERWORKS
8	8	17	VARIOUS ARTISTS	BACHATA DE AMOR VOL. 4 J & N 50343/SONY MUSIC LATIN
9	9	9	VARIOUS ARTISTS	30 TROPICALES DE AYER, HOY Y SIEMPRE VINA 610
10	10	43	VARIOUS ARTISTS	BACHATA # 1'S: VOL. 2 MACHETE 011705/UMLE
11	3	52	VARIOUS ARTISTS	30 BACHATAS PODEROSAS MIX & ROLL NORTE 03020/SONY MUSIC LATIN
12	12	28	XTREME	CHAPTER DOS MACHETE /UMLE
13	11	27	VARIOUS ARTISTS	BACHATAS 2008: THE #1 HITS SERIES J & N 50309/SONY MUSIC LATIN
14	16	6	CARLOS Y ALEJANDRA	LA INTRODUCCION MACHETE 012814/UMLE
15	17	12	ELVIS CRESPO	ELVIS CRESPO LIVE FROM LAS VEGAS MACHETE 012664/UMLE
16	20	20	VARIOUS ARTISTS	SUPER BACHATA 2009 PLANET RECORDS 90106/SONY MUSIC LATIN
17	14	29	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB AT CARNEIRAS HALL WORLD CIRCUMLOCUS 01445/WARNER BROS.
18	15	22	VARIOUS ARTISTS	SALSAS HITS 2009: THE #1 HITS SERIES J & N 50311/SONY MUSIC LATIN
19	19	7	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2009 MIX & ROLL 60309/SONY MUSIC LATIN
20	RE-ENTRY	RE-ENTRY	<b>VICTOR MANUELLE</b>	HISTORIA DE UN SONERO DISCOS 605/FORTE 30684/SONY MUSIC LATIN

BETWEEN THE BULLETS  
PUERTO RICO TAKES TO DA' ZOO



The Puerto Rican pop quartet Da' Zoo's self-titled debut album lands at No. 6 on Top Latin Pop Albums and No. 33 on Top Latin Albums (selling slightly less than 1,000 copies). The group can thank its neighbors for the success, as 96% of sales came from Puerto Rico and the Virgin Islands. With the act's first single, "Excuse Me," bubbling under the Latin Pop Airplay chart (with an audience of 1.2 million), the group is looking to make an impact stateside. —Rauly Ramirez

HOT LATIN SONGS: 114 stations (58 regional Mexican, 30 Latin pop, 17 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## JAPAN

### BILLBOARD JAPAN HOT 100

(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) JUNE 9, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	41	AGAIN YUI	SONY
2	3	HARUKA GREEEN	NAYUTAWAVE
3	1	ASHITA NO KIOKU ARASHI	J-STORM
4	23	I GOTTA FEELING THE BLACK EYED PEAS	UNIVERSAL
5	16	MYOJOU TORTOISE	MATSUMOTO WARNER
6	57	SHINE LAURA	IZIBOR WARNER
7	46	KIMI NI AITAKU NARUKARA KANA	NISHINO SONY
8	43	JET COASTER TAMURAPAN	COLUMBIA
9	NEW	OH! RADIO KIYOSHIRO	IMAWANO UNIVERSAL
10	6	FUTARI IKOMONGAKARI	EPIC

## UNITED KINGDOM

### SINGLES

(THE OFFICIAL UK CHARTS CO.) JUNE 7, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
2	1	BONKERS DIZEEE	RASCAL/ARMAND VAN HELDEN DIRTEE STANK
3	NEW	FIRE KASABIAN	COLUMBIA
4	3	RELEASE ME AGNES 3	BEAT BLUE/AATW
5	5	RED DANIEL MERRIWEATHER	MARLIN/J
6	12	KNOCK YOU DOWN KERRY HILSON	FT. KATY PERRY & NE-YO MOSLEY/ZONE 4/INTERSCOPE
7	6	KISS ME THRU THE PHONE SOULJA BOY	TELL 'EM FT. SAMMIE COLLIPIK/INTERSCOPE
8	4	NUMBER 1 TINCHY STRYDER	FT. N-DUBZ 4TH & BROADWAY
9	8	UNTOUCHED THE VERONICAS	ENGINE ROOM/SIRE
10	7	IN FOR THE KILL LA ROUX	POLYDOR

## GERMANY

### SINGLES

(MEDIA CONTROL) JUNE 9, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	ANYTHING BUT LOVE DANIEL SCHUHMACHER	COLUMBIA
2	2	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	6	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
4	4	AYO TECHNOLOGY MILOW	HOMERUN
5	5	TOO YOUNG QUEENSBERRY	STARWATCH
6	7	MAMACITA MARK MEDLOCK	COLUMBIA
7	8	FAIRYTALE ALEXANDER RYBAK	EMI
8	NEW	STADT CASSANOVA	STEEN & ADEL TAWIL DOMESTIC ROCK/URBA/4
9	3	FOOT OF THE MOUNTAIN A-HA	UNIVERSAL
10	12	JUNGLE DRUM EMILIANA TORRINI	ROUGH TRADE

## EUROPEAN HOT 100

JUNE 10, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
2	1	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	3	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & PUSSYCAT DOLLS	INTERSCOPE
4	6	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM	ARTOP
5	5	ANYTHING BUT LOVE DANIEL SCHUHMACHER	COLUMBIA
6	7	CA M'ENERVE HELMUT FRITZ	DUST IN
7	4	BONKERS DIZEEE	RASCAL/ARMAND VAN HELDEN DIRTEE STANK
8	11	AYO TECHNOLOGY MILOW	HOMERUN
9	12	LIKE A HOBO CHARLIE WINSTON	REAL WORLD/ATMOSPHERIC/ROCKS LONG TALE
10	NEW	FIRE KASABIAN	COLUMBIA
11	10	RELEASE ME AGNES 3	BEAT BLUE/COPIENHAGEN
12	8	FAIRYTALE ALEXANDER RYBAK	CAPITOL/EMI/V2/UNIVERSAL
13	9	RIGHT ROUND FLO RIDA	FT. KESHA POE BOY/ATLANTIC
14	18	HALO BEYONCE	MUSIC WORLD/COLUMBIA
15	13	WE MADE YOU EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE
16	14	KISS ME THRU THE PHONE SOULJA BOY	TELL 'EM FT. SAMMIE COLLIPIK/INTERSCOPE
17	21	LOVE GAME LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
18	17	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS	FT. CIARA INTERSCOPE
19	20	NOT FAIR LILY ALLEN	REGAL/PARLOPHONE
20	23	RED DANIEL MERRIWEATHER	MARLIN/J

## EURO DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 20, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	KNOCK YOU DOWN KERRY HILSON	FT. KATY PERRY & NE-YO MOSLEY/ZONE 4/INTERSCOPE
2	2	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
3	3	BONKERS DIZEEE	RASCAL/ARMAND VAN HELDEN DIRTEE STANK
4	4	RELEASE ME AGNES 3	BEAT BLUE/ROCKY STAR/NFM
5	NEW	FIRE KASABIAN	COLUMBIA
6	5	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
7	8	RED DANIEL MERRIWEATHER	ALL IDO/COLUMBIA
8	6	KISS ME THRU THE PHONE SOULJA BOY	TELL 'EM FT. SAMMIE COLLIPIK/INTERSCOPE
9	10	UNTOUCHED THE VERONICAS	ENGINE ROOM/SIRE WARNER BROS
10	9	WE MADE YOU EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE
11	7	NUMBER 1 TINCHY STRYDER	FT. N-DUBZ 4TH & BROADWAY
12	13	HALO BEYONCE	MUSIC WORLD/COLUMBIA
13	11	NOT FAIR LILY ALLEN	REGAL/PARLOPHONE
14	12	IN FOR THE KILL LA ROUX	POLYDOR
15	14	AYO TECHNOLOGY MILOW	HOMERUN/MUNICH

## FRANCE

### SINGLES

(SNEP/IFOP/TITE-LIVE) JUNE 9, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM	ARTOP
2	2	CA M'ENERVE HELMUT FRITZ	SONY
3	3	LIKE A HOBO CHARLIE WINSTON	REAL WORLD/ATMOSPHERIC/ROCKS LONG TALE
4	4	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & PUSSYCAT DOLLS	INTERSCOPE
5	5	LOVE GAME LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
6	NEW	TU VEUX MON ZIZI... FRANKY VINCENT	ULM
7	6	C'EST DANS L'AIR MYLENE FARMER	STUFFED MONKEY
8	7	BROKEN STRINGS JAMES MORRISON	FT. NELLY FURTADO POLYDOR
9	8	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS	FT. CIARA INTERSCOPE
10	9	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE

## CANADA

### BILLBOARD CANADIAN HOT 100

(NIELSEN BDS/SOUNDSCAN) JUNE 20, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE/UNIVERSAL
2	2	SUMMER GIRL STEREOS	UNIVERSAL
3	4	WAKING UP IN VEGAS KATY PERRY	CAPITOL/EMI
4	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL	ULTRA/EMI
5	3	LOVEGAME LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE/UNIVERSAL
6	9	FIRE BURNING SEAN KINGSTON	BEIJUGA HEIGHTS/EPIC/SONY MUSIC
7	6	DON'T TRUST ME 3OH3	PHOTO FIN/SH/WARNER
8	8	HALO BEYONCE	MUSIC WORLD/COLUMBIA/SONY MUSIC
9	10	PLEASE DON'T LEAVE ME PINK	LAFAGE/SONY MUSIC
10		RIGHT ROUND FLO RIDA	POE BOY/ATLANTIC/WARNER

## AUSTRALIA

### SINGLES

(ARIA) JUNE 7, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	BOOM BOOM POW THE BLACK EYED PEAS	INTERSCOPE
2	2	WE MADE YOU EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE
3	8	HER DIAMONDS ROB THOMAS	EMBLEM/ATLANTIC
4	3	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & PUSSYCAT DOLLS	FT. NICOLE S. INTERSCOPE
5	4	BREAKEVEN THE SCRIPT	PHONOGENIC/RCA
6	5	NOT FAIR LILY ALLEN	REGAL/PARLOPHONE
7	7	BAD INFLUENCE PINK	JIVE/JLG
8	9	THE CLIMB MILEY CYRUS	WALT DISNEY
9	6	LOVE GAME LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
10	12	RIVERSIDE SIDNEY SAMSON	WARNER

## EURO DIGITAL SONGS SPOTLIGHT

### PORTUGAL

(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 20, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	3	HALO BEYONCE	MUSIC WORLD/COLUMBIA
2	4	GAIVOTA AMALIA HOJE	LE FOLIE - GIFT
3	1	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS	INTERSCOPE
4		THIS IS THE LIFE AMY MACDONALD	MELDRAMATIC/VERTIGO
5	7	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
6	5	LUCKY JASON MRAZ & COLBIE CAILLAT	ATLANTIC
7	NEW	THE BOY DOES NOTHING ALESHA DIXON	ASYLUM
8	10	BROKEN STRINGS JAMES MORRISON	FT. NELLY FURTADO POLYDOR
9	RE	USE SOMEBODY KINGS OF LEON	HAND ME DOWN/RCA
10	9	AYO TECHNOLOGY MILOW	HOMERUN/MUNICH

## EUROPEAN ALBUMS

JUNE 10, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
2	2	EMINEM	RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
3	3	EROS RAMAZZOTTI	ALI E RADICI RCA
4	NEW	PAOLO NUTINI	SUNNY SIDE UP ATLANTIC
5	4	LADY GAGA	THE FAME STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
6	5	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE
7	35	PAUL POTTS	PASSIONE SYCO
8	7	SPORTFREUNDE STILLER	MTV UNPLUGGED IN NEW YORK VERTIGO
9	17	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY
10	NEW	DANIEL MERRIWEATHER	LOVE & WAR MARLIN/J
11	10	U2	NO LINE ON THE HORIZON MERCURY
12	22	DIANA KRALL	QUIET NIGHTS VERVE
13	11	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
14	NEW	MYSTIC PROPHECY	FIREANGEL MASSACRE
15	6	MARILYN MANSON	THE HIGH END OF LOW INTERSCOPE

## ITALY

### DIGITAL SONGS

(FIMI/NIELSEN) JUNE 8, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	DOMANI 21.04.2009 ARTISTI UNITI PER L'ABRUZZO	SUGAR
2	2	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	5	INDIETRO TIZIANO FERRO	CAPITOL
4	6	NOT FAIR LILY ALLEN	REGAL/PARLOPHONE
5	3	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & PUSSYCAT DOLLS	FT. NICOLE S. INTERSCOPE
6	15	LALA SONG BOB SINCLAIR	FT. MEMBERS OF SUGAR/HILL GANG 54 LABEL/NEWS
7	9	HALO BEYONCE	MUSIC WORLD/COLUMBIA
8	27	WONDERFUL GARY GO	CANVAS/DECCA
9	4	PARLA CON ME EROS RAMAZZOTTI	RCA
10	8	COME FOGGIE MALIKA AYANE	SUGAR

## SPAIN

### SINGLES

(PROMUSICAE/MEDIA) JUNE 10, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE	MARTA SANCHEZ D'RO
2	4	THE BOY DOES NOTHING ALESHA DIXON	ASYLUM
3	5	MOVING MACACO	EMI
4	8	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
5	2	VIVA LA VIDA COLOPLAY	PARLOPHONE
6	7	INFINITY 2008 GURU JOSH PROJECT	BIG CITY BEATS/INTERGALACTIC
7	6	VERANO AZUL MAGAN	PRESENTS VALE
8	9	THIS IS THE LIFE AMY MACDONALD	MELDRAMATIC/VERTIGO
9	10	AQUI ESTOY YO LUIS FONSI	DAVID BISBAL UNIVERSAL
10	11	LOCA LA HUNGARA	SONY

## PORTUGAL

### ALBUMS

(RIM) JUNE 9, 2009

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	HOJE AMALIA HOJE	LE FOLIE
2	NEW	CARMINHO	FADO CAPITOL
3	2	MICKAEL CARREIRA	TUDO O QUE EU SONHEI FAROL
4	12	PANDA VAI A ESCOLA PANDA VAI A ESCOLA	POLYDOR
5	4	TONY CARREIRA	O HOMEM QUE SOU FAROL
6	8	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA
7	3	MAYRA ANDRADE	STORIA STORIA RCA
8	7	BANDA RBL	RBL IPLAY
9	9	DEOLINDA	CANCAO DO LAOD IPLAY
10	NEW	MIGUEL GUERREIRO	EU QUERO AQUELA ESTRELA FAROL

The fourth album from the rock band Nephew, "Danmark/Denmark," bows atop its homeland's Denmark Albums chart, giving the act its third No. 1.



## EUROPEAN AIRPLAY

(NIELSEN MUSIC CONTROL) JUNE 10, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & PUSSYCAT DOLLS	INTERSCOPE
2	3	AYO TECHNOLOGY MILOW	HOMERUN
3	1	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
4	8	PLEASE DON'T LEAVE ME PINK	JIVE/JLG
5	7	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE
6	4	RIGHT ROUND FLO RIDA	POE BOY/ATLANTIC
7	5	BROKEN STRINGS JAMES MORRISON	FT. NELLY FURTADO POLYDOR
8	6	HALO BEYONCE	MUSIC WORLD/COLUMBIA
9	9	LUCKY JASON MRAZ	FT. COLBIE CAILLAT ATLANTIC
10	10	LOVE SEX MAGIC CIARA	FT. JUSTIN TIMBERLAKE LAFACE
11	12	WE MADE YOU EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE
12	13	MAGNIFICENT U2	MERCURY
13	60	I KNOW YOU WANT ME PITBULL	DIY
14	13	KNOW YOUR ENEMY GREEN DAY	REPRISE
15	14	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON	S 19/RCA

## NETHERLANDS

### SINGLES

(MEGA CHARTS BV) JUNE 5, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	HALLELUJAH LISA	SONY
2	2	OUTTA HERE ESMEE DENTERS	TENNMAN/INTERSCOPE
3	4	BEGGIN MADCON	BONNIER
4	5	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
5	3	FAIRYTALE ALEXANDER RYBAK	V2

### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	GUUS MEEUWIS	NWB EMI
2	3	ADELE	19 XL
3	5	KREZIP	BEST OF SONY
4	2	EROS RAMAZZOTTI	ALI E RADICI RCA
5	6	ESMEE DENTERS	OUTTA HERE INTERSCOPE

## AUSTRIA

### SINGLES

(AUSTRIAN IFPI/AUSTRIA TOP 40) JUNE 8, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	1	PRIMAVERA IN ANTICIPO LAURA PAUSINI	ATLANTIC
2	3	POKER FACE LADY GAGA	STREAMLINE/KONLMUSIC/CHERRYTREE/INTERSCOPE
3	2	ANYTHING BUT LOVE DANIEL SCHUHMACHER	COLUMBIA
4	5	AYO TECHNOLOGY MILOW	HOMERUN
5	4	BOOM BOOM POW THE BLACK EYED PEAS	WILL.I.AM/INTERSCOPE

### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	GREEN DAY	21ST CENTURY BREAKDOWN REPRISE
2	2	EROS RAMAZZOTTI	ALI E RADICI RCA
3	16	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY
4	3	AC/DC	BLACK ICE COLUMBIA
5	4	EMINEM	RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE

## NORWAY

### SINGLES

(VERDENS GANG NORWAY) JUNE 9, 2009

THIS WEEK	LAST WEEK	ARTIST	SONG
1	2	LONESOME TRAVELER PAPERBOYS	BONNIER
2		FAIRYTALE ALEXANDER RYBAK	EMI
3	4	HALO BEYONCE	MUSIC WORLD/COLUMBIA
4	1	FUNNY LITTLE WORLD ALEXANDER RYBAK	ALEXANDER RYBAK
5	5	WE MADE YOU EMINEM	WEB SHADY/AFTERMATH/INTERSCOPE

### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	ALEXANDER RYBAK	FAIRYTALES EMI
2	2	HENNING KVITNES	TID FOR LATSAP BONNIER
3	NEW	LASSE STEFANZ	TRUCK STOP MARIANN
4	3	EMINEM	RELAPSE WEB SHADY/AFTERMATH/INTERSCOPE
5	NEW	BRUCE SPRINGSTEEN	GREATEST HITS COLUMBIA

**1, 2, 3, 4** (WB Music Corp., ASCAP/Go Happy Publishing, ASCAP) WBM, H100 47  
**15 MINUTES** (Aino Music Corp., ASCAP/Multitone Music, ASCAP/EMI Blackwood Music Inc. (BMI), HL, CS 24)  
**5 STAR** (Give Me Me, ASCAP/Copyright Control) RBH 74

**A**

**ABUSADORA** (Not Listed) LT 15  
**ADDRESS IN THE STARS** (Fleur De Lisa, BMI/Moonscar Music, BMI/Raylene Music, ASCAP/Lite Blue Typewriter Music, BMI) CS 44  
**AIN'T I** (L. Austin Deshaune, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Taylor My Hart Publishing, ASCAP/Tremell Clemons, ASCAP/Tegg Figgas Publishing, ASCAP), WBM, H100 93, RBH 67  
**AIN'T NO REST FOR THE WICKED** (4U2ASKY Entertainment, Inc., ASCAP) H100 92  
**ALL I ASK FOR ANYMORE** (Sony/ATV Acuff Rose Music, BMI/Warner-Tamerlane Publishing Corp., BMI/T-Bird's Music, BMI), HL/WBM, CS 35  
**ALL THE ABOVE** (Five 2 Fifteen Publishing, BMI/NOC Music Publishing LLC, ASCAP/F.O.B. Music Publishing, ASCAP/Trenchwerk, BMI/Grand Hustle Beats, BMI/NappyPub Music, BMI/Universal Music, - Z Tunes LLC, ASCAP), HL/WBM, H100 41, RBH 80  
**ALL UP 2 YOU** (Premium Latin Publishing, ASCAP/Beytall Productions Inc., ASCAP/Sony/ATV Harmony, ASCAP/Universal Music Publishing, Inc., ASCAP/EMI Blackwood Music, Inc. (BMI), HL/WBM, LT 4  
**ALMAS GEMELAS** (Edregda, BMI) LT 14  
**ALRIGHT** (Cadeja Publishing, ASCAP/New Sea Gayle Music, ASCAP/EMI April Music Inc. (ASCAP), HL/WBM, CS 14, H100 58  
**ALWAYS STRAPPED** (Money Mack, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp./BM/Dark Keys Publishing, BMI), WBM, H100 68, RBH 11  
**ALU AMOR** (Tito El Fonz Publishing, ASCAP) LT 2  
**EL ESTOYO YO** (Fonsi Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Nana Maluca Music, SESAC) LT 1

**B**

**EL BALEADO** (Not Listed) LT 43  
**BAREFOOT AND CRAZY** (WB Music Corp., ASCAP/Melissa's Money Music, ASCAP/Get A Load Of This Music, ASCAP/EMI Blackwood Music, BMI/Phatneck Music, BMI/Stritcher Music, BMI), HL/WBM, CS 22  
**BATTLEFIELD** (Write 2 Live, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Breakthrough Creations, ASCAP/EMI April Music Inc., ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes LLC, ASCAP/Blow The Speakers, ASCAP), HL, H100 65  
**BEAUTIFUL** (Beytall Productions Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Regime Music, ASCAP/RM Publishing, ASCAP/Coby O Publishing, ASCAP/One Man Music, ASCAP/Chrisliss Songs, BMI), HL, RBH 98  
**BEGINN** (EMI Longitude Music, BMI/Seasons Four Music, BMI/EMI Blackwood Music, Inc. (BMI), HL, H100 Music, BMI), H100 11  
**BELIEVERS** (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Steels Wheels Music, BMI/Kirbitone Music, BMI/Big Loud Bucks, BMI/Sony/ATV Tree Publishing, BMI/This Town Music BMI), HL/WBM, CS 31  
**BEST DAYS OF YOUR LIFE** (Pickle Butt, ASCAP/Tier Three Music, ASCAP/Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 18, H100 48  
**BEST I EVER HAD** (Copyright Control) H100 36, RBH 2  
**THE BEST PART OF THE DAY** (Mack Gordon Jr./P-Square Barker Publishing, ASCAP) RBH 71  
**BIG GREEN TRACTOR** (Soyez Tractor Music, BMI/Big Loud Bucks, BMI/Record-A-Call Music, BMI/Cat IV Entertainment, LLC, BMI/Off Desperados, ASCAP/N2O Publishing Company, Inc., ASCAP/Carol Vincent And Associates LLC, ASCAP) CS 29  
**BIRTHDAY SEX** (Copyright Control) H100 4, RBH 3  
**BLAME IT** (Sly As A Fox, BMI/Bug Music, Incorporated, BMI/Gilded Source, ASCAP/EMI April Music Inc., ASCAP/It's N8 Publishing, ASCAP/James T. Brown, BMI/Brandon R. Melancon, ASCAP/John Cronie, Jr., ASCAP/NappyPub Music, BMI/Universal Music, - Z Songs, BMI/Cramerton Publishing, BMI/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royalty Music, ASCAP/Tenor Music, BMI), HL/WBM, H100 10, RBH 5  
**BLAME IT ON ME** (Foray Music Inc., SESAC/Four Kings Production Inc., SESAC/Christee Michele Music, SESAC/EMI April Music Inc., ASCAP/Stauss Co., LLC, ASCAP/Norma Harris Music Publishing, ASCAP/Chuck Harmonys House Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp. (BMI), HL/WBM, RBH 70  
**BOBBY WITH AN I** (Phylvestor Music, Inc., ASCAP/Big Loud Shri Industries, ASCAP/Big Loud Bucks, BMI), WBM, CS 48  
**BOI** (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/It's Only About Music, ASCAP), WBM, RBH 94  
**BOINFERE** (Key Brothers Music, BMI/Bokin Music, BMI/Nashvilleville Songs, BMI/KRD Music, BMI/Magic Mustang Music, BMI/Tipple Shoes Music, BMI/Morgan Racing Music, ASCAP) CS 45  
**BOOM BOOM POW** (William Music, Inc., BMI/Nawasha Networks, BMI/Jeepney Music, Inc., BMI/Headphone Junkie Publishing, ASCAP/Cherry River, H100 3, BMI/EMI April Music Inc., ASCAP), CLM/HL, H100 1, LT 35  
**BOOTS ON** (Songs Of Windswept Pacific, BMI/How Bout That Skyline Music, BMI/Kinney Empire Music, BMI/VCG, BMI) CS 17, H100 74  
**BOOTY DEW** (Devonrick Jefferson Publishing, Designee, BMI/GS Entertainment, ASCAP/Anonymous Publishing LLC (The Pub Deal), ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 81  
**BOYFRIEND #2** (Rico Love Is Still A Rapper, SESAC/Foray Music, Inc., SESAC/Grandma's Boy Publishing, SESAC/E Hood 66 Music, SESAC/Launmar Music Company, BMI) H100 44, RBH 6  
**BOY LIKE ME** (EMI Blackwood Music, Inc., BMI/JFLD Music, BMI), HL, CS 34  
**BREAK UP** (Team S Dot Publishing, BMI/LeVeas Publishing Company, Inc., ASCAP/EMI April Music Inc., ASCAP/Street Certified Publishing, BMI), HL, RBH 43

**C**

**CAMINARE** (SERCA, BMI) LT 39  
**CAN'T LAST A DAY** (Aja Rose Music, BMI/American League Music, BMI) RBH 61  
**CAN'T LIVE WITHOUT YOU** (T And Me Music Publishing, ASCAP/Universal Music, - MGB Songs, BMI/ASCAP/Dennis Holt Songs, ASCAP/EMI April Music Inc., ASCAP/Fantoury Music Corp., ASCAP/Underdog Tunes Songs, ASCAP/Almo Music Corp., ASCAP/Strange Motel Music, ASCAP), HL/WBM, RBH 77  
**CARELESS WHISPER** (Warner Chappell, BMI/Chappell & Co., ASCAP), WBM, H100 66  
**CAUSA Y EFECTO** (Not Listed) LT 10  
**CHAMPION** (Guita Publications, BMI/Triac-N-Field Entertainment LLC, ASCAP/Notting Dale Songs Inc., ASCAP/Tetragrammaton Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Nicolas Iyke Music, ASCAP/Universal Music, - Z Tunes LLC, ASCAP/Fin-N-Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/BSN-Ghazi Music, Inc., BMI/Wanderlic Music, BMI/Sugar Hill Music Publishing, BMI), HL/WBM, RBH 92  
**CHOCOLATE HIGH** (Gold 7 Iron Publishing, ASCAP/WB Music Corp., ASCAP/LVANMUSIC INC., ASCAP/D Luis Castro Publishing, ASCAP), WBM, RBH 46

**CHOCOLATE LEGS** (Indra B. Music, BMI/Songs Of Universal PolyGram International, BMI/EdwardLynchMusic Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Dango Publishing, ASCAP), HL/WBM, RBH 58  
**THE CLIMB** (Vistaville Music, ASCAP/Hopeless Rose Music, ASCAP/Music Of Stage Three, BMI/Mabe II Big Music, BMI), WBM, CS 28, H100 13  
**COME BACK TO ME** (Zac Maloy Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Stellar Songs Ltd., BMI/EMI Blackwood Music, Inc. (BMI), HL, H100 73  
**COMO UN TATUaje** (Arpa Music, LLC, BMI) LT 23  
**COMPREDIEME** (SERCA, BMI) LT 18  
**COOL** (Tappy Whytes Music, BMI/Songs Of Universal, Inc., BMI/Musty Afric, BMI/EMI Blackwood Music Inc. (BMI), BMI/Ramon Montgomery, ASCAP), HL/WBM, RBH 48  
**EL CORRIDO DEL PEPO** (Not Listed) LT 40  
**COUNTRY FOLKS LIVIN' LOUD** (EMI Blackwood Music, Inc., BMI/Geffrey Stokes Nielson Publishing, BMI/One Eye Publishing LLC, BMI), HL, CS 58  
**EL CULPABLE SOY YO** (Blue Deep, BMI) LT 22

**D**

**DANCIN ON ME** (Praise Ambassador Publishing, SESAC/Sorilla Hill, ASCAP/Sally Ruth Ester Publishing, BMI) RBH 51  
**DAY 'N NITE** (Elixis Baby Boy Publishing, ASCAP/Owo Olurun Publishing Company, ASCAP/Universal Music Publishing, Inc., ASCAP), HL/WBM, H100 11, RBH 10  
**DEAD AND GONE** (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Tennant Tunes, ASCAP/Universal Music, - Z Tunes LLC, ASCAP/Ceoptars Sons Music, ASCAP/EMI April Music Inc., ASCAP), HL/WBM, H100 34, RBH 44  
**DEAD FLOWERS** (Sony/ATV Tree Publishing, BMI/Ank Dog Publishing, BMI), HL, CS 39  
**THE DEICATION (AY DJ)** (King Jibbs, BMI/Bug Music, ASCAP/Windswept, ASCAP/EMI April Music Inc., ASCAP/Roc Cor Publishing & Music, Famamarran LLC, ASCAP/Troy Plane Music, ASCAP), HL, RBH 85  
**D.O.A. (DEATH OF AUTO-TUNE)** (EMI April Music Inc., ASCAP/Carter Boys Publishing, ASCAP/No I.D. Music, BMI/Chrisliss Songs, BMI/Unichappell Music, Inc. (BMI)) WBM, CS 66  
**DO I** (Planet Peanut, BMI/Murrah Music Corporation, BMI/Bug Music, Incorporated, BMI/Warner-Tamerlane Publishing Corp., BMI/RADIOBULLI ETS Publishing, BMI/DW/Haywood Music, BMI), WBM, CS 41  
**DOINT STOP BELIEVIN'** (Weed High Nightraine, BMI/Lacey Boulevard Music, BMI), WBM, H100 82  
**DOINT TRUST ME** (Master Falcon Music, BMI/EMI Blackwood Music, Inc., BMI/Matza Ball Music, BMI/Dick Jams, LLC, BMI), HL/WBM, H100 14  
**DO THE RICKY BOBBY** (Many Kids Publishing, ASCAP) RBH 69  
**DOWNLOAD** (Not Listed) RBH 29  
**DREAMING LOVE** (EMI Blackwood Music, Inc., BMI/Two Is Better Than One Music, BMI/Rog 49 Music, BMI/Danny Myrick Music, BMI) CS 55

**E**

**ECHD** (Drumma Boy, ASCAP/Drum Squad, ASCAP/Young Drumma, ASCAP/Gorilla Zoe Music, BMI/Malk-Mekhi Music, BMI/Whats Yo Style Music, ASCAP) H100 57  
**EGO** (Ewis Lee Music, BMI/EMI Blackwood Music, Inc. (BMI)/Uncle Bobby Music, BMI/EMI April Music Inc., BMI/Sony/Day Publishing, ASCAP), HL, H100 77, RBH 16  
**EIGHT SECOND RIDE** (Universal Music - Careers, BMI/ShaTaka Mak Publishing, BMI/Drive It Home Music Publishing, Inc., I/MRO/ESM/ILMRO/State One Music America, BMI), HL/WBM, CS 57  
**EPIPHANY (IM LEAVING)** (Universal Music, - Z Songs, BMI/Peñ In the Ground Publishing, ASCAP/Chuck Harmons House Publishing, ASCAP/Stauss Co., LLC, ASCAP/EMI April Music Inc., ASCAP), HL/WBM, RBH 20  
**ESTE CORAZON** (Not Listed) LT 48  
**EVERY** (Songs Of Universal, Inc., BMI/Herderworks Music Publishing, BMI/Universal Music Publishing, Inc., ASCAP/West Coast Lwn Publishing, ASCAP), HL/WBM, H100 49, RBH 4

**F**

**FIGHT LIKE A GIRL** (Gettling Groovin Music, BMI/KupKake Music, BMI/Olunson Publishing, BMI/Green Hills Music, ASCAP/Green Hills Music Group, LLC, BMI/Big Loud Bucks, BMI/Regan Music Publishing, ASCAP), WBM, CS 43  
**FIRE BURNING** (Sony/ATV Songs LLC, BMI/Red One Productions, BMI/Sean Kingston Publishing, Designee, BM), HL, H100 9  
**FRANKY** (Delon The Don Publishing, BMI/SKO N GO! Muzic Group, ASCAP) RBH 76  
**FROM MY HEART TO YOURS** (Ismegem Music Limited, BMI) RBH 27  
**FUE SU AMOR** (956 Music, BMI/Aguila Reid, SESAC) LT 26  
**FUI** (Sony/ATV Discos, ASCAP) LT 26  
**FUNNY THE WAY IT IS** (Carter Beauford, ASCAP/Stefan Lessard, ASCAP/David J. Matthews, ASCAP/LeRo Moore, ASCAP/Beytall Tinsley, ASCAP/Beam On Music, ASCAP) H100 46  
**FUTURISTIC LOVE (ELRDY)** (Leland Austin Publishing, Designee, BMI/Ricco Barrno Music, ASCAP/Trenchwerk Music, ASCAP/Grand Hustle Publishing, ASCAP/WB Music Corp., ASCAP), WBM, RBH 59

**G**

**GENTE DE ALTO POEER** (Prime Music, Inc., BMI) LT 46  
**GETTIN' U HOME (THE BLACK DRESS SONG)** (Runnin Behind Publishing, ASCAP/EMI April Music Inc., ASCAP) Want To Hold Your Songs, BMI), HL, CS 30  
**GIVE IT TO ME RIGHT** (Gods Cryin' Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Marquesue Songs USA, BMI), HL, RBH 64  
**GIVES YOU HELL** (Smells Like Phys Ed, ASCAP/Universal Music, - MGB Songs, ASCAP) H100 28  
**GO IN ME** (EMI April Music Inc., ASCAP/Wet Ink Red Music, ASCAP/Thats Plum Song, ASCAP/Its Tea Time, ASCAP) RBH 37  
**GOODYBYE** (Antonio Davors Muzik, ASCAP/EMI April Music Inc., ASCAP/Avng Music, Inc., BMI/E Duzek Music, BMI/Underdog East Songs, BMI/Damien Duke Music Publishing, ASCAP/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, Inc., SESAC/Unichappell Music, Inc. (BMI)), HL/WBM, H100 15  
**GOOD GIRLS GO BAD** (Blast Beast Music, ASCAP/EMI April Music Inc., ASCAP/Lion Aere Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/3 Kasher Publishing, ASCAP), HL/WBM, H100 91

**H**

**HALLE BERRY (SHE'S FINE)** (Christopher Dooley Publishing, BMI/An What Music, BMI/Crommstaal Music, BMI/Vanderweaver Music, BMI/Building 2 Music, BMI/Cookes And Mik LLC, ASCAP/Play Ground Music Publishing, ASCAP/Play For Play N Skitz, ASCAP/Skiz For Skiz And Play Music, ASCAP/EMI April Music Inc., ASCAP), HL, H100 53, RBH 7  
**HALO** (E-Day Publishing, ASCAP/EMI April Music Publishing America, Inc., ASCAP/Here's Lookin' At You Kidd Music, BMI/Bluga Heights Music, BMI/Sony/ATV Songs LLC, BMI), HL, H100 8, RBH 22  
**HANDS ON ME** (Sony/ATV Songs LLC, BMI/DaMyro Music, BMI/Fight To Write Music, ASCAP/Flowers And

Cream, ASCAP/Hitco Sound, ASCAP/Bug Music, ASCAP/Penn. State, BMI/Urbain Legend, BMI/Fightwtrk Music, BMI), HL, RBH 60  
**HEARTLESS** (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc., BMI/Invisible Music, BMI/Chrysalis Songs, BMI/No I.D. Music, BMI/Elixis Baby Boy Publishing, ASCAP/John I. Myne, ASCAP), WBM, H100 84  
**HENRY CARTWRIGHT'S PRODUCE STAN** (Hope-N-Cal Music, BMI/Tent Tomlinson Songs, BMI/Songs Of Springth, BMI/Songs Of Dazabit, BMI/Gimme Them Gimme Them Songs, BMI/Eleven Katz Music, BMI/Cat IV Entertainment, LLC, BMI) CS 52  
**HE QUERIDO QUERETE** (Not Listed) LT 36  
**HER DIAMONDS** (J Raie Music, ASCAP/EMI April Music Inc., ASCAP), HL, H100 52  
**HERE COMES GOODYBYE** (Big Loud Songs, ASCAP/Big Songs Of Extreme, ASCAP/Bridge Building Music, BMI) WBM, H100 86  
**HERE I STAND** (UR-IV Music, ASCAP/EMI April Music Inc., ASCAP/Universal Music Publishing, Inc., ASCAP/Lil Vidal Music, ASCAP/Mardea Music, ASCAP/AB/Black Productions, ASCAP/A And L Music, ASCAP/Dirty Dre Music, ASCAP/RHMG Songs, ASCAP/Mi Soutre Songs, ASCAP/Red Music, ASCAP), HL/WBM, RBH 35  
**HEY** (TFC Music Publishing, Inc., ASCAP) H100 70  
**HIGH COST OF LIVING** (EMI Blackwood Music, Inc., BMI/Hope-N-Cal Music, BMI/Pick Them Maters Music, BMI/Urban Music, BMI), HL, CS 38  
**HOODEOWN THROWDOWN** (Walt Disney Music Company, ASCAP) H100 96  
**HOW DO YOU SLEEP?** (Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Rayza Sounds Publishing, BMI) H100 55

**I**

**ICE CREAM PAINT JOB** (Dorrough Music Publishing Company, ASCAP/Minder Music Publishing, ASCAP) H100 81, RBH 42  
**I DO NOT HOOK UP** (When Im Rich You'll Be My Bitch, ASCAP/WB Music Corp., ASCAP/Bug Music, Incorporated, BMI/Son Of Reverend Bill Music, BMI/EMI Blackwood Music, Inc. (BMI), HL/WBM, H100 20  
**I DONT NEED IT** (Virginia Beach, ASCAP/WB Music Corp., ASCAP/auntlery Music, ASCAP/Underdog West Songs, ASCAP/Aimo Music Corp., ASCAP/Millennium Music Publishing, ASCAP), HL/WBM, RBH 45  
**IF THIS ISNT LOVE** (B-Unekz Songs, ASCAP/Universal Music Publishing, Inc., ASCAP/Gve/MAIMJ Publishing, ASCAP/EMI April Music Inc., ASCAP/In Explosive Publishing, ASCAP) RBH 21  
**IF TODAY WAS YOUR LAST DAY** (Warner-Tamerlane Publishing Corp., BMI/Arm Your Dillo Publishing, Inc., SOCAN/Zero-G Music, Inc., SOCAN/Black Diesel, SOCAN/Blackador Music, SOCAN), WBM, H100 23  
**IF I USEK AM** (Marlene AB, STM/Kobalt Music Publishing America, Inc., ASCAP/Suk Music, BMI/EMI Blackwood Music, Inc., BMI/Warner Chappell Music, Scandiana, STIM), HL/WBM, H100 37  
**I JUST CALL YOU MINE** (Right Bank Music, Inc., ASCAP/Lily Makes Music, ASCAP/Haber Corp., ASCAP/EMI April Music Inc., ASCAP/Ty Me A River Music, ASCAP/Karles Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP), HL, CS 46  
**I KNOW YOU WANT ME (CALLE OCHO)** (Don Williams Music Group, BMI/Big E Music, BMI/Boltonhead Music Publishing, ASCAP/Ultra Tunes, ASCAP/Do It Yourself Music Group S T I, SIAE/Universal Music Carers, BMI/Ptbnll's Legacy Publishing, BMI/Murimber Music Publishing, ASCAP/Universal Music - MGB), HL/WBM, H100 2, LT 16, RBH 96  
**ILL BE THAT** (Grandma Dynamite, ASCAP/Regan Music Publishing, ASCAP/Universal Music - Z Songs, BMI), HL/WBM, CS 49  
**ILL JUST HOLD ON** (WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP/Lea Entertainment LLC, BMI/Keone And Rock Publishing, ASCAP/WB Music Corp., ASCAP/NappyPub Music, BMI/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music, Inc. (BMI), HL/WBM, RBH 56  
**MOD LA MOD** (Cotton City Music Publishing, BMI/Riverz Music Publishing, BMI/Weebe Write'r Music Publishing, BMI/Nice Shot Music Publishing, BMI/Latina Tunes, BMI/Jim Ferno Songs, SESAC) CS 51  
**MUST BE LOVE** (Marsky Music, BMI/Jance Combs Publishing, BMI/EMI Blackwood Music, Inc., BMI/Justin Combs Publishing, ASCAP/EMI April Music Inc., ASCAP/Amya Nicole Publishing, ASCAP/Aron Clarke Publishing, SESAC), HL, RBH 62  
**MY LIFE WOULD SUCK WITHOUT YOU** (Kasz Money Publishing, ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Marlene AB, STM/Songs Of Kobalt Music Publishing America, Inc. (BMI), WBM, H100 27

**J**

**NAOA QUE ME RECUERDE A TI** (Cristina, Inc., ASCAP) LT 29  
**NASTY SONG** (Head Hunter Publishing, BMI) RBH 67  
**NEVER EVER** (My Diet Starts Tomorrow, BMI/Universal Music Publishing, Inc., ASCAP/Elixis Lee Music, ASCAP/Debrando Inc., BMI/Debra Dean Publishing, Designee, BMI/Warner-Tamerlane Publishing Corp., BMI/Miac Music, BMI/Young Jezezy Music, BMI/Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music Inc., ASCAP), HL/WBM, RBH 33  
**NEVER GIVE YOU UP** (Ugmoie Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Universal Tunes, SESAC/Songs In The Key Of Charlie O, SESAC), HL/WBM, RBH 36  
**NEW DIVICE** (Universal Music - Z Songs, BMI/Chesterc-H Publishing, BMI/Big Bad M, Hahn Music, BMI/Nondislosure Agreement Music, BMI/Kenji Kobayashi Music, BMI/Pancakey Cakes Music, BMI), HL/WBM, H100 43  
**NEXT TO YOU** (Who Is Mike Jones? Music, BMI/2 Playas Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI), HL/WBM, RBH 93  
**NO BOUNDARIES** (Sunshine Terrace Music, BMI/Bug Music, Incorporated, BMI/EMI April Music Inc., ASCAP/Mazon Control, BMI/EMI April Music Entertainment LLC, ASCAP/Bug Music, ASCAP), HL, H100 78  
**NO ME DEJES DE AMAR** (Jam Entertainment, Inc., BMI) LT 37  
**NO ME OY POR VENCIDO** (Fonsi Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Maximo Aguirre, BMI) LT 20  
**NO SURPRISE** (Surface Peety Deep Ugly Music, BMI/Universal Music - Careers, BMI/Anaesthetic Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Warner Chappell, SOCAN/Sony/ATV Songs LLC, BMI/Big And Jos Music, BMI), HL/WBM, H100 51  
**NOT ANYMORE** (Universal Music - Z Songs, BMI/Peñ In the Ground Publishing, ASCAP/Bel Major Music, BMI), HL/WBM, RBH 26  
**NOT MEANT TO BE** (Warner-Tamerlane Publishing Corp., BMI/Tobor Songs, BMI/Team Toco Publishing, SOCAN/Blinky Publishing, SOCAN/An April Fool Publishing, SOCAN/Sunshine Terrace Music, BMI/Anthouse Entertainment LLC, ASCAP/Bug Music, Incorporated, BMI), WBM, H100 59

**K**

**OJOS QUE NO VENI** (Alexis Y Fido Music Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI Blackwood Music, Inc., BMI/Blue Kraft Music Publishing, BMI) LT 21  
**ONE IN EVERY CORNER** (Plewn Group, ASCAP/Category 5 Music, ASCAP) CS 8, H100 34  
**ON THE OCEAN** (John Rif Music, BMI) H100 98, RBH 17

**L**

**LA RECIA** (Arpa Music, LLC, BMI) LT 41  
**LAST CHANCE** (WB Music Corp., ASCAP/Songs In The Key Of B Flat Inc., SESAC/Nootume Tunes, SESAC/EMI Combine Music, SESAC/Foray Music, Inc., SESAC/Jaylen Adonis Music Publishing, SESAC/Christian Combs Publishing, SESAC/Atac Tracks, ASCAP), HL/WBM, H100 95, RBH 14  
**LIKE A SURGEON** (Songs Of Peer, BMI/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Royalty Music, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music Publishing, Inc., BMI/Titahiri Music, BMI), HL, CS 11, H100 45  
**PEOPLE ARE CRAZY** (Pink Inside Publishing, BMI/EMI Blackwood Music, Inc., BMI/Marlene AB, STM/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 21  
**PLENTY MONEY** (First N Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP), WBM, RBH 34  
**THE POINT OF IT ALL** (EMI April Music Inc., ASCAP/Songs Of Universal, Inc., BMI/Tappy Whytes Music, BMI), HL/WBM, RBH 31  
**POKER FACE** (Stefani Germanotta p/k/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/GloJae Music Inc., BMI/RedOne Productions, BMI), HL, H100 5, LT 30  
**POR UN SEGUNDO** (Premium Latin Publishing, ASCAP) LT 9  
**PRETTY WINGS** (BenAm Music, ASCAP/EMI April Music Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Muzewell, ASCAP), HL, H100 71, RBH 8  
**PROPIEDAD PRIVADA** (Not Listed) LT 47

**M**

**QUE TENGO QUE HACER** (Not Listed) LT 25  
**QUE TE QUERIA** (Emilica S.A. de C.V.) LT 8  
**QUIEN ES USTED?** (Pacific Latin Copyright Inc., ASCAP/Universal-Musica Unica Publishing, BMI) LT 27  
**QUIEREME MAS** (Modelo Music, BMI) LT 11

**M**

**MAD** (Universal Music - Z Songs, BMI/Peñ In the Ground Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/EMI April Music Inc., ASCAP/EMI Music Publishing Ltd, PMS/Stellar Sun Songs, ASCAP), HL, RBH 40  
**MAD WORLD** (Chris Young Music, Inc., PMS) H100 100  
**MAGNIFICENT** (First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Calzone And Rock Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/John Legend Publishing, BMI/Four Deuce Publishing, ASCAP/ITV Songs, BMI/Universal Music - Z Songs, BMI/Glittide Sky Music, ASCAP/WB Music, Corp. ASCAP/When Words Collide Music, ASCAP/See No Evil Music, ASCAP), HL/WBM, RBH 30  
**MAJIK** (663 Music Publishing, ASCAP) RBH 87  
**MAYBACK MUSIC 2** (First N Gold Publishing, ASCAP/Ansi Publishing Group, BMI/Young Money Music Corp., ASCAP/EMI April Music Inc., ASCAP/Roc Cor Publishing & Music, Famamarran LLC, ASCAP/Brono's Music, ASCAP/Norths de Independent Music, ASCAP/Music Of Windswept, ASCAP/Burning Music Ltd, PMS/Mat Music, PMS/Westbury Music, PMS/Roytel Music, ASCAP), HL/WBM, H100 18  
**ROCKIN' THAT THING** (Songs Of Peer Ltd, ASCAP/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Universal Music Publishing, Inc., ASCAP/20 V 6, ASCAP/OSS Creations, ASCAP), HL/WBM, RBH 19  
**ROCKIN' THE BEER GUT** (Butterfly Music, BMI) CS 47  
**ROCKAWAY** (Half And Purchase Music, ASCAP/Rocktop Music, ASCAP/House Of Stylesonic Music, ASCAP/Kid In The Corner, ASCAP), WBM, CS 27

**N**

**SAILING** (Pop 'n' Roll, ASCAP) RBH 54  
**SE ABANDO** (Not Listed) LT 42  
**SECOND CHANCE** (Driven By Music, BMI/EMI Blackwood Music, Inc., BMI/Two Of Everything Music, ASCAP/WB Music Corp., ASCAP), HL/WBM, H100 7  
**SE NOS MURIO EL AMOR** (Seg-Son Music, Inc., BMI) LT 38  
**SEXY ROBOTICA** (Not Listed) LT 24  
**THE GOT HER OWN** (Universal Music - Z Songs, BMI/Peñ In the Ground Publishing, ASCAP/Bitter Beats, ASCAP/Debrando Inc., ASCAP/J Brasco Music, ASCAP/EMI April Music Inc., ASCAP/Sweet Summer Night, ASCAP), HL/WBM, RBH 28  
**SHE NEVER GOT ME OVER YOU** (Sony/ATV Acuff Rose Music, BMI/Sony/ATV Tree Publishing, BMI/Co-Haste Music, Inc. (BMI), HL, CS 53  
**SHOULD I STAY OR SHOULD I GO** (Universal Music - Z Tunes LLC, ASCAP), HL/WBM, LT 49  
**SHOW ME WHAT IM LOOKING FOR** (Marlene AB, STM/Kobalt Music Publishing America, Inc., ASCAP/Monza Music, ASCAP) H100 67  
**SIDEWAYS** (Sony/ATV Tree Publishing, BMI/Beavertme Tunes, BMI/Sony/ATV Cross Keys Music Publishing, ASCAP/Creature Sounds Publishing, ASCAP), HL, CS 5, H100 39  
**SINCE YOU BROUGHT IT UP** (Warner-Tamerlane Publishing Corp., BMI/Eldortto Music Publishing, BMI/Cat IV Songs, ASCAP/Skip Boy Music, ASCAP/Universal Music Publishing, Inc., ASCAP/Machryoo Music, ASCAP), HL/WBM, CS 40  
**SIN TI... SIN MI** (Sony/ATV Discos, ASCAP) LT 28  
**SISSY'S SONG** (EMI April Music Inc., ASCAP/Tin Angels Music, ASCAP), HL, CS 10, H100 61  
**SI TE LLAME** (Avani Music Publishing, SESAC) LT 44  
**SIX-FOOT TWOYEAR** (Loremona Music, BMI/Harbin-sion.com, SESAC/Lsamane Music, SESAC) CS 54  
**SLOW JUKIN'** (Soreally Rock Publishing, ASCAP/TERKENMUSIC, ASCAP/Eni Nelson, BMI) RBH 93  
**SMALL TOWN USA** (West Morane Music, ASCAP/Weik Music, ASCAP/Lichelle Music Company, ASCAP/WB Music Corp., ASCAP/Universal Music, - Z Songs, BMI/West Bay St Music, BMI/2820 Music LLC, BMI/Walweydo Music, BMI), HL/WBM, CS 21, H100 88  
**SOBEAUTIFUL** (Soulchild, ASCAP/Universal Music Publishing, Inc., ASCAP/La Kasa Solo, ASCAP/EMI April Music Inc., ASCAP) H100 89, RBH 9  
**SO FINE** (Dutty Rock Music, PMS/EMI April Music Inc., ASCAP/D. Genesis Music, ASCAP/CMJ Publishing, ASCAP/Nigel Staff Publishing, ASCAP/Ultra Tunes, ASCAP), HL, RBH 90  
**SOLITARY THINKIN'** (Titahiri Music, BMI/Carnival Music Group, BMI) CS 43  
**SOULED OUT** (Lit Bull Music, ASCAP/Nay/Mak, BMI) RBH 97  
**SOUNDS LIKE LIFE TO ME** (EMI April Music Inc., ASCAP/Pittsburg Landing Songs, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Imokake Music, BMI) Music, BMI), HL/WBM, CS 26  
**STRANGE** (Warner-Tamerlane Publishing Corp., BMI/Boatwright Baby, BMI/This Is Hip, Inc., ASCAP/Troy D Songs, ASCAP/Sweet Summer Music

**EL OTRO** (Avani Music Publishing, SESAC) LT 17  
**OUT LAST NIGHT** (Sony/ATV Milene, ASCAP/Islandsoul Music, ASCAP/Slage Three Songs, ASCAP/Brett James Cornelius Music, ASCAP), HL, CS 2, H100 16  
**OVERTIME** (Guita Publications, BMI/Notting Dale Songs Inc., ASCAP/Noka International Music, ASCAP/Sony/ATV Harmony, ASCAP/NappyPub Music, BMI/Universal Music, - Z Songs, BMI/YRP Music Publishing, BMI/Warner-Tamerlane Publishing Corp. (BMI), HL/WBM, RBH 99

**P**

**PARANOID** (lonas Brothers Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Sony/ATV Timber SESAC/EMI April Music Inc., ASCAP/Strawbentus Music, ASCAP), HL, H100 69  
**PARA UN POCO** (EMI April Music Inc., ASCAP/Hecho A Mano Editors, ASCAP/Ataxox Music, BMI/Warner Chappell, SIAE/Greenmove Edizomusicali, SAE) LT 50  
**PART OF THE LIST** (Universal Music - Z Songs, BMI/Peñ In the Ground Publishing, ASCAP/Chuck Harmonys House Publishing, ASCAP/Stauss Co., LLC, ASCAP/EMI April Music Inc. (ASCAP), HL/WBM, RBH 73  
**PAYOFF** (Young Minded Publishing, ASCAP/Htz Commlitee LLC, ASCAP/Three Nails And A Crown Publishing, ASCAP/Roytel Music, ASCAP/Young Money Publishing, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Universal Music Publishing, Inc., BMI/Titahiri Music, BMI), HL/WBM, RBH 68  
**PEOPLE ARE CRAZY** (Pink Inside Publishing, BMI/EMI Blackwood Music, Inc., BMI/Marlene AB, STM/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 21  
**PLENTY MONEY** (First N Gold Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Drumma, ASCAP/WB Music Corp., ASCAP), WBM, RBH 34  
**THE POINT OF IT ALL** (EMI April Music Inc., ASCAP/Songs Of Universal, Inc., BMI/Tappy Whytes Music, BMI), HL/WBM, RBH 31  
**POKER FACE** (Stefani Germanotta p/k/a Lady Gaga, BMI/Sony/ATV Songs LLC, BMI/House Of Gaga Publishing, Inc., BMI/GloJae Music Inc., BMI/RedOne Productions, BMI), HL, H100 5, LT 30  
**POR UN SEGUNDO** (Premium Latin Publishing, ASCAP) LT 9  
**PRETTY WINGS** (BenAm Music, ASCAP/EMI April Music Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Muzewell, ASCAP), HL, H100 71, RBH 8  
**PROPIEDAD PRIVADA** (Not Listed) LT 47

**Q**

**QUE TENGO QUE HACER** (Not Listed) LT 25  
**QUE TE QUERIA** (Emilica S.A. de C.V.) LT 8  
**QUIEN ES USTED?** (Pacific Latin Copyright Inc., ASCAP/Universal-Musica Unica Publishing, BMI) LT 27  
**QUIEREME MAS** (Modelo Music, BMI) LT 11

**Q**

**RED LIGHT** (CrossTown Uptown Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/CrossTown DownTown Songs, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Karles Music, ASCAP) CS 37  
**REMEMBER ME** (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/My Diet Starts Tomorrow, BMI/Songs Of Universal, Inc., BMI/Jasons Lyns, SESAC/Reel Global Tunes, SESAC/Dai Darn Dean, BMI), HL/WBM, RBH 50  
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**ROCKIN' THAT THING** (Songs Of Peer Ltd, ASCAP/March 9th Publishing, ASCAP/2002 Music Publishing, ASCAP/WB Music Corp., ASCAP/Universal Music Publishing, Inc., ASCAP/20 V 6, ASCAP/OSS Creations, ASCAP), HL/WBM, RBH 19  
**ROCKAWAY** (Half And Purchase Music, ASCAP/Rocktop Music, ASCAP/House Of Stylesonic Music, ASCAP/Kid In The Corner, ASCAP), WBM, CS 27

**R**

**SAILING** (Pop 'n'

# EXECUTIVE TURNTABLE

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

**RECORD COMPANIES:** Rocket Science names **Jim Snowden** GM of its new publishing division. He was president/founder of Liaison Entertainment.

Global Music Group appoints **Kevin Black** COO. He was chairman of urban music at Warner Bros.

Welk Music Group promotes **Fred Jasper** to VP of TV/film licensing for the Vanguard, Sugar Hill and Ranwood labels and ups **Stephen Brower** to VP of marketing and A&R development for Vanguard and Sugar Hill. Jasper was senior director of TV/film licensing and marketing, and Brower was director.



**PUBLISHING:** Cherry Lane Music Publishing promotes **Dileepan Ganesan** to senior income tracker. He was income tracker.

**DIGITAL:** MySpace Music names **Sam Wick** senior VP of strategy. He was VP of corporate and strategic development at AOL's Platform A advertising business.

**RELATED FIELDS:** The marketing agency Fathom Communications names **Marcus Peterzell** managing director of engagement and entertainment marketing. He was co-president at AWE (which merged into GMR Entertainment in 2007).

The Recording Academy elects music video director/producer **George Flanigen** to chairman of the board of trustees, music supervisor/composer/film music executive **Doug Frank** to vice chairman and engineer/producer **Glenn Lorbecki** to secretary/treasurer.

—Edited by Mitchell Peters

# GOODWORKS

## O.A.R.'S CHARITY WORDPLAY

The rock act O.A.R. is embracing new forms of online communication, not only to connect with fans but also to raise money for its Heard the World fund, which supports educational and youth programs.

Through July 7, band members are asking fans to help co-write a new song by submitting lyrics to the band's Twitter page ([twitter.com/ofarevolution](http://twitter.com/ofarevolution)) for a new track that will be released exclusively to iTunes in October. All money raised from the song's sales will go to Heard the World. "Ideally we want five different writers, three verses, one bridge and one chorus of lyrics," singer/guitarist Marc Roberge says. "Then, O.A.R. will take [the lyrics] and write the music to them."

After choosing the lyrics, O.A.R. will ask fans to help name the new song. Between July 21 and 31, the band will check its Twitter account for suggestions. During the songwriting process, which will take place during O.A.R.'s summer tour, the band will post photos, audio and video to its Twitter page. "We just want everyone to feel involved," Roberge says.

O.A.R. is writing new material for its next album, but Roberge isn't certain if the contest song will appear on the forthcoming set. "If we really love the song and the label likes it, it'll go somewhere else," he says. "There's really no limit."

Meanwhile, the band recently teamed with the Children's Scholarship Fund for an essay contest involving elementary and middle schools in New York. Nearly 1,000 students from 20 schools participated in the contest, which asked kids to write an essay about why their teacher should win the "best teacher" award. In April, Roberge and O.A.R. bassist Benj Gershman awarded three finalists a check for \$5,000. —Mitchell Peters

METRO STATION: ROBERTO CHAMORRO

# BACKBEAT



The "Breaking Acts Into Spots" panel examined how little-known U.S. and international acts are placed in commercials. From left: Downtown Music Publishing senior director of creative services **Jedd Katrancha**, EMI Music Publishing CORE senior VP of music strategy **Keith D'Arcy**, Billboard Indies correspondent **Courtney Harding**, Agoraphone partner/music supervisor **Beth Urdang** and Sony/ATV Music Publishing senior VP of global marketing **Robert Kaplan**.



Cornerstone's founder/co-CEO **Rob Stone** (left) and co-CEO **Jon Cohen** pose with their Billboard cover at the Music & Advertising Conference.

## BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE



During the panel "Case Study: Coca-Cola Teaches the World to Sing," the beverage giant revealed details about its new music-oriented campaign, "Open Happiness." From left: Billboard senior editor **Ann Donahue**, Coca-Cola Worldwide Sports & Entertainment Marketing global music marketing manager **Umut Ozaydinli**, Brand Asset Group VP of entertainment partnerships **Joe Belliotti**, Crush Music Media Management co-founder **Jonathan Daniel** and Atlantic Records senior VP of brand partnerships and commercial licensing **Camille Hackney**.

The inaugural Music & Advertising Conference, powered by the most trusted names in the business, Billboard and Adweek, and in association with H&M, was held June 4-5 at New York's W Hotel. This unique conference brought together 500 attendees to explore the intertwined worlds of music and advertising and examine how big brands, artists and music supervisors are benefiting from working together. It featured captivating keynote interviews, informative case studies and interactive panel discussions. Audio recordings of conference sessions are available on [MusicAndAdvertising.com](http://MusicAndAdvertising.com). PHOTOS: COURTESY OF LUIS GARZA/JOWDY PHOTOGRAPHY (except where noted) **continued on page 58**



During "The Power of Connecting Brands & Bands," panelists discussed the intricacies of the deal and some of the challenges of creating successful partnerships. From left: M&M Worldwide senior VP/discipline lead, music and entertainment **Joe Killian**, FRUKT founder **Jack Horner**, Siegel & Gale global director of media and entertainment **David Keefe**, Sandbox president **Wayne Fletcher** and Getty Images director of partnerships **Larry Mills**.



Attendees packed the room for keynote interviews and panel discussions with leading brand and ad agency executives.



The panel "Secrets of Agency Music Producers & Supervisors," sponsored by Sonicbids, explored the role of agency music producers and supervisors in placing music in ads. From left: Sonicbids founder/CEO **Panos Panay**; Grey Worldwide senior VP/director of music **Josh Rabinowitz**, who moderated; Comma executive producer/artist liaison **Bonny Dolan**; Duotone Audio Group partner **Peter Nashel**; McCann Erickson senior VP/executive music producer **Mike Borris**; **Marc Altschuler**, managing partner at Human Music and Sound Design; and **Bill Meadows**, executive integrated producer of music and celebrity talent at Crispin Porter + Bogusky.

## INSIDE TRACK

### STATION TO STATION

A lot of good things are happening for Metro Station these days—from the video for its new single, "Kelsey," that stars "Friday Night Lights" actor Aimee Teegarden to an opening slot on Miley Cyrus' upcoming tour. But singer/guitarist Trace Cyrus, Miley's older brother, says the quartet is mostly "just excited to get into the studio and create a new record."

Cyrus and his mates probably won't get to do that until after "the Miley tour" ends in early December, with a release in early 2010. But he says that the group has "well over 20 tracks . . . enough songs right now to already have the next record finished. It's just a matter of getting studio time back in New York to sit down with our producers and re-

ally get the album finished."

Cyrus says the group has "definitely matured" since its self-titled 2007 debut, but he doesn't think the new music will sound foreign to the fans that the group won with "Shake It." "I would just say it's Metro Station, a little more electronic and a little more mature, but the same big pop songs that could be played on the radio."

Metro Station is still pondering who will produce the sophomore set. The group would like to continue working with the team of S\*A\*M & Sluggo, but Cyrus says the band would "definitely love to experiment with some new producers, too. We're just trying to make sure the second record's going to be perfect."



METRO STATION



JSM Music president/CEO **Joel Simon** (left) chats with the audience after participating in the panel "Getting Your Music in Ads And Getting Paid for It."



Artist/producer **Pharrell Williams** (left) sits with Billboard editorial director **Bill Werde** for a keynote Q&A covering Williams' work with brands like Converse, Smirnoff and Nike.



During the panel "Case Study: Converse Amplifies Its Musical Message," Converse chief marketing officer **Geoff Cottrill** discussed the company's unique take on branding with music and shared how the brand commissioned the track and video for "My Drive Thru," written and performed by Pharrell Williams, Santigold and Julian Casablancas. From left: Anomaly executive creative director **Mike Byrne**, Cottrill, Cornerstone co-CEO **Jon Cohen** and Adweek creative editor **Eleftheria Parpis**.

## BILLBOARD/ADWEEK MUSIC & ADVERTISING CONFERENCE

continued from page 57



Euro RSCG Worldwide/Havas Worldwide global CEO **David Jones** discusses the acquisition of record label theHours and future opportunities in music advertising during his keynote presentation, "When Agencies Run Record Labels."



Veronicas members **Lisa** and **Jessica Origliasso**, their manager **William Derella** of DAS Communications and GroupM North America CEO **Richard Yaffa** sit for a keynote case study examining the Australian duo's band-brand partnership with the birth control pill Yaz. From left: Lisa and Jessica Origliasso, Yaffa and Derella.



Up-and-coming teen/tween pop artist **Keely Marshall** performed the song "When Dreams Come True" during the first day of the conference.



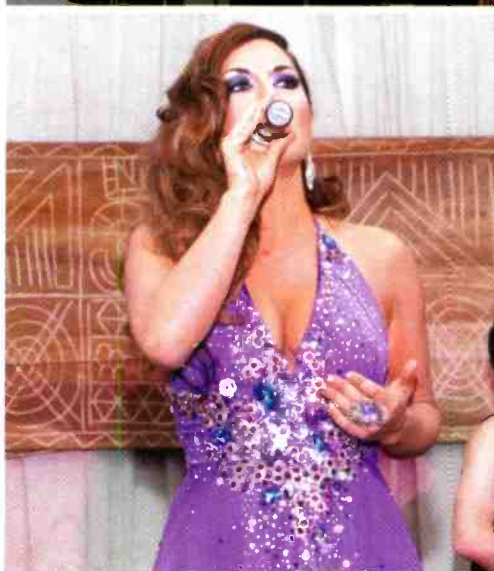
Singer/songwriter **Leah Siegel** (left) takes the stage with Human Music and Sound Design co-songwriter/producer/partner **Morgan Visconti**, who took part in the "Integrating Unknown Artists Into Global & National Campaigns" panel with singer/songwriter **Rosi Golan**. The panel was moderated by Grey Group senior VP/director of music **Josh Rabinowitz**.



Attendees gathered for round-table discussions moderated by industry experts on 10 different hot-button issues. Pictured is the "Navigating iPhone Apps Roundtable" discussion hosted by BlueHaze founder **Mark Shedletsky** (fourth from left).



Translation founder/chief creative officer **Steve Stoute** (right) chats with attendees after his keynote interview "The Future of Music in Advertising," in which he discussed how to bring together artists, consumers and brands. Stoute's Translation agency has teamed Justin Timberlake with McDonald's, Beyoncé with Samsung Electronics and Jay-Z with Reebok and Hewlett-Packard, among other partnerships.



Singer/songwriter **Sylvia Tosun** performs during the Sea to Sun Cocktail Party, held at Nikki Beach following the first day of the conference. PHOTO COURTESY OF SEA TO SUN



During "Getting Your Music in Ads—and Getting Paid for It," panelists discussed how to secure contacts in music, branding and publicity and ways to ensure that their work is compensated. Back row, from left: Network Music Group senior director of advertising and brands **Julie Hurwitz**, Network Management artist manager **Christopher Moon** and musician/artist **Kyle Andrews**. Front row, from left: JSM Music president/CEO **Joel Simon**, peer-music senior creative director of advertising markets/executive producer **Craig Currier** and MAC Presents president **Marcie Allen**.



"Case Study: Crystal Light's Use of Estelle in a Campaign" explored the benefits of the recording partnership between Crystal Light and artist Estelle—who wrote and recorded an original song to help convey the brand's message of female empowerment—and examined the marketing opportunities for both the brand and artist. From left: Atlantic Records senior VP of brand partnerships and commercial licensing **Camille Hackney**, Crystal Light senior brand manager **Roxanne Bernstein** and Ogilvy Entertainment president **Douglas Scott**.

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