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Big Money

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Dolls

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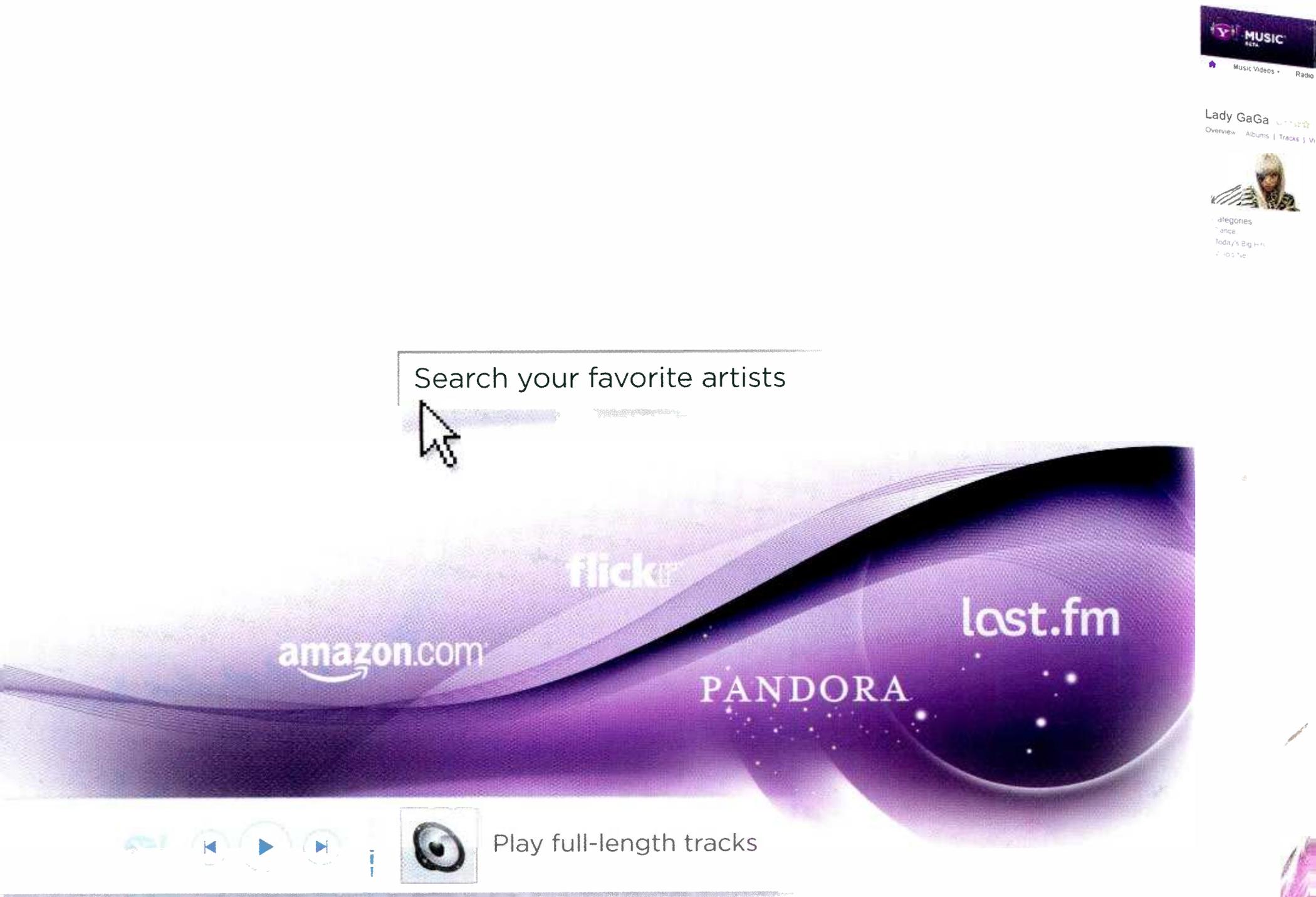
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Taylor Swift ☆☆☆☆☆

Overview | Albums | Tracks | Videos | Photos | Concerts

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Biography

Taylor Swift has been singing all her life, motivated by her grandmother, who was a professional opera singer. She began performing locally around her town and county at the age of ten, and at age 11 sang the national anthem before a Philadelphia...

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- Soft Country
- Country

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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

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The Taylor Swift Holiday Collection Jan 2007	Teardrops on My Guitar Dec 2006	Tim McGraw Jan 2006

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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

Top Tracks

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

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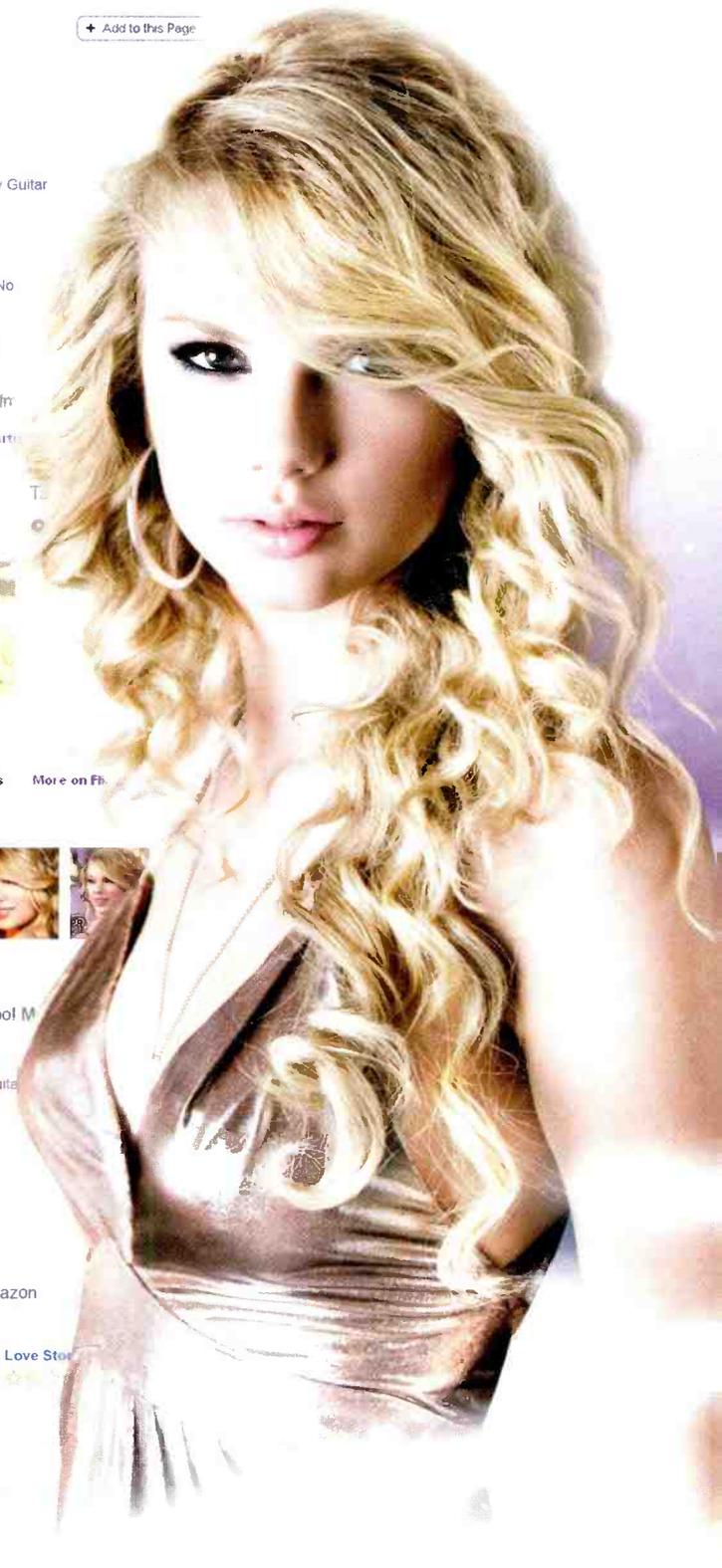
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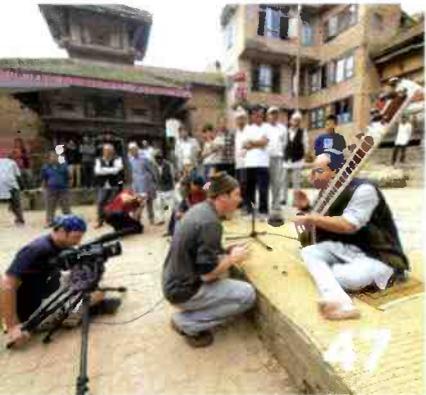
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TAKING BACK SUNDAY
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www.americanradiohistory.com

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SONGWRITERS OF THE WORLD THE HITS START WITH YOU!



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OPINION

EDITORIALS | COMMENTARY | LETTERS

Radio Needs To Pay

Congress Must Act To Make Stations Compensate Performers And Labels

BY JENNIFER BENDALL

As we continue our push for a fair performance right on radio, we would like to pause to recognize just how far we've come. Our continued momentum in Congress is proof that it's past time to recognize the importance of fairly compensating the artists and musicians whose talent and hard work allows radio to generate billions of dollars in advertising revenue each year.

For every Bruce Springsteen, Tony Bennett or Enrique Iglesias who captures the imagination of music lovers, there are thousands of working musicians, background singers and aspiring performers who are also talented, hardworking and dedicated to their craft. Even though they're not household names, we have all heard their music. And their passion—and their economic survival—are vital to the breadth and richness of American music.

The "corporate radio loophole" that allows radio to play music without compensating performers leaves the United States in the company of such countries as North Korea, Iran and China. Almost all Western countries pay artists, as well as songwriters, for using their music on radio. To add insult to injury, U.S. artists don't receive performance right income from other countries because foreign artists aren't compensated stateside. They lose on both fronts.



This loophole affects not only big stars like Paul McCartney and Mariah Carey but the thousands of session musicians and vocalists who aren't compensated when radio uses their music.

For more than 80 years, the radio industry has blocked efforts to compensate artists when their music is played over the AM and FM airwaves. During this time, music, technology and radio have all evolved, making this inconsistency even more glaring. But this loophole remains the same, denying artists their right to a fair performance royalty even when such newer music platforms as satellite radio and streaming audio compensate artists for the use of the very same music.

We love radio, and we're not out to hurt

small stations. That's why the Performance Rights Act will provide accommodations for a vast majority of U.S. AM and FM music stations. More than three-quarters of the almost 9,000 U.S. music stations will pay \$5,000 or less to clear the performance right for all the music they play each year.

We're also prepared to work with the smaller stations to build phase-in ramps to deal with the economic downturn. Yet despite calls from Congress for the parties to negotiate, the outgoing head of the National Assn. of Broadcasters, David Rehr, has never been willing to do so.

We look forward to working with new leadership at the NAB—one that is more responsive to the bipartisan request from Congress to create a performance royalty that is fair to artists, musicians and labels, as well as radio itself.

A fair performance royalty will improve not only the lives of musicians and performers but also the relationship between broadcasters and artists. Let's face it: There's never a wrong time to do the right thing.

Jennifer Bendall is executive director of the musicFIRST Coalition, which works to ensure performers are compensated for their music when it's aired today and in the future on terrestrial radio. She has worked on music industry policy issues in Washington, D.C., for nearly two decades.

FEEDBACK

.biz BILLBOARD.BIZ POLL

In the wake of the verdict against the Pirate Bay defendants a consensus has emerged that peer-to-peer services will eventually move toward "darknets," private virtual networks accessible only by invitation. Will darknets become the industry's new focus in the fight against piracy?

43% YES: Darknets are more difficult to track, control and monetize, and represent a significant outlet for online piracy.

57% NO: Darknets aren't widely used, and most individuals are unaware of how to access them.

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adapt to cuts



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**>>> WARNER
LOSSES
WIDEN**

Warner Music Group posted a net loss of \$68 million, or 45 cents per share, in its fiscal second-quarter ended March 31. That compares with a year-earlier loss of \$37 million, or 25 cents per share. The company booked \$33 million in charges for such items as the declining value of investments in digital music startup companies Lala and imeem. Revenue fell by 17% to \$668 million. Digital music sales rose 6% to \$173 million, or 26% of total revenue in the quarter.

**>>> EMI
EARNINGS
TRIPLE**

EMI Music has increased its earnings before interest, taxes, depreciation and amortization to £163 million (\$246 million) for the year ending March 31, 2009, an increase of 219.6% over its 2007-08 EBITDA of £51 million (\$77 million). Net sales increased 4% to £1.1 billion (\$1.6 billion); however, if currency fluctuations are excluded, sales declined 10%, "slightly more than the contraction in the overall market," according to a company statement.

**>>> BORDERS:
RECOVERY
MAKE TAKE
YEARS**

A recovery in U.S. consumer spending on discretionary goods could take "many, many years," says the chief executive of No. 2 bookseller Borders. "Our view increasingly is that in certain discretionary categories the total market has shifted down—depending on the category, by between 15% and 25%," Ron Marshall told the World Retail Congress. "It may be many, many years before we regain the spending levels we enjoyed just last year."

UP FRONT

RETAIL BY ED CHRISTMAN

THINK GLOBAL, BUY LOCAL

Independent Retailers Move Into Digital Downloads
With ThinkIndie

With the recent launch of ThinkIndie.com, the Coalition of Independent Music Stores is leading a renewed indie charge into the digital download sector. But the mixed experience of indie retailers with download businesses raises questions about whether the move will pay off.

One of ThinkIndie's advantages is that it's starting with 46 partner retailers that belong to CIMS and the Alliance of Independent Media Stores (AIMS). ThinkIndie had a May 1 "pre-launch" through links on the Web sites of CIMS and some AIMS member stores. CIMS, which owns and operates ThinkIndie, will curate the site like an indie store, with a slant toward niche genres and away from mainstream hits, according to CIMS executive director Michael Bunnell, owner of the Record Exchange in Boise, Idaho.

Each retail partner can open a customized page on the site to showcase releases recommended by its own staff. Retailers will receive an undisclosed cut of the revenue for each sale that originates from their page. They will also earn a part of the portion of sales proceeds from customers who access ThinkIndie through a link on a retailer's Web site and from visitors who register themselves as a customer of a particular store.

The initial incarnation of ThinkIndie features track and album downloads from indie labels, with most releases selling for \$9.99 per album and \$1.11 per track. ThinkIndie has also signed a deal with EMI Music and is in talks with the three other majors, with the expectation that all will come onboard, Bunnell says.

Efforts by indie record stores to sell downloads face stiff challenges from the indie subscription service eMusic, as well as iTunes and Amazon's MP3 store, which give prominent placement to indie releases. The battle with other online retailers will be based



Bricks and bytes: The Record Exchange in Boise, Idaho, and ThinkIndie.com (inset)

"I would argue that there is a hole in the online marketplace," he says, "and the indie store approach is what's missing."

AIMS founder Eric Levin, who owns Criminal Records in Atlanta, notes that CIMS allows any indie retailer to partner with ThinkIndie. "They could have just did the store for themselves," he says.

Efforts by indie record stores to sell downloads face stiff challenges from the indie subscription service eMusic, as well as iTunes and Amazon's MP3 store, which give prominent placement to indie releases. The battle with other online retailers will be based

not just on catalog and price but also on which service offers the best search, discovery and user feedback features.

To that end, ThinkIndie will strive to offer unique content, including exclusives secured by CIMS' wholesale distribution company Junket Boy, Bunnell says. The site already features a selection of free tracks and multi-artist samplers.

The site, and the pages of individual retailers, will feature reviews and recommendations by store employees, as well as titles organized by "handpicked" categories, such as "Guitar Outside" (Henry Kaiser, Nels Cline) "Math+Prog+Art" (the Olivia Tremor Control, Van Der Graaf Generator) and "Heavy Duty

Rock" (Melvins, Mastodon).

ThinkIndie "is a very entertaining Web site," Levin says. "The handpicked feature is very interesting. It captures the spirit of the indie record store."

CIMS developed ThinkIndie with the Brooklyn-based digital media company Tekked. "The core thing about the [ThinkIndie] site is that [CIMS] is really in the music business with years of history," Tekked co-founder Iain Catling says. "We felt the love that they have as record store owners really coming through in this project."

Tekked also launched download stores for New York music merchants Other Music, Hal-

cyon the Shop and Dance Tracks. But those stores have a mixed record of success. Other Music hasn't yet recouped its initial investment in its 2-year-old download store at digital.othermusic.com, Other Music co-owner Josh Madell says.

"It's hard to justify all the time we put into the store," Madell says. "We work hard on the features, reviews and how we position [music]. But it's still early and it seems to be picking up business. I feel like you got to do something different if you want to stay around."

Similarly, Halcyon owner Shawn Schwartz says his 75,000-track download store halcyondigi.com, which opened 18 months ago, is off to a slow start. But, like Madell, he says establishing a download presence was important.

"If all music buying is going online, we figured we had to get there," he says. "We are still unique in having all platforms—vinyl, downloads, in-store and mail order."

Other prominent indie store merchants aren't convinced that downloads are a vital part of their future. Newbury Comics CEO Mike Dreese, who's long been skeptical about the potential for indie stores to make money through digital downloads, says he'll wait and see how ThinkIndie does.

Gallery of Sound VP Joe Nardone says he doesn't think his brand can compete in the online marketplace.

"If Amazon is the underdog going up against iTunes," he says, "where does that put us?"

Additional reporting by
Antony Bruno.

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RADIO BY MIKE STERN and JEFFREY YORKE

REMOTE CONTROL More Clear Channel Stations Adopt Shared Music Programming

>>> REHR OUT AS NAB HEAD

David Rehr resigned from the National Assn. of Broadcasters, where he has been president/CEO for the past three-and-a-half years. The 50-year-old chief lobbyist for America's radio broadcasters will remain with the organization while a search for a replacement is conducted. Meanwhile, NAB COO/CFO Janet McGregor will work with Rehr to handle day-to-day matters, sources say.

>>> SONY TO BULK UP ARTIST SITES

Sony Music Entertainment is bulking up the content available on its artists' Web sites, adding on-demand streaming and lyrics. Users will be able to stream songs from any participating Sony artist, as well as create customized playlists. Sony struck a deal with Gracenote to add lyrics to each site. It's the first time a major label has used the Gracenote program for its own Web sites. Artists participating at launch include Kelly Clarkson, John Legend, Ciara, Britney Spears and Michael Jackson.

>>> KYLIE MINOGUE PLANS FIRST NORTH AMERICAN TOUR

Australian pop singer Kylie Minogue will tour North America for the first time on a six-date trek that begins Sept. 30 in Oakland, Calif., before ending Oct. 11 at New York's Hammerstein Ballroom. Bill Silva Presents will produce the trek. Minogue, who is currently working on her 11th studio album, will perform May 8 on NBC's "Today." Tickets for the fall tour go on sale to the general public the weekend of May 15 and were made available May 7 to American Express cardholders.

As debt-strapped Clear Channel Communications continues to slash its payroll, pressure is mounting on many stations to use more syndicated and prerecorded programming from a new distribution system that the radio group unveiled in April.

Clear Channel's "Premium Choice" initiative, which was announced April 15 by Clear Channel Radio president/CEO John Hogan, distributes programming featuring the broadcaster's top on-air personalities. The programming is preloaded with music logs and is designed to air on multiple stations, where program directors are to add local weather, traffic, news and promos. This would remove local programmers from the majority of the music selection process, which is raising alarms among promotion executives in the recording industry.

While Clear Channel originally pitched Premium Choice as a voluntary programming option, recent layoffs at the company, including the elimination of another 590 full-time positions April 28, have left some staff-depleted stations with little choice but to embrace it.

Clear Channel officials wouldn't comment on how extensively the company would use Premium Choice and that uncertainty has raised concerns among recording industry executives that shared music programming will limit their ability to expose new acts.

"The problems at Clear Channel are a big concern, because block pro-

gramming can really hurt you," says a major-label promotion executive who requested anonymity. "I know of stations where the music director was let go... You lose the connections you had at those stations."

An executive at a music marketing firm who also asked to remain anonymous says the growing consolidation of music programming under Premium Choice will reduce promotion opportunities.

"The whole concept is appalling," the executive says. "Take [CHR/top 40 WDKF] Dayton, Ohio, for example. They've been forced to take the Clear Channel night programming, which runs from 10 p.m. to 6 a.m., then they run [syndicated morning man] Elvis Duran from 6 a.m. to 10

CHR/top 40 WXKS Boston converted late-night and overnight shifts to Premium Choice programming in early May.

"Essentially what this means is that music decisions for the weekday hours of 10 p.m.-6 a.m. and overnight hours on week-ends will be based out of a central Clear Channel programming hub," WXKS music director Jim Clerkin wrote in an e-mail to label reps. "Music will continue to be chosen locally for the hours of 6 a.m.-10 p.m., but obviously spin counts will change for each rotation."

Premium Choice programming could have implications for Billboard charts, such as the Mainstream Top 40 or Modern Rock charts, which are based on the total number of weekly "spins" or plays as measured by Nielsen BDS,

if necessary."

On-air talent whose programs will be distributed through Premium Choice include WMIB Miami midday host Vanessa James for R&B/hip-hop stations; WFBQ Indianapolis midday jock Laura Steele for classic rock; KASE Austin host Bob Pickett for country; WDCG Raleigh, N.C., afternoon host Randi West for adult top 40; and KTCL Denver host Nerf for modern rock. Based on the scope of the layoffs, their services will be in high demand. In some cases, such as adult R&B WVAZ Chicago, three slots are open after the station laid off its midday, evening and overnight hosts.

Since January, Clear Channel has laid off about 2,500 employees, or 11.7% of its staff, as it struggles to generate enough cash flow to meet payments on the debt it took on as part of Thomas H. Lee Partners and Bain Capital Partners' leveraged buyout of the company last year. The company's financial challenges have been exacerbated by shrinking radio advertising.

Moody's Investors Service dropped Clear Channel Communications' long-term debt rating by four notches in March due to what it believes is the "high probability" that the company will violate a loan covenant later this year, requiring a restructuring of its debt. For similar reasons, Standard & Poor's Ratings Services placed the company's long-term credit rating on "credit watch" with negative implications, meaning that a downgrade of the rating is likely unless financial trends at the company improve.

Additional reporting by Courtney Harding and Paul Heine.



'It defies everything radio was set out to be, because this will destroy opportunities for local content.'

—A MUSIC MARKETING EXECUTIVE

a.m., then [syndicated host] Ryan Seacrest from 10 a.m. to 2 p.m. The [program director] does the afternoon show, and maybe they have their own evening jock. It defies everything radio was set out to be, because this will destroy opportunities for local content."

In one recent example,

Voice of America: WMIB Miami's VANESSA JAMES

according to Billboard director of charts Silvio Pietroluongo.

"We are in the process of reviewing the extent of Premium Choice programming on each of our reporting Clear Channel stations," Pietroluongo says. "Billboard has longstanding policies regarding the inclusion of syndicated networks on our spin-based chart panels, as well as the amount of nonlocal programming a station is allowed to air. Adjustments to the respective panels will follow



STEELE

HOMIE FRONT

360 DEGREES OF BILLBOARD

BILLBOARD LATIN MUSIC AWARDS SCORE HIGH INTERNATIONAL RATINGS

The 2009 Billboard Latin Music Awards, presented by State Farm, garnered strong ratings in key international markets, according to the media research firm Ibope.

The April 23 awards show, which Telemundo Internacional distributed to 34 countries in Latin America and Europe, aired in Mexico during prime

time on El Canal de las Estrellas, drawing a 25.3% audience share. In Ecuador, the show aired on Red Telesistemas, garnering a 32.1% share. The show aired live in the Dominican Republic and Panama, obtaining audience shares of 20.12% and 16.6%, respectively.

"The Billboard Music Awards have become the most important music show in Latin America," Telemundo Internacional president Marcos Santana said in a statement. "Year to year, Telemundo invests

International stars: AKON (center), flanked by WISIN & YANDEL and AVENTURA, performs at the 2009 Billboard Latin Music Awards.



great resources making its production values outstanding. This year we achieved pan-regional coverage though E! Entertainment and the show was broadcast for free on TV Chan-

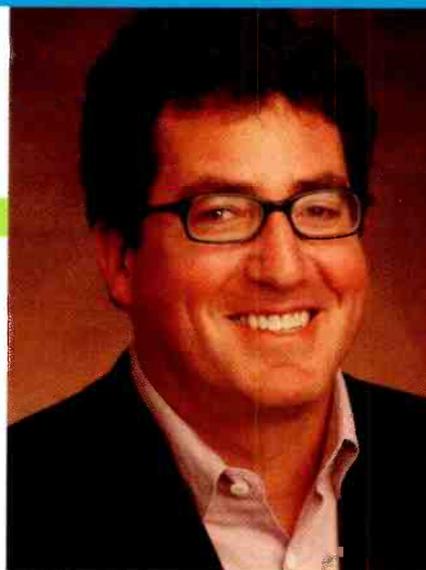
nel 2 in Mexico, TV Max in Panama, ATV in Peru, SNT in Nicaragua and Repretel in Costa Rica, among others."

The 2009 Billboard Latin

Music Awards, which Telemundo broadcast live in the United States from the BankUnited Center in Miami, also aired on broadcast and cable TV in Brazil, Argentina, Uruguay, Romania and Moldova. Finalists and winners are determined by their performance on the Billboard charts, as measured by Nielsen SoundScan and Nielsen BDS during a one-year period from the issue dated Feb. 9, 2008, through the Jan. 31, 2009, issue.

6 QUESTIONS

with DAVID GOODMAN
by ANTONY BRUNO



CBS Corp.'s consolidation of its digital music assets into the newly christened CBS Interactive Music Group comes at a difficult time for advertising-supported streaming music.

Internet radio is struggling with lower ad sales and higher music royalty rates. After doing the math, AOL and Yahoo decided last year to outsource their Internet radio operations to CBS. And CBS-owned Last.fm said in March that it plans to start charging for monthly subscriptions to its service outside the United States, the United Kingdom and Germany.

Overseeing these properties is CBS Interactive Music Group president David Goodman, who was previously head of digital media and integrated marketing for CBS Radio. Goodman spoke with *Billboard* about what the new music group means for users, advertisers and record labels.

1 What effect will the reorganization have on advertising?

We have the ability to integrate and aggregate our assets to make it easier for advertisers to work with us, whether it's online, contests and promotions, events, touring. We'll be able to integrate Last.fm into our local sales packages. We haven't brought Last.fm to life locally around the sponsors we work with. We've done a really good job locally of integrating our ad sells and reselling AOL and Yahoo radio, but we haven't done that previously with Last.fm. We'll look to our local sellers to be part of this initiative.

2 What does this mean for partners like AOL and Yahoo?

It's business as usual, but hopefully

we'll become an even more important part of the advertising business. We have a great relationship with both AOL and Yahoo.

3 What about users? Will they have any new services or capabilities?

Clearly we'll see a lot more integration of Last.fm in a number of things we're doing with our music sites across the country. Last.fm really creates unbelievable experiences for people who care about music. Tapping into that will be one of the things that will differentiate our sites from other players in the local market. You'll start seeing more distribution of our content that our radio stations produce every day. And one of the things we'll start to do is in a deeper

way draft off a lot of the things we produce locally every day and figure out ways to surface regionally, nationally and internationally.

4 In terms of record labels and the music industry, what new opportunities might there be?

We have about 320,000 concurrent listeners at peak for our streaming radio platform in the U.S. That's bigger than any cable network. We've had more than 4 million people download the AOL Radio iPhone app, plus more [who've] downloaded all the Last.fm apps. We have huge site traffic when you combine Last.fm's audience and our audience. For the music industry, it's an incredible opportunity to work together and service a substantial amount of awareness together than we might have been able to do separately.

5 Are you talking about custom promotional opportunities or an expansion of more general programs?

There will be both. There are certain things where you want to create an expectation that's delivered on a daily basis, but sometimes you kind of want to supersize with special events. We have the ability to do a number of different things. Plus, we create at radio thousands of concerts a year, so that ability to leverage those live experiences and bring them to life through all the assets of the group is a special opportunity that any pure-play music company just doesn't have the ability to do.

6 What's the mobile opportunity?

At CBS Radio, about 7% of our audience is now streamed through an iPhone. We'll be launching more apps for virtually every device over the next couple of months. We've invested a lot of time, energy and money around the ad-serving element as well. We've been thinking for a long time about how we potentially parse inventory and messaging through not only geo-targeting, but also by device. What we're spending a lot of time thinking about is creating and amplifying experiences and triggers and engagement and other opportunities. It could be e-commerce things like ticketing into various apps, as well as deeper content engagement opportunities built into the apps themselves in terms of streaming audio. ...

>>> SIRIUS XM LOSES SUBS; SALES UP

Sirius XM Radio lost more subscribers to its satellite radio service in the first quarter than expected due to weak car sales. The company says its subscriber count declined by 400,000, or about 2%, for a total of 18.6 million. The net loss to common shareholders was \$236.6 million, compared with \$104.1 million a year earlier. Pro forma sales rose 5% to \$605.5 million but fell short of analysts' expectation of \$646.5 million.

>>> 'BILLY ELLIOT' LEADS TONY NOMS

"Billy Elliot: The Musical" leads the Tony Award nominations, with 15, while Geoffrey Rush, Angela Lansbury, James Gandolfini and Jane Fonda are among the actors who received nods. The winners, voted on by 750 industry professionals, will be announced June 7. For a full list of nominees, go to tonyawards.com.

>>> GREEN DAY ANNOUNCES NY CLUB GIG

Green Day will celebrate the release of its new album, "21st Century Breakdown," with an intimate club show—or two—in New York. The band will play Webster Hall May 19 as part of MySpace Music's concert series the List. As previously reported, the group will likely appear May 18 at the Bowery Ballroom as well. Although the latter concert is unconfirmed by the band's reps, MTV Germany is running a contest to win a trip to the show and the venue's calendar remains empty for that night.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Monica Herrera, Andre Paine, David J. Prince, Reuters and Jeffrey Yorke.

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DIGITAL BY GLENN PEOPLES

Does Payola Pay?

Audio Ads For Bands May Hit Wrong Note

The Internet has always promised marketers the ability to reach fans directly and closely monitor the results of an ad campaign. The latest form of online advertising is pay-for-play Internet radio, which allows small bands to place songs in audio streams for a fee. But "Payola 2.0," as practiced by Jango and Last.fm, could be a tough sell.

Payment for online radio play isn't illegal under the federal payola statute, which applies only to terrestrial radio stations and their employees. Online radio is a gray area, since former New York State Attorney General Eliot Spitzer's payola investigations were carried out under state commercial bribery laws. For now, at least, it's a business strategy that allows bands to place their songs in streams relevant to their genre for a fee.

Are such ads a good investment? The experience of the California band Color Theory could offer an interesting cost-benefit analysis. The band spent \$300 to have songs played 15,000 times. On May 4, when the band posted its results at the blog Music Think Tank, its material had re-

ceived 6,518 paid plays that resulted in a 12% rate of "like" ratings—and 114 fans. That's \$1.14 per new fan. (Jango also pays performance royalties through SoundExchange, which will earn bands some money back.)

Afterward, a message Color Theory sent to those fans resulted in 35 read messages, four replies and \$20 in direct sales.

Last.fm runs a similar program called PowerPlay, which costs \$100 for 500 plays, \$200 for 1,000 plays or \$400 for 2,000 plays. The site inserts the songs based on the "music similarity" of listeners' audio streams.

So what are those fans worth? Jango's messaging system allows for restricted communications, although artists could almost certainly get better results if they could get fans' e-mail addresses. And the site contains "buy" links that can lead to sales, although not very many of them.

A better metric could be the cost of getting a fan to the Web site of an artist, where a transaction could take place. If perhaps one-quarter of the

opened Jango messages lead to such a visit—a fair but conservative estimate—the cost per Web site visit would be \$14.75. More could be attracted with repeated e-mails—but some fans could be of less value, either because of their location or disinclination to purchase music.

In comparison, a video overlay ad campaign would probably have better results. A \$300 spend on a \$12.39 CPM

(cost per thousand) video overlay ad at MySpace Music would get 24,213 impressions and—assuming a 1.2% click-through rate—291 visits to the artist's Web site. (The average video ad CPM is \$12.39, according to an August 2008 report by TubeMogul. Warner Music Group got a 1.2% click-through rate on its MySpace Video trial for a My Chemical Romance overlay ad.) In this example, each visit to the artist's Web site cost \$0.83.

\$1.14
Cost of a new fan from a Jango audio ad.

Of course, the return on investment

depends on what happens once the viewer gets to the artist's site. Only a small percentage of visitors would need to buy something to make up the \$0.83 it costs to generate Web site visits from a video overlay ad.

A fan acquisition cost of \$1-\$2 is considered acceptable, according to executives familiar with music marketing. But that number varies according to what products an artist's Web site sells, how successful it is at generating demand for them and which ones can be acquired illicitly for free. Artists who tour frequently, for example, are better at maximizing the value of their fans. Jango listeners in other countries are almost certainly worth less as fans—especially if an artist wants to sell tickets.

The value of a fan can also depend on who pays for audio ads. A record label seeking a direct return on its investment would only make money if a fan buys music, rather than a ticket, at least under a traditional label deal.

In some cases, audio ads like the ones offered by Jango could pay off. It could be better for artists who would have a problem generating views—or listens—on another streaming site. But established acts will almost certainly be better off buying more traditional ads on sites like YouTube or MySpace. ...

For More Than A Song

Latin Music Reality Shows Struggle With Licensing Costs

Reality shows are big business for Spanish-speaking networks, with channels from Spain to Argentina profiting from formats like "Survivor" and "Big Brother." The same has been true for music reality shows like "Operación Triunfo," which have enjoyed huge success in Spain and Latin America.

But Spanish-language music reality shows produced in the United States have never attracted much of an audience among U.S. Latin viewers. And TV executives say that efforts to expand viewership are hamstrung by the combination of shrinking production budgets and what they say is the high cost of licensing music, which limits their ability to secure the use of songs they want to feature.

"It is so costly to license each song, regardless of whether it was a hit or not, that the total monies that need to be set aside for licensing make the production

costs go up enormously," says **Cynthia Hudson**, executive VP/chief creative officer at Spanish Broadcasting System.

Given the recording industry's struggles with falling sales, it's only appropriate that synch fees have become a key revenue source for labels and publishers, says **Margaret Rogers**, VP of music affairs for Tele-mundo Network Group, which last year broadcast the music reality show "Letra y Musica."

"The unfortunate thing is, production budgets have dwindled," Rogers says.

While labels are increasingly willing to accept reduced performance royalties from TV producers in exchange for exposure and promotion, publishers are far more reticent, particularly when the channel or show in question is requesting use of a hit song.

Jorge Mejía, VP for Sony/ATV Music Publishing Latin American and



TV personalities: Contestants on 'Letra y Musica'

U.S. Latin, says that publishers are willing to help labels and artists promote songs. "That doesn't mean, however," he adds, "that we ever approve or condone of giving a song for nothing."

Alejandro Garza, VP of the indie publisher Arpa, says he has passed on some synch opportunities because it wasn't worth it to allow use of a song for a reduced rate. "When the songs belong to a writer who has high revenue, maybe it's not in his best interest," he says.

Labels, and sometimes even publishers, will drastically reduce performance royalties and synch fees for the use of their music, usually in TV dramas, when it means invaluable promotion for a new artist or a promotion tied to a new album's release.

But when it comes to reality or karaoke-style shows, TV producers usually want to use established hits that

audiences know. In these cases, while labels may be willing to compromise—as the exposure can spur sales—publishers are far less willing to do so.

There are ways for publishers and TV shows to come to terms, says **Eddie Fernandez**, senior VP at Universal Music Publishing Group Latin America. Instead of asking for worldwide rights, which can raise a red flag with many publishers, he suggests negotiating scaled fees for shows that will air internationally, with the tariff growing incrementally with each territory that's added.

"My business is to administer the rights of my songwriters," Fernandez says. "I try to help and if they ask me for reductions, I go as low as I can. But you can't ask for the world for free." ...

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Nokia's Comes With Music Launches In Mexico, Brazil

Nokia's Comes With Music service has finally hit Latin America, introduced April 29 in Brazil and May 1 in Mexico. It allows customers to download unlimited tracks from the Nokia Music Store to their Nokia 5800 phone or to their PC at no extra charge during their first year of service. The store features 3 million tracks from all four major labels as well as independents.

In Mexico, Comes With Music is launching exclusively through America Movil's Telcel, the country's dominant wireless carrier. The full price of the phone is 7,529 pesos (\$544) but it's available for less depending on the data plan. In Brazil, the service is exclusive to the carrier TIM for the first month, with the device priced at 399 reais (\$183) when purchased with a TIM unlimited data plan. Tratore,

THE BILLBOARD **Q&A?**

The Mexican songwriter/producer Armando Avila won producer of the year honors at Billboard's 2009 Latin Music Awards thanks to a string of pop hits that included tracks by Gloria Trevi, Luis Fonsi, La Quinta Estación, RBD, Playa Limbo and Ednita Nazario. Avila's blend of a distinct Mexican sensibility and universal pop appeal has enabled his productions to enjoy success across different radio genres. He's now preparing albums for the Spanish pop singer David Bisbal and Mexico's Belinda, among others.

Although you won producer of the year, you also wrote some of your charting tracks, including La Quinta Estación's "Que Te Quería." Do you require that your songs appear on albums you produce?

No. I always pitch songs, but there are albums, like Fonsi's, where there isn't any song of mine. In the end, we all win if the right song leads the charge. With La Quinta Estación's first album, for example, I only collaborated on one track. This time, I co-wrote the entire album with them.

Do you consider yourself a

writer or a producer?

A producer. Although I'm passionate about writing and I've had some important hits, my first priority is to have the artist sound good.

How did you begin producing?

I don't have formal musical training. My father played in a group called Los Babys [a Mexican pop/rock group in the '60s and '70s]. I grew up in a recording studio and began to play with my own group when I was 14 years old. I began working as an engineer at 15 and began mixing albums. Then, in the mid-'90s, [the Mexican singer/songwriter]

Aleks Syntek gave me a shot at mixing his album, and I ended up producing him.

Although you worked with La Quinta Estación and Natalia Lafourcade, it was your work in 2005 with RBD's "Rebelde" that made you better-known as a producer and songwriter.

I made that album in two weeks because the group had no time to record. They laid

down the vocals in one week and I produced it in another. Honestly, I never imagined they would sell all those albums. I had worked with [the coed Mexican pop group] OV7 and my notion was to expand on the idea of a boys and girls band. I wrote the song "Empezar Desde Cero" and [co-producer] Carlos Lara wrote the "Rebelde" theme. When we were going to release the first album, I went to one of their

shows and saw their target audience. So, I tried to use language that spoke to children of that age. I spoke with [RBD member] Anais and she told me she needed to feel comfortable singing the lyrics. So, it was a mix of reaching the audience but also allowing the singer to feel at ease.

Your biggest hit last year was Fonsi's "No Me Doy Por Vencido," which was written in a 6/8 beat. You gave it a very Mexican touch and instrumentation.

When I heard the beat, it reminded me of one of my father's best songs, called "Porqué," and that arrangement was my inspiration for "No Me Doy Por Vencido." My father's band began with grupero music and that's the music I carry in my blood. Fonsi's song and the music of La Quinta were perfect material to blend with trumpets and mariachi.

What is your style?

I'm 100% pop. And I think Latin pop is enjoying one of its best periods. I've never seen so many Latin tracks on Spain's charts. —Leila Cobo



Manning the boards: ARMANDO AVILA



Som Livre, Deckdisc, ST2, Building Records and Atração are some of the Brazilian indie labels that are part of the Comes With Music offering.

Competition for over-the-air full-track downloads has been heating up in the region, with operator Movistar rolling out its revamped music store in Mexico and Colombia in recent months. Mexico's Telcel has its own Ideas Music Store, albeit without tracks from Universal Music Group.

Still, unlimited download plans like Comes With Music are rare in the region. Movistar launched a subscription service last year in Chile, although the downloads feature digital rights management restrictions that render downloaded tracks unplayable once a subscription lapses.

Another all-you-can-eat service, Sony Ericsson's PlayNow Plus, is expected to launch in Brazil in mid-June.

—Ayala Ben-Yehuda



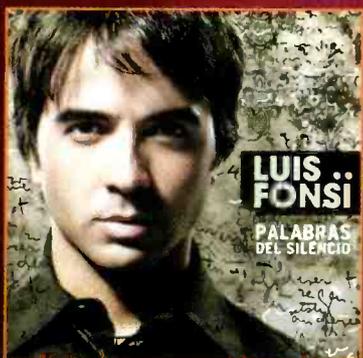
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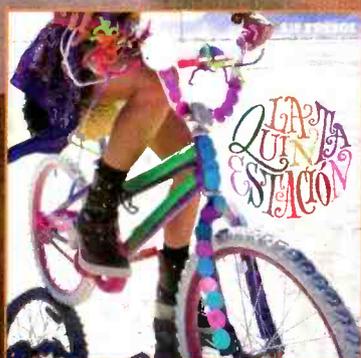
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UPFRONT



Bright lights, big city: The Joint at the Hard Rock Hotel and Casino in Las Vegas.

Rock This 'Joint'

Hard Rock's New Vegas Venue Debuts With Arena-Sized Grosses

A new rock venue in Las Vegas is quickly making its mark in a highly competitive market.

The new Joint at the Hard Rock Hotel and Casino—which replaces the old Joint—is drawing arena-level grosses with theater capacities.

Consider these Billboard Boxscore numbers from its first four shows: \$233,101 for **the Killers** April 17, \$138,264 for **Avenged Sevenfold** April 18, \$832,334 for **Paul McCartney** April 19 and \$801,708 for **Bon Jovi** April 24. All sold out in minutes.

The \$60 million free-standing venue is part of a Hard Rock Hotel expansion bankrolled by hotel owner Morgan Hotels Group that will add 1,000 rooms to the property. AEG Live has an exclusive six-year deal to promote and book shows at the venue, similar to its deal with the Colosseum at Caesars Palace, referred to in this column as the House That **Celine** Built.

"It's the greatest concert venue I've ever been to in my life," AEG Live CEO **Randy Phillips** says of the Joint. "It's the most flexible venue I've ever seen, with the best sight lines and the best sound."

The Joint has a general-admission floor that can also go reserved, a VIP balcony on the second level and stacked balconies on the sides that AEG Live/Concerts West co-president **John Meglen** says were conceptualized around the prison motif of **AC/DC's** video for "Are You Ready." (Check out the clip on YouTube and you'll get the picture.)

Patrick Berge, president of the venue design firm Sceno Plus in Montreal and designer for the Colosseum, also designed the new Joint.

"I said I wanted it to be like the old Joint on the floor, the first balcony to be pure, and the sides to be like that AC/DC video, with balconies down both sides of the hall," Meglen says. "It's an amazing rock'n'roll feel."

The country artist **Kenny Chesney** played

a sold-out show April 25, and coming up are **Flight of the Conchords**, **Incubus**, **Wilco**, **No Doubt** and a residency by **Santana** that begins May 27.

The gross potential attracts heavyweights. "In Las Vegas we definitely get a higher ticket price, and when you put such big stars into a 4,000-seater, it's like the ultimate experience for the fan," Meglen says. "The other thing, a real important point, is I want artists to look at this as an alternative to touring so they're not touring year after year after year. After a while, you start getting diminishing returns on that. We kind of proved with the **Dion** model that we can sit and do a residency and then she can go out and do the biggest tour she's ever done."

The same AEG Live Vegas team that books the Colosseum runs AEG's Joint operation, headed by **John Nelson**, with booking by VP **Bobby Reynolds**. "The Colosseum is more about production shows with a major headliner, and the New Joint is about raw, rough, edgy rock'n'roll," Meglen says.

The April 24-26 weekend provided a vivid illustration of AEG Live's high-roller status in Vegas, when the company promoted sell-outs by **Bon Jovi** and **Chesney** at the Joint, **Britney Spears** at the MGM Grand Garden Arena and **Cher** at the Colosseum.

"The average age of somebody coming to Vegas last year was 50.6 years old, so we're right in there on the boomers," Meglen says. "But there's also a younger crowd that comes in, and I want to make sure we keep the contemporary stuff in there—the **Wilcos**, the **Linkin Parks**, the **Foo Fighters**. And at the same time I really think **Bon Jovi** is a great example of an artist that can come in here and play the new Joint and hit both audiences."

Meglen says projections are to book 200 shows per year at the Joint, which should be even more active when the hotel's first new tower opens later this year.

On The Road

RAY WADDELL



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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,389,857 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Wachovia Spectrum, Philadelphia, April 28-29	35,165 two sellouts	Live Nation
2	\$3,294,601 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, April 25-26, 28-29, May 2-3	22,442 24,595 six shows two sellouts	Concerts West/AEG Live
3	\$3,148,660 \$95/\$65	THE DEAD Wachovia Spectrum, Philadelphia, May 1-2	33,644 36,098 two shows	Live Nation
4	\$2,289,594 \$96.25/\$65	THE DEAD DCU Center, Worcester, Mass., April 18-19	25,625 27,400 two shows	Live Nation
5	\$1,984,589 \$98/\$53	THE DEAD Izod Center, East Rutherford, N.J., April 28-29	21,673 25,047 two shows	Live Nation
6	\$1,840,494 \$127.25/\$81.25/ \$51.25/\$27.25	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Pizza Hut Park, Frisco, Texas, May 2	25,026 sellout	The Messina Group/AEG Live
7	\$1,770,757 \$99.50/\$54.50	THE DEAD Madison Square Garden, New York, April 25	18,266 18,378	Live Nation
8	\$1,616,699 \$179.50/\$54	ELTON JOHN & BILLY JOEL Fargodome, Fargo, N.D., May 2	20,573 sellout	Jam Productions
9	\$1,573,072 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Greensboro Coliseum, Greensboro, N.C., May 2	17,234 19,462	AEG Live
10	\$1,542,602 (\$198,048 Canadian) \$146.01/\$48.67	EAGLES Rexall Place, Edmonton, Alberta, March 7	13,299 sellout	AEG Live
11	\$1,399,562 (\$180,125 Canadian) \$147.24/\$48.56	EAGLES MTS Centre, Winnipeg, Manitoba, March 13	12,424 sellout	AEG Live
12	\$1,375,250 \$98/\$53	THE DEAD Nassau Coliseum, Uniondale, N.Y., April 24	14,485 14,611	Live Nation
13	\$1,280,087 \$89/\$65/\$49.50/ \$40	THE DEAD Greensboro Coliseum, Greensboro, N.C., April 12	17,143 17,519	Live Nation
14	\$1,174,434 \$98/\$68	THE DEAD XL Center, Hartford, Conn., April 26	12,483 13,732	Live Nation
15	\$1,154,568 \$96/\$56	THE DEAD Times Union Center, Albany, N.Y., April 17	12,858 13,730	Live Nation
16	\$1,007,463 \$96.50/\$56.50	THE DEAD HSBC Arena, Buffalo, N.Y., April 21	12,125 16,803	Live Nation
17	\$851,933 \$85/\$39.50	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, May 3	15,750 sellout	Live Nation, The Messina Group/AEG Live
18	\$832,334 \$746/\$496/\$191	PAUL McCARTNEY The Joint, Hard Rock Hotel, Las Vegas, April 19	3,829 sellout	AEG Live
19	\$824,875 \$73/\$43	NICKELBACK, SEETHER, SAVING ABEL Target Center, Minneapolis, April 7	14,075 sellout	Live Nation
20	\$810,509 (\$545,970) \$66.80/\$59.38	SIMPLY RED, VALERIYA Manchester Evening News Arena, Manchester, England, April 5	13,445 sellout	Killmanjaro Live
21	\$801,708 \$746/\$496/\$191	BON JOVI, ELECTRIC TOUCH The Joint, Hard Rock Hotel, Las Vegas, April 24	3,708 sellout	AEG Live
22	\$799,181 (\$601,336) \$79.74/\$55.82	IL DIVO Sportpaleis, Antwerp, Belgium, April 1	11,809 sellout	Live Nation Global Touring, Live Nation Belgium
23	\$791,498 (\$587,972) \$105/\$63.27	IL DIVO Palacio de los Deportes, Madrid, April 4	10,190 sellout	Live Nation Global Touring, Live Nation Spain
24	\$778,540 \$125/\$55	YANNI VOICES Radio City Music Hall, New York, May 1-2	9,607 11,117 two shows	Metropolitan Talent Presents, MSG Entertainment
25	\$774,366 (\$594,907) \$80.70/\$61.38	IL DIVO Hartwall Areena, Helsinki, March 18	10,640 sellout	Live Nation Global Touring, Live Nation Finland
26	\$769,234 (\$570,864) \$107.80/\$40.42	IL DIVO Pavilhão Atlântico, Lisbon, Portugal, April 6	13,014 sellout	Live Nation Global Touring, Ritmos e Blues Lda
27	\$745,885 \$75/\$45/\$40	THE DEAD John Paul Jones Arena, Charlottesville, Va., April 15	11,430 13,382	Live Nation
28	\$743,428 (\$521,320) \$57.04	METALLICA, MACHINE HEAD, THE SWORD Sheffield Arena, Sheffield, England, Feb. 28	13,033 sellout	Killmanjaro Live
29	\$714,135 (\$486,680) \$58.69	METALLICA, MACHINE HEAD, THE SWORD LG Arena, Birmingham, England, March 25	12,167 12,215	Killmanjaro Live
30	\$678,787 (\$468,465) \$86.94/\$43.47	IL DIVO LG Arena, Birmingham, England, Feb. 24	9,780 10,141	Live Nation Global Touring, S.J.M. Concerts
31	\$661,649 \$91.50/\$71.50/ \$51.50/\$22	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM AT&T Center, San Antonio, May 1	12,606 sellout	The Messina Group/AEG Live
32	\$659,131 (\$457,765) \$64.80/\$57.60	SIMPLY RED, VALERIYA LG Arena, Birmingham, England, March 28	11,115 sellout	Killmanjaro Live
33	\$649,265 (\$479,541) \$201.74/\$134.04	IL DIVO Hala Tivoli, Ljubljana, Slovenia, March 27	4,545 4,989	Live Nation Global Touring, Nomad, Mitja Prezelj
34	\$622,965 \$75/\$40	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Journal Pavilion, Albuquerque, N.M., April 23	12,549 15,004	Live Nation, The Messina Group/AEG Live
35	\$611,431 (\$431,640) \$56.66	METALLICA, MACHINE HEAD, THE SWORD Metro Radio Arena, Newcastle, England, March 3	10,791 sellout	Killmanjaro Live

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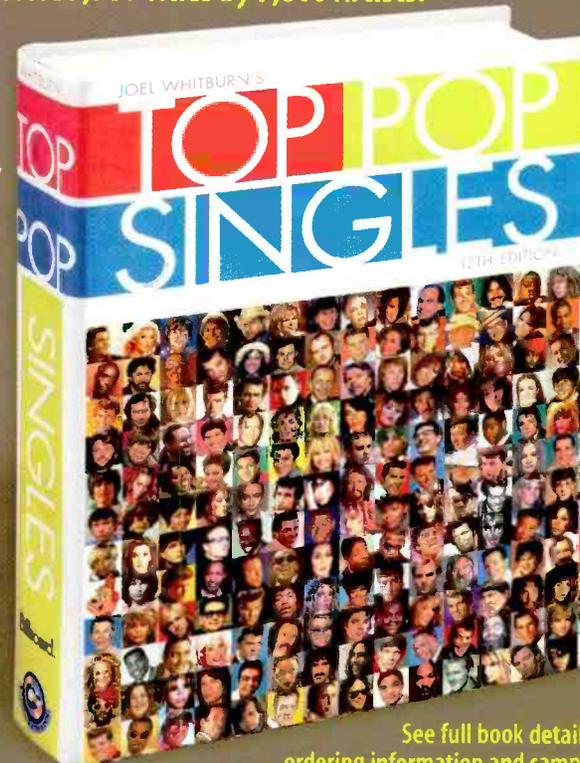
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DIGITAL BY ANTONY BRUNO

On Every Site A Ringtone

A New Service Extends The Reach Of A Faltering Mobile Music Format

Ringtone sales are dropping sharply but record labels and mobile content providers are doing everything they can to shore up sales.

Several mobile carriers have begun offering a make-your-own-ringtone service from provider mSpot. Labels like Warner Music Group have explored bundling ringtones with full-song download sales. And services like Myxer have even tried ad-supported ringtones.

Now, the mobile content provider Thumbplay has quietly unveiled a new service called OPEN Pro that allows labels to sell ringtones almost anywhere online without striking deals with each wireless operator. OPEN Pro is an extension of a tool Thumbplay launched in September that allows unsigned artists to sell ringtones by uploading their content to the Thumbplay system.

"It helps labels and artists' managers sell mobile content from the Web sites they manage," says Thumbplay director of business development Mike Park. "It's basically a way for them to keep track of sales for all their labels, drill down into specific artists and track performance."

Even when ringtone sales were still growing, the format faced two key distribution bottlenecks. The vast majority of sales came through mobile operators, which maintain complete control over which artists get prime placement



It's for you: A&M/Octone tested Thumbplay's new OPEN Pro system with HOLLYWOOD UNDEAD.

on their crowded mobile entertainment menus. That inevitably leads to a focus on chart-topping artists, at the expense of others.

Bypassing the carriers and selling directly to fans brought its own set of challenges, most important of which was that ringtones have to be formatted for each mobile handset and mobile network.

Thumbplay is breaking through these logjams. It has agreements to deliver ringtones to each mobile operator and has the ability to determine the proper format based on the user's phone. It also has partnerships with music sites like AOL, MTV, Clear Channel Online, MSN and iLike, so that tracks listed on these sites carry a "buy ringtone" link from Thumbplay.

The new OPEN system allows labels to add that same buy link to any service that doesn't already have a deal with Thumbplay, including the artist's own Web site, Twitter and MySpace page. It also includes a widget creation tool that gives fans the ability to sell their favorite artist's ringtones from their own blogs and social-networking profiles. Labels can use the OPEN content management and data reporting system to track ringtone sales across a variety of sites. Thumbplay hopes to add mobile full-track downloads to the OPEN Pro program in a few months.

Thumbplay takes a cut of each sale. And while it sells a la carte ringtones, its primary business model is signing up fans to a monthly \$10 subscription plan through which users get credits that can be redeemed for ringtones, games and other mobile content. Labels get the same amount per ringtone whether it's sold a la carte or downloaded through a subscription.

To enlist the help of labels in growing its subscriber base, the OPEN Pro service pays labels a bounty for each new Thumbplay subscriber acquired through their artists' widgets.

A&M/Octone tested the service late last year with a campaign for Hollywood Undead. Ringtones for developing artists usually get little attention on carrier-controlled

ringtone menus, so Rome Thomas, head of sales and artist development at the label, was looking for a "back door" of sorts to the mobile market. Using Thumbplay's widget to drive sales from the artist's site, as well as other social network outlets, was exactly what he needed.

"Thumbplay gives me the opportunity to make an amount of mobile revenue via all of our Web surfaces," he says. "I'm always looking at how to be more competitive on the mobile side."

As a result, the campaign saw an 8% conversion rate of those clicking through to the "buy ringtone" link and completing a purchase, about four times the average.

But Thomas says the bounty for new subscribers has proved to be the more interesting opportunity.

"The bounty income was more compelling than the per-unit sales of an a la carte product," he says. "We're making a significant, very high dollar amount per acquisition, and we're also being paid on the back end for each piece of content sold. This affiliate fee was higher than any other affiliate fee that I've ever seen from any of our online retailers."

To date, ringtone sales have focused on mining more revenue out of radio hits. If programs like Thumbplay take off, the faltering format may find some relief in the long tail.

DIGITAL MIX MASTER

The "DJ Hero" game from Activision/Blizzard may not be out yet, but real DJs can get their digital spin on with the new DeeJay Trim 4&6 from Hercules. DJs can connect their laptop computers, CD players and MP3 players to the Trim, which then streams the audio from each to any connected speaker system. It also lets DJs mix the audio coming in from each source, as well as add voice-overs, blend in effects and samples, preview their creations and export finished files. The Trim features a number of configurations designed to prevent potential compatibility problems that laptops can have with stereo systems. It works with Windows XP, Vista and Mac OS X versions 10.4 and 10.5. The DeeJay Trim is expected to be available in June and will retail for about \$250. —AB



BITS & BRIEFS

HULU WINS BRONZE

During the month of March, Hulu ranked among the top three U.S. online video destinations for the first time, topped by only Google and Fox Interactive Media, according to comScore's Video Metrix service. Google accounted for 41% of online video traffic, the report says, with YouTube contributing more than 99% of the company's total share. Fox Interactive Media, which includes MySpace, was a distant second with 3% of online video traffic. Hulu came in third at 2.6%, edging out Yahoo, which came in fourth at 2.3%. The news comes on the heels of reports that record labels are seeking to license high-definition music videos on the Hulu service.

REMOTE STREAMING

Microsoft's Windows 7 operating system will introduce

a new feature called Remote Media Streaming, which will allow users to stream music or video stored on a Windows 7 PC running the software from another computer over the Internet. Microsoft didn't mention whether that feature will have any connection to its Zune music service or portable device.

BUZZ MEDIA SHAKEUP

Buzz Media, formerly known as BuzzNet, is under new management. At the top, Ian Citron, former GM of Time Warner gossip site TMZ, has taken over as president. Anthony Batt, founder and former president, will take on the role of chief creative officer. Citron has served as an adviser to the company since August. In March, Buzz Media raised \$12.5 million in venture funding. Universal Music Group is also an investor in the company.

HOT RINGMASTERS™ MAY 9 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	2	9	#1 DAY N NITE	KID CUDI
2	1	18	KISS ME THRU THE PHONE	SOULJA BOY TELLE'EM FEATURING SAMMIE
3	4	14	BLAME IT	JAMIE FOXX FEATURING T-PAIN
4	7	5	BOOM BOOM POW	THE BLACK EYED PEAS
5	3	10	RIGHT ROUND	FLO RIDA
6	6	11	POKER FACE	LADY GAGA
7	5	1	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
8	10	4	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
9	13	1	TURN MY SWAG ON	SOULJA BOY TELLE'EM
10	8	9	I LOVE COLLEGE	ASHER ROTH
11	9	6	THE CLIMB	MILEY CYRUS
12	11	10	NEXT TO YOU	MIKE JONES
13	12	19	GIVES YOU HELL	THE ALL-AMERICAN REJECTS
14	14	11	SHE'S COUNTRY	JASON ALDEAN
15	22	1	SUGAR	FLO RIDA FEATURING WYNNER
16	16	18	ALL SUMMER LONG	KID ROCK
17	15	1	TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
18	24	10	HALO	BEYONCE
19	-	1	BIRTHDAY SEX	JEREMIH
20	33	2	WE MADE YOU	EMINEM

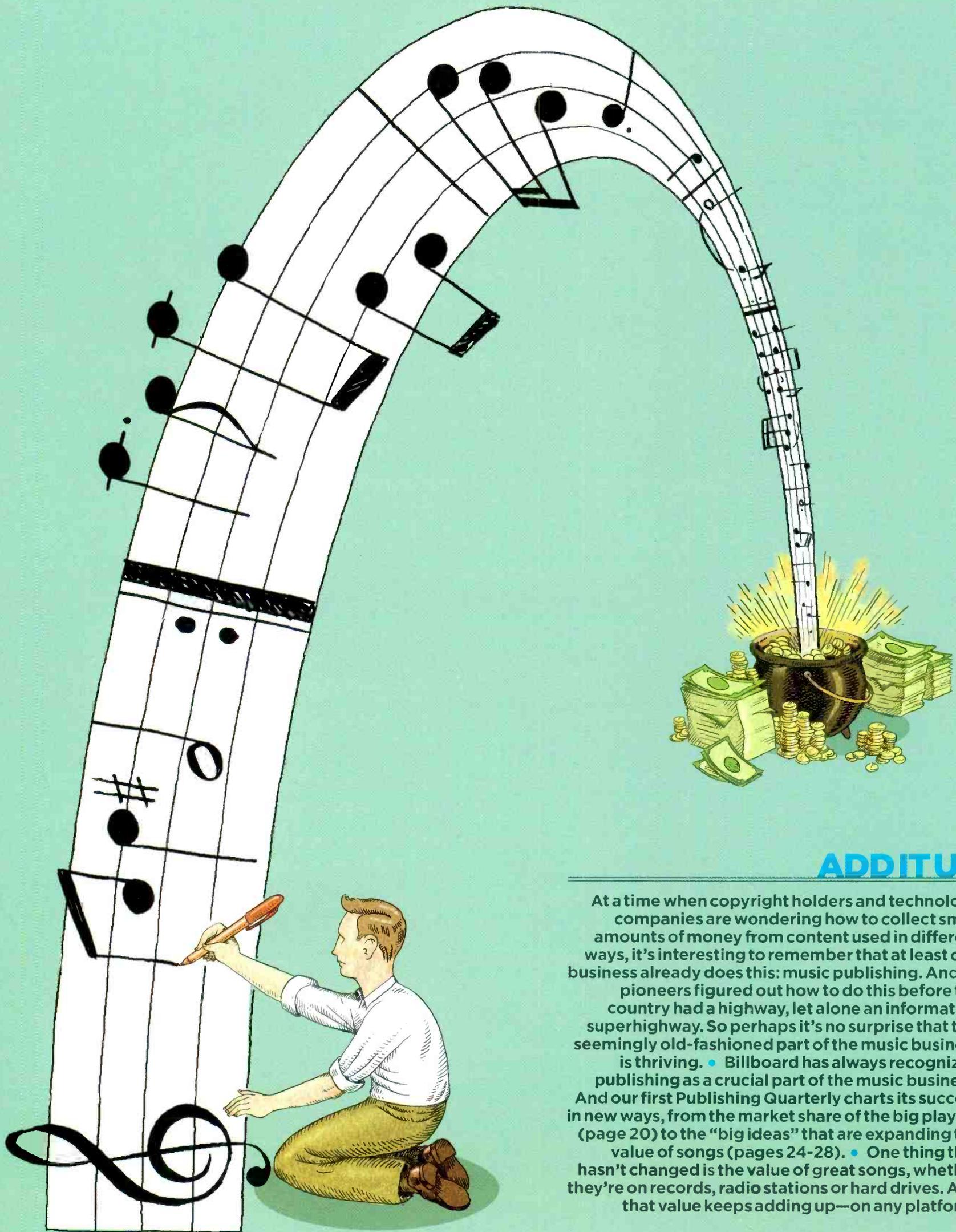


Kid Cudi scores a No. 1 in his first time out as "Day N Nite" rises 2-1. The Cleveland native becomes the first male lead artist to reach the top spot with his first hit since Flo Rida did it with "Low" in December 2007.

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

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

MEF CTIA



ADDITUP

At a time when copyright holders and technology companies are wondering how to collect small amounts of money from content used in different ways, it's interesting to remember that at least one business already does this: music publishing. And its pioneers figured out how to do this before the country had a highway, let alone an information superhighway. So perhaps it's no surprise that this seemingly old-fashioned part of the music business is thriving. • Billboard has always recognized publishing as a crucial part of the music business. And our first Publishing Quarterly charts its success in new ways, from the market share of the big players (page 20) to the "big ideas" that are expanding the value of songs (pages 24-28). • One thing that hasn't changed is the value of great songs, whether they're on records, radio stations or hard drives. And that value keeps adding up—on any platform.



'Saturday Night' Special

Brad Paisley Has Waxed Lyrical About Brews, Bros, Love And Ladies. Now He's Getting Personal
By Deborah Evans Price • Photograph by Kurt Markus

In a scene that evokes visions of a backwoods Brill Building, several of Nashville's top songwriters have retreated to a rural outpost to write what they hope will be the hits to dominate country radio for months to come. Their ringleader is Brad Paisley, who, with his co-writers, worked on songs for his new album, "American Saturday Night" (Arista Nashville), in the guest house on his farm outside Nashville. • Paisley has horses, cows and a couple of ponds on the property, where Grand Ole Opry star and Paisley's friend Little Jimmy Dickens comes over to fish. "It's a great place to get away," Paisley says. "You're nowhere near Music Row. We called it 'the dream factory' there for a while." • The fruits of this labor can be heard on "American Saturday Night," which will be released June 30. The album's first single is "Then," which this week is No. 6 on Billboard's Hot Country Songs chart. • Paisley has long been Nashville's sweetheart because of his ability to write both party songs and ballads perfect for radio. But thanks to the bucolic boot camp he and his songwriter friends went through, "American Saturday Night" is more reflective than anything he's done before.

"We often have artists that have major songs on their new albums, but that doesn't necessarily mean that they have made a great album," says Sony Music Nashville chairman Joe Galante. "That's not the case on Brad's 'American Saturday Night.' He has a collection of songs that take you on a musical and lyrical journey, and the result is a truly great album. You feel his sense of confidence, joy and emotion on every track."

Paisley is a consummate artist, involved in every aspect of his career—from touring to publishing (see story, below). He designed his last five album covers and creates the animation used on video screens at his concerts. Anyone who's tempted to dismiss him as a one-trick pony specializing in such frat boy anthems as his 2005 hit "Alcohol" or tongue-in-cheek social observations like "Celebrity" would be underestimating the intellect behind the wit.

Paisley is known in Nashville as a triple threat: a respected singer, songwriter and guitarist. But writing holds a special place in his heart.

He puts a sense of fun and creative adventure into the new album's title track, "basically a party song," Paisley says as he sinks into a sofa at Blackbird Studios, a state-of-the-art facil-

'The hard part about writing on the road is my road manager will say, "Sound check in 30 minutes!," and for the next 30 minutes you're not going to be able to think.'

—BRAD PAISLEY

ity owned by Martina McBride and her husband, John. Clad in jeans and a T-shirt, Paisley isn't wearing his signature white cowboy hat and he boasts a thick head of dark hair that could make his follicle-challenged peers green with envy. Despite the fact that he and his wife have a 2-year-old son (William Huckleberry, aka Huck) and a new baby (Jasper Warren, born April 17), Paisley doesn't look like a sleep-deprived parent. He teems with enthusiasm to talk about his new work.

"'American Saturday Night' is a song about what happens on a weekend in our country, under the guise of this melting pot and how really nothing is original here," he says. "We are all of some heritage, other than those who are Native American, and it seems like it's all sort of washed up here on these shores as a best-of collection of what the world has to offer."

Since debuting in 1999, the West Virginia native has recorded seven albums—five studio CDs plus 2006's "Christmas" and last fall's "Play," a mostly instrumental collection. His first two albums each sold more than 1 million copies, according to Nielsen SoundScan, and his career started to escalate with "Mud on the Tires" and "Time Well Wasted," which sold 2.4 million and 2.3 million, respectively.

Paisley's success at country radio is equally impressive. His second single, "He Didn't Have to Be," hit the top of the Hot Country Songs chart. Paisley has placed 20 singles in the chart's top 10, with 13 climbing to No. 1, including "We Danced," "I'm Gonna Miss Her (The Fishin' Song)," "Mud on the Tires," "When I Get Where I'm Going," "Ticks" and "Letter to Me," which spent four weeks at the top. His last nine singles have been chart-toppers.

Digital sales have come along with Paisley's radio success: He's sold 7.8 million digital tracks, according to Nielsen SoundScan. His best-selling digital songs are "She's Everything," which sold 871,000, and "Whiskey Lullaby," at 807,000.

"His songwriting has defined who he is over the years, more so probably than his guitar playing," says Jon Elliot, VP of marketing and artist development at Arista Nashville and RCA. "He's become one of the great young songwriters of this town. A lot of people look to him as a guy who can write a funny, lighthearted song like 'Alcohol' or a great love song like 'Then.' He covers all the bases."

Accolades have followed his sales: Paisley has won three Grammy Awards and multiple honors from the Country Music Assn. and the Academy of Country Music, including two consecutive top male vocalist trophies from CMA and three from ACM. "Time Well Wasted" was named album of the year by both organizations and Paisley has netted many other honors, including multiple wins in the video category for innovative clips he masterminds himself.

Often when a singer/songwriter becomes successful, writing is the first casualty of his busy schedule. That's not the case with Paisley.

"It's maybe easier in a sense," he says, crediting his collaborators with stoking his creative sparks. "I rely on these guys that I trust like Chris [DuBois], Frank [Rogers] and Tim Owens, Kelley Lovelace, Ashley Gorley and Bill Anderson—all these guys that throughout the years have become family. It's truly just a team now. Certainly I would be steering the ship at this point, but it's a lot of us working hard toward the end product—I probably came up with a third of the ideas for the songs on this album, maybe more, and these guys brought in their own."

Paisley says playing live gives him a feel for what works well with his audience. "I have the unique vantage point of standing in the center of that stage every night and looking out and seeing the very people that have become my fans," he says. "So I come off a stretch [on tour] with a handful of ideas I think will work. Then these co-writers of mine spend quite a bit of time gearing up for one of my albums. They'll

SEA GAYLE CELEBRATES 10th ANNIVERSARY

While Brad Paisley is best-known as an artist, he's also a partner in Sea Gayle Music, one of Music Row's most successful publishing companies. Paisley, producer Frank Rogers and songwriter Chris DuBois launched the company in 1999 as a co-venture with EMI Music, which provided financial assistance to the startup. Since then Sea Gayle has grown into an independent publisher with a roster of a dozen writers in addition to its three founders.

"In our 10 years, we've had 21 No. 1s," says DuBois, who met Paisley in 1993 when he was working at ASCAP and Paisley was there as a college intern. "We just celebrated our 21st No. 1 [on Billboard's Hot Country Songs chart] with the Darius Rucker single, 'It Won't Be Like This for Long.' I haven't had a chance to go back and count, but I think Brad's success accounts for about half of those. We've been able to build a roster that has become very successful independent of Brad and we're really proud of that."

The Sea Gayle roster includes Don Sampson, Jim "Moose" Brown, Tim Owens, Radney Foster and Chris Stapleton. Among its catalog are such hits as Trace Adkins' "You're Gonna Miss This," Alan Jackson's "It's Five O'Clock Somewhere," Garth Brooks' "Good Ride Cowboy" and Montgomery Gentry's "Back When I Knew It All."

Though Paisley, Rogers and DuBois are all involved in Sea Gayle, DuBois runs the company on a daily basis, and Paisley credits him with signing and nurturing the company's writers.

"Chris understands what makes a song great," Paisley says. "He understands what helps writers write that song. He understands the process. Writers need freedom, but at the same time they need to know that their songs are being pitched. We have two of the best pluggers ever to hit Music Row in Liz Sullivan and Mike Owens."

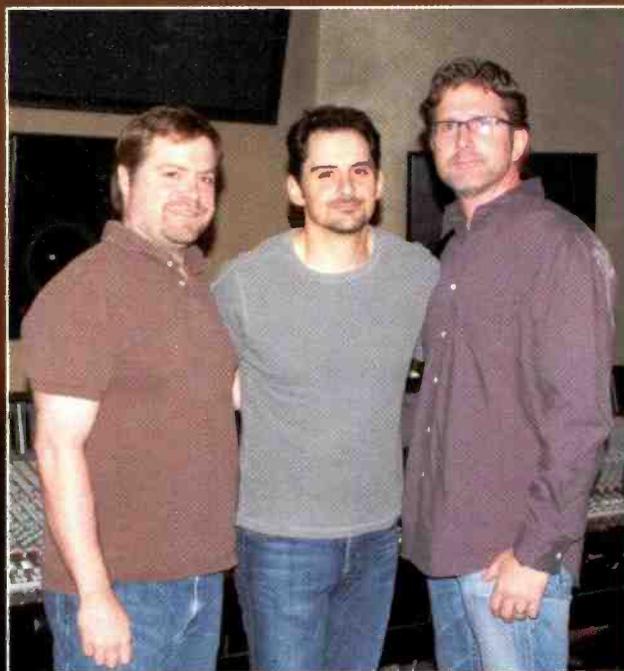
They have crucial experience, Du-

Bois's first single on Arista was 'Who Needs Pictures,' which was a song that the three of us wrote together. We did have some overhead costs that first year, but we didn't have many. We didn't hire a full-time employee until our second year in business. We started making money in year one, but we didn't actually turn a profit and recoup our venture account until year three. That's still very fast for a young publishing company."

When they launched Sea Gayle, other publishers cautioned them it was a risky venture. "When we started the company, Brad was an unproven artist," DuBois says. "He hadn't had his album released yet, so it was kind of an unknown entity. We believed in the songs that we had written. Over the last 10 years, there's no doubt that it's given us a huge advantage. There's a built-in outlet for our songs and there's a creative relationship between the three of us that's hard to duplicate."

Sea Gayle is also planning for the future. The company recently moved to new offices where it can combine its business and creative sides. "We bought two old houses and renovated them side by side," DuBois says. "It comes with the vibe and charm that only an old house can have. We furnished and decorated each room differently and hung art on the walls instead of awards. Our goal was to make the writer's house as nice—if not nicer—than the publishing offices. We want the writers to feel like a priority, not an afterthought."

—DEP



Sea Gayle world: from left, FRANK ROGERS, BRAD PAISLEY and CHRIS DuBOIS

Bois says, as well as the knowledge that songwriting is a business as well as an art.

"Our situation is unique in that the three partners in the company were all songwriters signed to the company when we did our joint venture with EMI," he says. "We were able to structure it in such a way that we owned half of the publishing on everything that Brad, Frank and I had ever written so we had a little catalog in place."

show up with a notepad full of potential ideas and out of a page of 25, we're lucky if one of them becomes a real song, but that's how it goes."

Paisley also relies on help from his iPhone. "Using an application that you can buy that's a voice recorder, I had about 30 things talked into it and I had another 30 things written into it in notes," he says. "I do a lot of things in the process of writing an album that I don't normally do. I'll go see more movies than I would normally see. I'll sit through the previews and have my iPhone out typing. That's the beauty of these things—you can be typing in song ideas as somebody says something."

Paisley wrote most of "American Saturday Night" in Nashville. "The hard part about writing on the road is that we'll get in the middle of it and my road manager will walk in and say we need whatever or he'll say, 'Sound check in 30 minutes!' and then in the back of your mind you think, 'Wow, we've only got 30 minutes,'" says Paisley, who cites Mike Reid, Dean Dillon and Steve Wariner among his songwriting influences. "The door shuts and for the next 30 minutes you're just screwed because you're not going to be able to think. That's how it is out there."

Although Paisley has written most of his hits, he's open to songs he didn't write. "Whiskey Lullaby," his chart-topping duet with Alison Krauss, was written by Jon Randall and Grand Ole Opry star Bill Anderson. "When I Get Where I'm Going," featuring Dolly Parton, was a No. 1 penned by George Teren and Rivers Rutherford.

"Waitin' On a Woman," written by Don Sampson and Wynn Varble, was originally featured on "Time Well Wasted." Although it wasn't a single during that album's run at radio, Paisley believed in the song and promised the writers it would eventually be a single. After his following album, "5th Gear," yielded four chart-toppers, he added "Waitin' On a Woman" as a bonus track to a new version of the album, and the song went on to become his eighth No. 1.

"I always thought it was a perfect song," he says. "That song deserves to be in the Billboard list of No. 1s. We needed to do that."

Many in Nashville's songwriting and publishing community appreciate the fact that Paisley and producer Frank Rogers are open to outside material. "There are certain artists that never cut any outside songs," Rogers says. "We have the best songs in the world in this town. Artists are crazy not to listen."

Rogers says he, Paisley and label reps all listen to songs. "The best way to get on [a Paisley album] is to really do something that Brad doesn't do," says Rogers, a friend of Paisley's since their days at Nashville's Belmont University. "The way that we've noticed the outside cuts, especially the outside hits he's had like 'Whiskey Lullaby' and 'When I Get to Where I'm Going,' is that they're not necessarily what he naturally writes but are songs that really move him as an artist and as a human being."

In looking for songs for the new album, however, Paisley and Rogers didn't find anything that trumped what he and his collaborators had written. "It just happened like that this time," Paisley says. "It's not like I wrote it all by myself. I've got a great team that's grown over the years."

"There's definitely a thread on here of looking back some," Paisley says. "If the last album was looking back to high school, this one I look back a lot on who I became from a little boy on. You'll see it in 'If He's Anything Like Me,' which is about my son Huck and also Jasper. It has a lot of funny lines in it: 'I can see him right now/Knees all skinned up with a magnifying glass trying to melt a Tonka truck.' Songs are certainly influenced by how I see the world now through a couple of other sets of eyes as well as my own." (Huck makes an appearance at the end of the song; Paisley sings, "If he's anything like," and Huck finishes the lyric, "me.")

Listening to the album, it's obvious that some will elicit a few laughs. Overall, though, it's a mature effort from an artist with a wealth of life experience. "No one can make the album they made 10 years ago with a straight face," Paisley says.

"There's two reasons: One is you change as a person. To be a true artist, I have to be true to who I am now and write that way. And the second thing is these are different times—I think it was Ben Franklin that said, 'May you live in interesting times,' and we do."

"Welcome to the Future"—co-written by Paisley and DuBois—is, Paisley says without hesitation, his favorite song he's ever written.

"We knew we wanted to talk about technology and how the world is changing," he says. "It's the hardest thing in the world to take the emotions I've had in the last six months and put them in a song, [including] having two boys now and thinking about them. That whole first verse just so resonates with the world I grew up in and the world they're going to grow up in. They're two different places. I was thinking back to the world my grandfather grew up in. In spite of some of the worst times economically that we've ever had, there's a feeling of hope and a feeling of pride."

With this combination of realism and optimism, Paisley's album can't be classified as a downer. "I don't really deal with the darkness of these times musically as much as we look at the bright side," Paisley says. "When we chose to put out 'Then' as the first single, that was on purpose. The one thing that you can find complete respite from in these times is true love. If you fall in love with somebody, then you're not even worried about your bills."

Paisley hopes some of the new tunes will provide a little musical relief from the daily grind—and he wants his tour to feel the same way (see story, right). "I wanted to deal with the weekend scene in America, which is what people are living for these days," says Paisley, who is booked by Rob Beckham at the William Morris Agency. "Those of us that still have jobs are living for Friday and Saturday. They are going to live it up."

Paisley says fans will notice differences between this and his previous albums. "We didn't do an instrumental, that's on purpose—we'll do one next time," he says, noting that there isn't a comedic skit this time around by the Kung Pao Buckaroos, an ensemble that includes Dickens, Anderson and George Jones.

In marketing "American Saturday Night," Arista Nashville's Elliot says the label is capitalizing on the Fourth of July holiday the week it comes out. "The album comes out the Tuesday before July 4, which happens to be a Saturday night," Elliot says. "We haven't locked in any concrete promotions yet but are talking to a lot of people about how we can create visibility. Brad delivered a great album and a great album title. The timing fits together since it's the Tuesday before July 4. It's a marketer's dream."

Elliot says Paisley will make national TV appearances leading up to the album's release, including a June 16 performance at the CMT Music Awards. "What's great about Brad Paisley is he has a very active fan base—both a traditional fan base and digital fan base," he says. "He attracts a young audience, and we're aggressively going after the digital side. Our campaign is focused around the album title and the early success of the single."

With nine consecutive No. 1 singles, multiple male vocalist trophies and studio albums that consistently go platinum, what's the next step in Paisley's career? "The obvious one is entertainer of the year," Elliot says. "We've always believed with his songwriting ability, his musicianship, his great tours and how he's able to sell tickets year in and year out, his success at radio and his great videos. He's one of the most well-rounded artists in any format. There's no doubt it's going to happen. It's just a question of when."

LIVE FROM EVERYWHERE, IT'S 'AMERICAN SATURDAY NIGHT'

Few country artists integrate music and technology onstage like Brad Paisley. One of the genre's most successful touring acts, Paisley delivers a live show with video that lets fans imagine they're seeing Alison Krauss onstage duetting with the singer on their hit "Whiskey Lullaby."

Paisley's tour for "American Saturday Night" kicks off June 5 in Charlotte, N.C. Along with supporting artists Jimmy Wayne and Dierks Bentley, Paisley will play amphitheaters and major arenas, including an Oct. 21 show at New York's Madison Square Garden.

"The premise of this tour is that every night is a Saturday night, live from wherever we are," Paisley says. "The set features massive street lamps and a lot of technology. The first process in this whole tour is coming up with the show musically. We work it out from the opening song to the end and what feels like a great show without anything behind it; then we go and figure out how to do the content."



Video helps the radio star: BRAD PAISLEY

It's just a matter of having a great creative team."

In first-quarter 2009, Paisley's video-intensive Paisley Party tour grossed \$10.3 million from 22 shows with an attendance of almost 216,000, according to Billboard Boxscore.

During his show, Paisley uses video to punctuate his performances. When he sings "Celebrity," there's a "Guitar Zero" video segment that pits Little Jimmy Dickens against contenders Bentley, Bill Anderson and Taylor Swift. As he sings "The World," images appear of a custom Paisley bobblehead doll taking in sights across the globe, concluding with video content from the town he's in that day. Paisley credits Scott Scovill, the owner of the video equipment provider Moo TV, with creating the segment. (Moo TV also works on the tours of Lynyrd Skynyrd, Kid Rock and Shania Twain.)

When Paisley and his band deliver an instrumental, fans are entertained by an animated video Paisley created himself using Toon Boom technology. "It's not easy—it took me months to figure it out before I could actually put a little character on the screen and have him walk across it," he says. "It allows us to get away with the instrumental in the middle of a show. If it was just a dark screen behind it, I think a lot of people would be pretty bored."

Paisley recalls John Lasseter—chief creative officer at Pixar and Walt Disney Animation Studios—coming to a show. "There was nothing for me more intimidating than that—having the greatest animator of our generation sitting in the audience," he says. "I felt like an idiot, but he's a good friend and I knew he'd say he liked it whether he did or not."

—DEP

EMI Prevails

Publisher Snares Largest U.S. Airplay Share in Q1

EMI MUSIC PUBLISHING kicks off 2009 the same way it began 2008: by capturing the largest share of first-quarter U.S. radio airplay among music publishers for the quarter's top 100 songs.

During the three months ended March 31, EMI finished with a 17.69% share, up from 16.72% in fourth-quarter 2008, edging out Sony/ATV Music Publishing for the top spot on the first-quarter Top 10 Publisher Airplay chart.

By capturing the largest share of airplay in the quarter, EMI displaced Universal Music Publishing, which had been the No. 1-ranked U.S. publisher for the last three quarters of 2008. EMI had shares in 34 songs that finished in the top 100 for the quarter, including **Kanye West's** "Heartless," the No. 1 airplay song; **T.I.'s** "Dead and Gone," featuring **Justin Timberlake** (No. 5); and **the Fray's** "You Found Me" (No. 7).

For a closer look at how music publishers fared by genre, Billboard also examined the first-quarter publisher airplay shares in rock and country. Universal Music Publishing was the quarter's top rock publisher with a 20.57% share, while Sony/ATV was tops in country with 14.65% share (see charts, below and opposite page).

Radio airplay is calculated based on the overall top 100 detecting songs from 1,608 U.S. radio stations monitored electronically by Nielsen BDS for the three months ended March 31. The Harry Fox Agency researches the publishers' splits for each song in the top 100 to calculate their share of those songs.

on It)" at No. 2; **Taylor Swift's** "Love Story" (No. 3); and **Lady GaGa's** "Just Dance," featuring **Colby O'Donis** (No. 4).

Universal slipped to third place with a 14.87% share, down from 17.25% in the fourth quarter, although it had a share in the second-highest number of songs in the top 100 with 31, including "Heartless," "Dead and Gone" and the No. 8 song, **Ne-Yo's** "Mad." It marked the third year in a row that Universal placed third in the March quarter. In 2007 and 2008, Universal went on to capture the most share in the second, third and fourth quarters.

Publishers Place

ED CHRISTMAN



Warner/Chappell Music Publishing placed fourth with a 12.64% share, up from 11.22% in the fourth quarter. Warner/Chappell has ranked fourth every quarter since the three months ended Oct. 31, 2007, when it came in second. In first quarter 2009, the company had a share in 29 of the songs in the top 100, including "Single Ladies (Put a Ring on It)"; "Dead and Gone"; the No. 6 song, **T.I.'s** "Live Your Life," featuring **Rihanna**; and **Pink's** "Sober," at No. 11.

Warner/Chappell's share was more than twice that of fifth-place publisher Kobalt, which finished the first quarter with a 5.45% share, up slightly from 4.99% in the prior quarter. Kobalt, which finished fifth during the last three quarters of 2008, had a share of 10 songs in the top 100 for the quarter, including **Britney Spears'** "Circus" (No. 13) and **Flo Rida's** "Right Round" (No. 14).

Bug Music/Windswept Holdings ranked sixth with a 2.82% chart share, up from 1.97% in the previous quarter,

making its fourth consecutive quarterly market share gain. The independent publisher had shares in nine songs that ranked in the top 100, including "Sober" "Right Round" and **Darius Rucker's** "It Won't Be Like This for Long" at No. 32. Bug Music's chart share has been growing since first-quarter 2008.

Words & Music Copyright Administration made the top 10 for the second quarter in a row, placing seventh, largely on the strength of **Dierks Bentley's** "Feel That Fire," the No. 34 song of the quarter, and **Blake Shelton's** "She Wouldn't Be Gone," at No. 42. The company also had a share in **Jack Ingram's** "That's a Man" (No. 91).

Peermusic returned to the top 10 in the first quarter, placing eighth with a 1.92% share, with four songs in the top 100, including "Single Ladies (Put a Ring on It)" and **the-Dream's** "Rockin' That Thang," the No. 27 song.

Rounding out the top 10 were ninth-place Goo Eyed Music, with a 1.9% share for the first quarter, and 10th-place Wixen Music Publishing with 1.66% share, down from 2.26% and 2.07%, respectively, in the fourth quarter. Goo Eyed Music's sole share in a top 100 song was **Jason Mraz's** "I'm Yours," at No. 9, while Wixen's top performing songs were **Leona Lewis'** "Better in Time" (No. 40) and **Saving Abel's** "Addicted" (No. 45).

T.I. was the top-ranking songwriter of the quarter, based on the airplay generated by three tracks he had a hand in writing: his hits "Dead and Gone," "Live Your Life" and the No. 21 song, "Whatever You Like." He was followed by **James Gregery Scheffer**, who had shares in "Whatever You Like"; the No. 18 song, **Soulja Boy Tell'em's** "Kiss Me Thru the Phone"; and the No. 46 song, **Jim Jones & Ron Browz's** "Pop Champagne," featuring **Juelz Santana**. **David Siegel**, the No. 3 songwriter, had shares in "Whatever You Like" and "Kiss Me Thru the Phone." ...

Quarter masters: Hits by **KANYE WEST**, **TAYLOR SWIFT** and **NE-YO** (from left) generated considerable U.S. airplay in early 2009.

TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	EMI MUSIC PUBLISHING GROUP	17.69%
2	SONY/ATV MUSIC PUBLISHING	16.88%
3	UNIVERSAL MUSIC PUBLISHING GROUP	14.87%
4	WARNER/CHAPPELL MUSIC	12.64%
5	KOBALT MUSIC GROUP	5.45%
6	BUG MUSIC/WINDSWEPT HOLDINGS	2.82%
7	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	2.19%
8	PEERMUSIC	1.92%
9	GOO EYED MUSIC	1.90%
10	WIXEN MUSIC PUBLISHING	1.66%

TOP 10 SONGWRITERS

RANK	ARTIST
1	CLIFFORD JOSEPH 'T.I.' HARRIS JR.
2	JAMES GREGERY SCHEFFER
3	DAVID SIEGEL
4	TAYLOR SWIFT
5	K. V. WASHINGTON
6	JASON MRAZ
7	LUKASZ GOTTWALD
8	ALIAUNE 'AKON' THIAM
9(tie)	NADIR 'REDONE' KHAYAT
9(tie)	STEFANI 'LADY GAGA' GERMANOTTA

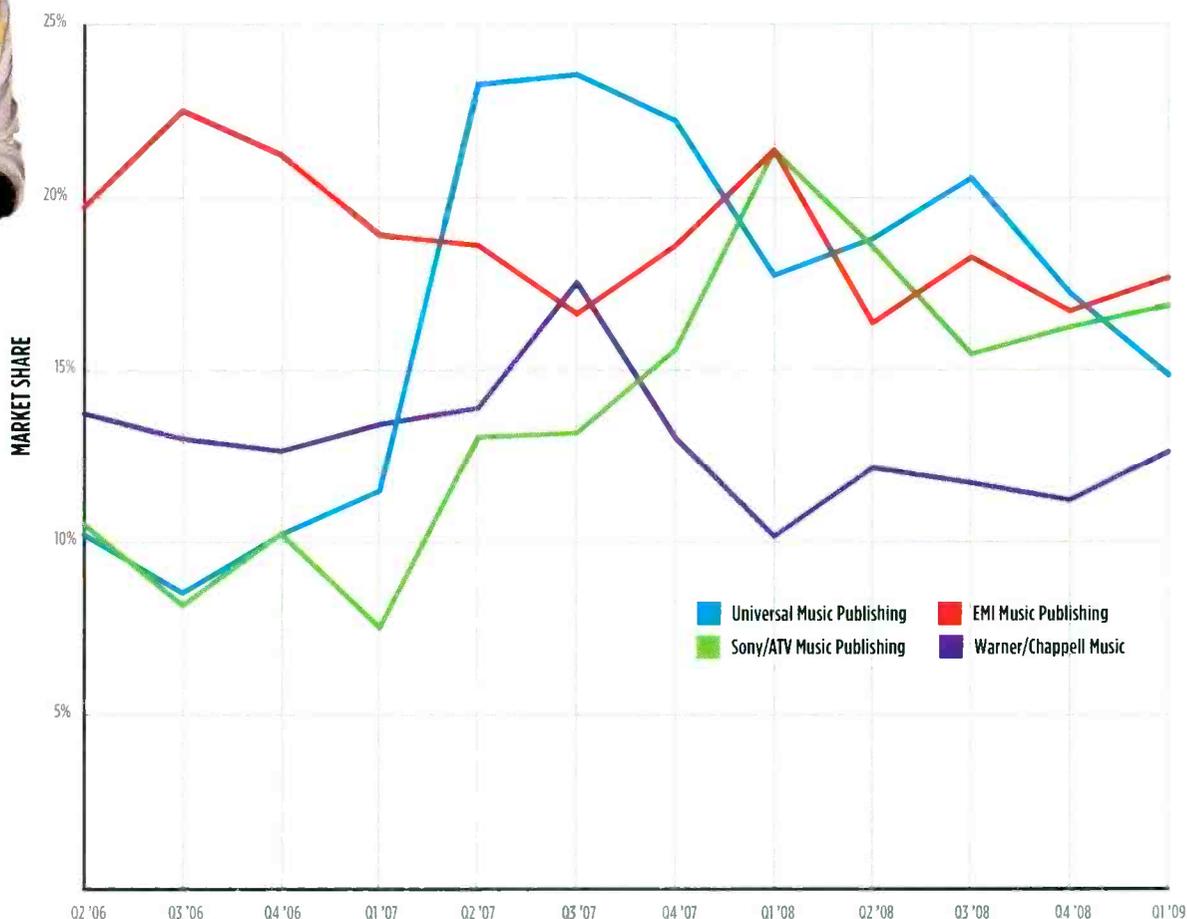
PERCENTAGE CALCULATIONS BASED UPON THE OVERALL TOP 100 DETECTING SONGS FROM 1,608 U.S. RADIO STATIONS ELECTRONICALLY MONITORED BY NIELSEN BDS 24 HOURS A DAY, SEVEN DAYS A WEEK DURING THE PERIOD OF JAN. 1-MARCH 31. PUBLISHER INFORMATION FOR MUSICAL WORKS HAS BEEN IDENTIFIED BY THE HARRY FOX AGENCY. A "PUBLISHER" IS DEFINED AS AN ADMINISTRATOR, COPYRIGHT OWNER AND/OR CONTROLLING PARTY.

RANKING BASED ON THE NUMBER OF AGGREGATED PLAYS EACH SONGWRITER HAD AMONG THE OVERALL TOP 100 DETECTING SONGS FROM 1,608 U.S. RADIO STATIONS ELECTRONICALLY MONITORED BY NIELSEN BDS 24 HOURS A DAY, SEVEN DAYS A WEEK DURING THE PERIOD OF JAN. 1-MARCH 31. UNLIKE THE ACCOMPANYING PUBLISHER AIRPLAY CHARTS, THIS RANKING DOESN'T TAKE INTO ACCOUNT THE PUBLISHING SPLITS AMONG SONGWRITERS FOR A GIVEN SONG, BUT RATHER DIVIDES CREDITS EQUALLY AMONG EACH LISTED SONGWRITER.



MUSICAL SHARES

Acquisitions and hits have caused sharp shifts in the four major publishers' quarterly share of U.S. airplay.



A CLOSER LOOK

TOP 10 ROCK PUBLISHERS

RANK	PUBLISHER NAME	MARKET SHARE
1	UNIVERSAL MUSIC PUBLISHING GROUP	20.57%
2	WARNER/CHAPPELL MUSIC	19.03%
3	EMI MUSIC PUBLISHING GROUP	13.29%
4	WIXEN MUSIC PUBLISHING	5.59%
5	BUG MUSIC/ WINDSWEPT HOLDINGS	4.57%
6	STATE ONE SONGS AMERICA	4.56%
7	SONY/ATV MUSIC PUBLISHING	3.68%
8	UNDERACHIEVER MUSIC	3.43%
9	CREEPING DEATH MUSIC	2.85%
10	CARLIN AMERICA	2.09%

PERCENTAGE CALCULATIONS BASED UPON THE OVERALL TOP 100 DETECTING SONGS FROM U.S. ROCK RADIO STATIONS ELECTRONICALLY MONITORED BY NIELSEN BDS 24 HOURS A DAY, SEVEN DAYS A WEEK DURING THE PERIOD OF JAN. 1-MARCH 31. PUBLISHER INFORMATION FOR MUSICAL WORKS HAS BEEN IDENTIFIED BY THE HARRY FOX AGENCY. A "PUBLISHER" IS DEFINED AS AN ADMINISTRATOR, COPYRIGHT OWNER AND/OR CONTROLLING PARTY.

A CLOSER LOOK

TOP 10 COUNTRY PUBLISHERS

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	14.65%
2	EMI MUSIC PUBLISHING GROUP	13.32%
3	UNIVERSAL MUSIC PUBLISHING GROUP	9.81%
4	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	7.34%
5	WARNER/CHAPPELL MUSIC	5.64%
6	BUG MUSIC/ WINDSWEPT HOLDINGS	5.14%
7	INTEGRATED COPYRIGHT GROUP	3.99%
8	BIG LOUD BUCKS	2.92%
9	BEGINNER MUSIC	2.78%
10	KOBALT MUSIC GROUP	2.65%

PERCENTAGE CALCULATIONS BASED UPON THE OVERALL TOP 100 DETECTING SONGS FROM U.S. COUNTRY RADIO STATIONS ELECTRONICALLY MONITORED BY NIELSEN BDS 24 HOURS A DAY, SEVEN DAYS A WEEK DURING THE PERIOD OF JAN. 1-MARCH 31. PUBLISHER INFORMATION FOR MUSICAL WORKS HAS BEEN IDENTIFIED BY THE HARRY FOX AGENCY. A "PUBLISHER" IS DEFINED AS AN ADMINISTRATOR, COPYRIGHT OWNER AND/OR CONTROLLING PARTY.

WEST: ANDY FOSSUM/STARTRAKSPHOTO.COM; SWIFT: AARON CRISLER/RETNA; NE-YO: MATT SAYLES/AP IMAGES; T.I.: JEN LOWERY/STARTRAKSPHOTO.COM; LADY GAGA: DEBRA L. ROTHENBERG/STARTRAKSPHOTO.COM

New Opportunities

Emerging Markets See Promise In Digital Services And Local Repertoire

THERE ARE TWO rules for publishers looking to make a mark in the world's emerging music markets: think local and don't get too physical.

According to IFPI, the digital sector drove 2008 recorded music trade revenue in China and India, which rose an esti-

regions may be in a state of flux, but each offers growth opportunities in performance rights and digital—particularly mobile—revenue.

"I don't see any growth in mechanicals from physical sales," says Andrew Jenkins, executive VP of international for Uni-

mated 8% and 6.3%, respectively, although final value figures aren't yet available. Russia held its decline to 2.4% while South Africa—the most mature recorded music market on the African continent—suffered a 7.2% decline, following five consecutive years of growth.

Market conditions for recorded music in all four

versal Music Publishing Group (UMPG) in London. "But whether it's streaming or downloads, mobile digital services will have a huge impact in all these markets."

In Africa, the status of copyright remains problematic. And while three of the territories profiled here have copyright laws protecting performance and mechanical rights, inadequate enforcement remains a frustration for rights holders.

Still, publishers are generally confident that such issues will be resolved in the long term. And they're equally united in the belief that understanding the local culture is essential to operate in those markets—especially if the plan is to sign domestic talent.

That means either finding strong local licensees or partners, Jenkins says. "You don't want just to be promoting your international catalogs," he says. "You want to be signing local repertoire, and to do that, you'd better have someone who knows how to do it."

—Tom Ferguson

INDIA



APPLICABLE AUTHORS' RIGHTS: Mechanical and performance, including digital rights

MAJORS ACTIVE: Warner/Chappell (through Hong Kong-based affiliate); EMI Music Publishing (managed by Virgin Records [India] Pvt. L Sony/ATV (licensed through Sony Music India); Universal Music Publishing (licensed)

KEY COLLECTING SOCIETIES: Indian Performing Right Society (performance right)

While a recent report by trade organization the Indian Music Industry suggests that recorded music sales will continue to grow by 3% annually for the next five years—it was worth \$139.9 million in 2007 according to IFPI—the local publishing landscape is underdeveloped.

IMI says around 70% of all music sales in India are of Bollywood soundtracks and music from the regional film industries. For most such songs, a producer hires artists, songwriters and composers for a one-off fee, and the finished master is sold to a label.

While some composers receive voluntary payments from labels, there is little history of organized mechanical royalty collection, even for international repertoire not subject to Bollywood's way of doing business. Despite a strong copyright law based on U.K. legislation, there isn't a collecting society for mechanical rights in India.

"The Indian Copyright Act, while not perfect, clearly defines and protects the different rights," says Achille Forler, managing director of Mumbai-based Deep Emotions Publishing, a joint venture with Universal Music Publishing Group. "The problem lies in the way business is done and organized. To be successful, a publisher must bring something to the table and not be seen as another tax collector."

Last year, Universal Music and Sony Music entered into a deal to pay mechanical royalties in India for all works represented by Deep Emotions. Jenkins says a deal with Warner Music is also imminent, while a representative for EMI Music says it is "in discussions" over a deal. Leading Indian label T-Series has also signed up, Forler says.

While some major film companies, including Eros International and Reliance Big Entertainment, have launched music publishing arms, Forler says Deep Emotions remains "the only company collecting mechanical royalties on physical products in India." It also collects mechanicals for the 42 foreign publishers it represents in the territory.

Many credit the rise of digital music with heightening awareness of copyright in India. The rise of independent labels dealing in other genres beyond Bollywood is also expected to increase recognition of intellectual property rights.

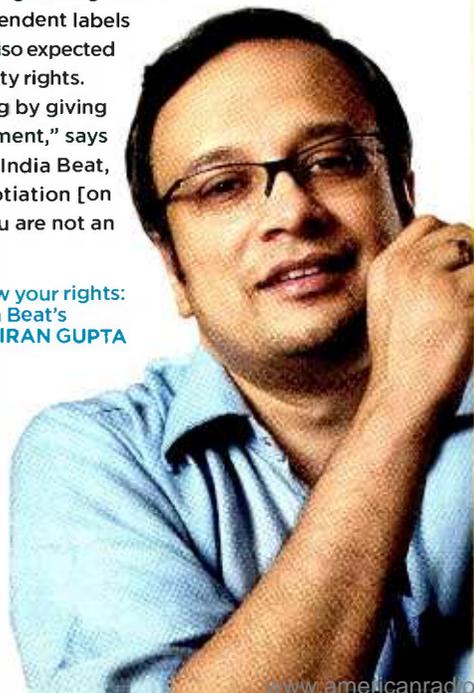
"Indie labels can protect music publishing by giving artists a fair deal and transparent management," says Samiran Gupta, CEO of Delhi-based indie India Beat, which specializes in nonfilm music. "Negotiation [on rights] is a problem with bigger labels if you are not an established artist."

But most executives agree that the market needs more companies like Deep Emotions before mechanical rights gain traction in India.

On the performance rights front, the dominance of one-off fees for film music means there are few royalties for domestic artists, although the Indian Performing Right Society collects for international repertoire. Jenkins praises a recent "huge improvement" in its work.

—Ahir Bhairab Borthakur

Know your rights: India Beat's SAMIRAN GUPTA



CHINA



APPLICABLE AUTHORS' RIGHTS: Mechanical and performance, including digital rights

MAJORS ACTIVE: Warner/Chappell (affiliate); EMI Music Publishing (affiliate); Sony/ATV (affiliate); Universal Music Publishing (affiliate)

KEY COLLECTING SOCIETIES: Music Copyright Society of China (performance and mechanical rights)



Fine China: UMPG's ANDREW JENKINS

Publishing in China mirrors the rest of the local music industry: It has immense potential but comes with great frustration. "This is going to be a very sophisticated digital market," UMPG's Jenkins says. "But physical product just isn't going to work. Distribution of it is so difficult in a country that size."

Statistics for the Chinese publishing market aren't available. But while the country's recorded music market was worth just \$69.4 million in 2007 (the latest IFPI figures available), the opportunity offered by a nation of 1.1 billion people is clear.

As in other developing markets, digital and mobile services are seen as the most enticing revenue possibilities, with mobile music accounting for 78% of digital sales in 2007, according to IFPI.

"I'd like to see more," Jenkins says. "But we are starting to see real money come out of China in respect to digital. Mobile is a perfect solution for the music industry in a country like China. China Mobile alone has something like 200 million subscribers."

China has an intellectual property law framework, but despite a few recent high-profile copyright violation cases, enforcement remains a problem. For performance royalties, broadcast tariffs are low, with Jenkins estimating that TV generates around \$5 million annually for the music industry.

The four major music publishers generally use their operations in Hong Kong as the hubs of their Chinese operations, although all have offices in the People's Republic. Prominent domestic publishers include the state-run People's Music Publishing House and the CRC Jianian music group, a joint venture between Los Angeles-based AIM Group and the state-owned China Record Corp. CRC Jianian recently launched a subpublishing arm, China Music Publishing, to "offer Western music copyright holders a safe haven within China's budding music publishing industry."

But the labyrinthine nature of China's bureaucracy complicates normal publishing operations. For example, rights holders wishing to collect royalties from the Music Copyright Society of China need to establish an office in China capable of receiving such payments in Chinese yuan, not in foreign currency. And overseas companies hoping to set up stand-alone operations in China are also legally required to operate as joint ventures with local firms.

New York-based Cherry Lane Music established a presence in China in the early '90s but recently decided to close its office in favor of a subpublishing deal with Japanese-owned regional publishing group FujiPacifac.

"This doesn't diminish our belief that China is a critical territory of the future," Cherry Lane CEO Peter Primont says, adding that the company expects to return "when the time is right."

Jenkins insists that publishers need to take the long view. "You're dealing with huge cultural change," he says. "But in the China of 20 or 30 years ago, we would have received nothing. They wouldn't have paid any international company, so we're seeing progress."

—Steven Schwankert

AFRICA

APPLICABLE AUTHORS' RIGHTS: Mechanical, performance, digital (rights vary by territory)

MAJORS ACTIVE: Warner/Chappell (licensed, covering 12 territories); EMI Music Publishing (affiliates in South Africa and Nigeria); Sony/ATV (affiliate in South Africa, covering four territories); Universal Music Publishing (affiliate South Africa only)

KEY COLLECTING SOCIETIES: Southern African organization (SAMRO, performance rights); OND National Office for Copyright and Related Rights (Moroccan Copyright Office (a multidisciplinary public organization that includes performance); Moroccan Copyright Office (a multidisciplinary public organization that includes performance)



If you're tempted to write off Africa's publishing rights industry, think again. CISAC's African affairs department says it will report a significant year-on-year increase in African societies' revenue for 2007, when the body's General Assembly meets June 9 in Washington, D.C.

CISAC's Johannesburg-based director of African affairs, Robert Hooijer, says the increase comes not only from traditional mechanical and public performance revenue. "The revenue streams from new media uses are definitely adding to the increases we are seeing in African CISAC members' revenues," he says. For now, South Africa, Algeria and Morocco remain the strongest territories, with a combination of solid legislative protection and well-functioning societies ensuring local public performance income of more than €1 million (\$1.3 million) in each territory, according to Hooijer.

Copyright law is also relatively strong in Botswana, Kenya, Ghana and Mauritius but the major publishers remain cautious of setting up offices outside South Africa.

There are also signs that other territories are ramping up their infrastructure, raising hopes of a viable Africa-wide publishing market. Aside from its office in Johannesburg, Sony/ATV has a presence in North Africa through Riyadh, Saudi Arabia-based Rotana, which covers Morocco, Tunisia, Algeria, Libya and Egypt, as well as several Middle East territories. Warner/Chappell, licensed through Johannesburg-based Gallo Music Publishers, covers South Africa, Namibia, Swaziland, Lesotho, Botswana, Zimbabwe, Zambia, Malawi, Kenya, Uganda, Tanzania and Mozambique.

Ghana-based Kampsite last fall signed a co-publishing deal with peermusic to ex-



African royalty:
ROBERT HOOIJER

'New media uses are definitely adding to the increases we are seeing in African CISAC members' revenues.'

—ROBERT HOOIJER, CISAC

exploit the West African company's catalog internationally. As part of the deal, the two companies are working together to develop a royalty collection infrastructure in Ghana, with an initial focus on performance rights.

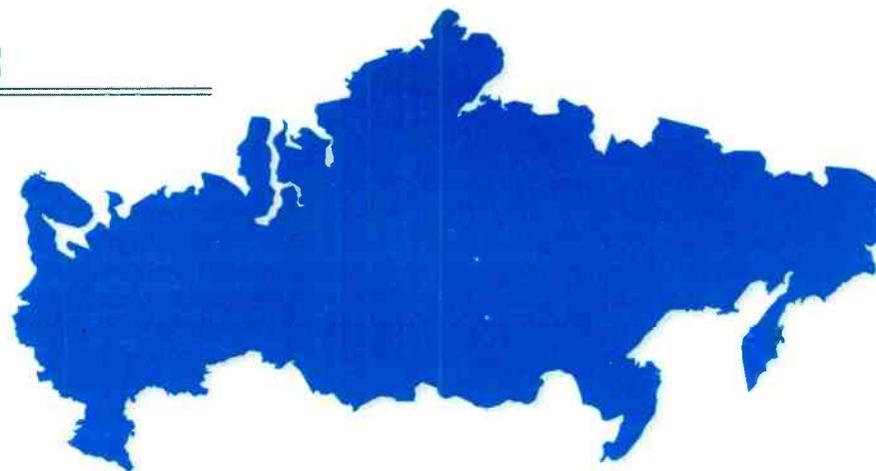
Nigeria has been identified by CISAC as a market with "real potential" and EMI Music Publishing is licensed there through Lagos-based Kola Music Publishing. Local public performance society MCSN is affiliated with CISAC but has been hampered by the Nigerian Copyright Commission delaying whether to give it a license to operate as a society, as required by the country's copyright law.

Meanwhile, Johannesburg-based SAMRO, the most developed collecting society on the continent, is paying close attention to the rest of Africa. Leon van Wyk, executive GM of international affairs, says SAMRO is "gathering information and data, including statistics on the legislative situation in African countries, in order to better plan the allocation of our resources." SAMRO assists several societies, including Kenya's MCKS, with operational requirements.

Sony/ATV's South African office collects mechanicals from local record companies on CDs exported to Namibia, Botswana and Mozambique, according to London-based Sony/ATV senior VP of international Guy Henderson. But as rampant piracy in countries outside South Africa continues to hurt physical sales, most publishers are looking at income streams from public performance licenses and digital income.

—Diane Coetzer

RUSSIA



APPLICABLE AUTHORS' RIGHTS: Mechanical and performance, including digital rights

MAJORS ACTIVE: Warner/Chappell (affiliate); EMI Music Publishing (licensed); Sony/ATV (affiliate); Universal Music Publishing (affiliate)

KEY COLLECTING SOCIETIES: Russian Authors Society (mechanical and performance royalties)

The Russian music publishing sector is divided between major international companies primarily representing Western artists and domestic companies focused on local acts. But since Russian artists generate much higher revenue, foreign companies are beginning to look in that direction.

"In Russia, sales of domestic music are dominating," says Sergei Baldin, GM of SBA Music Publishing, which represents EMI Music Publishing in the region. "That's a cultural thing: People want to hear songs in Russian, and a rather small proportion of the population understands English. A teenage girl from [Russian provincial city] Ryazan couldn't relate to, say, Lily Allen's songs."

Under its partnership with SBA, EMI represents the Russian publisher's domestic catalog internationally. Warner/Chappell has a similar agreement with First Music Publishing.

Olga Koznova, director of development at Universal Music Publishing Russia, says, "We certainly plan to work more with Russian authors, but we are going to do it gradually, as the proportion of counterfeit products in the market decreases."

Koznova is optimistic about the Russian market's prospects for growth. "Collections have increased, especially when it comes to mobile content, which is now the No. 1 source of revenues," she says.

Anastasia Chirkina, general director of Sony/ATV's Russian office, says it has signed only a few Russian artists, although she notes that the Russian market is "much more developed than five years ago."

New domestic publishers have recently emerged to compete with the majors and established Russian publishers, according to Dmitry Mayko, deputy general director of First Music Publishing. Some even represent international talent, such as Ikra Music, which has signed a domestic publishing deal with Russian electronica star Leonid Rudenko and his British co-writer, Alexander Perls.

While official figures aren't available, Baldin estimates the total worth of the Russian music publishing market—performance, mechanical and digital royalties—to be between \$150 million and \$200 million per year, although the economic downturn has had a negative impact on the sector.

"The crisis has hit the music publishing business, especially when it comes to sales to film and television companies and karaoke," Mayko says. "We are now setting our hopes on mobile and online sales."

Piracy remains a problem in Russia, but publishers also face a number of challenges in collecting royalties. While many publishers choose to collect mechanical royalties themselves, they still use the Russian Authors Society for performance royalties, despite complaints about its reliance on obsolete technology. The society didn't respond to requests for comment.

But UMPG's Jenkins says the society is "moving in the right direction. There's a new, younger, forward-thinking team in there, and while it's got a way to go yet, you do see real potential."

—Vladimir Kozlov



Developing market:
Universal's OLGA KOZNOVA

Additional reporting by Tom Ferguson in London.

BIG IDEA: MOVING PICTURES

Universal Is Focusing On Film Music • By Ed Christman

AT A TIME when music publishers are facing the prospect of declining mechanical royalties, Universal Music Publishing Group is focusing on another source of royalty revenue: its film and TV music administration business.

"A logical area to focus on is our film and television catalog, because we have long had strength in this area from the early days of Universal Films," UMPG chairman/CEO David Renzer says.

In recent years the company has expanded its film and TV library through a variety of deals and today UMPG either administers or has a publishing interest in the music from NBC Universal, Beacon Films, Bravo, Canal Plus, CNBC, Celador, DIC, Focus Features, Fremantle, GreeneStreet Films, MSNBC, Pressman Film, Sci-Fi Network, Scholastic Entertainment, Telemundo, Trio, Universal Pictures, Universal Studio Entertainment, Viz Media, Volta, Working Title and Mike Young Productions.

On April 1, UMPG also took over administration for Warner Bros. Entertainment (including WB Pictures), WB Television (which includes Warner-Olive Music, Warner-Barham Music and Warner Hollywood Music), Lorimar Productions (including Marilor Music, Roliram Music, Goldline Music, Silverline Music and Oakline Music), Castle Rock Entertainment (including Hazen Music, Beverly Drive Music and 335 Maple Drive Music) and New Line Productions (including New Line Tunes, New Line Music and New Line Melodies).

Some music publishing executives see the Warner Bros. Entertainment deal as a "game changer" for the film and TV administration sec-

tor, since the company's administration catalog now includes two major studios.

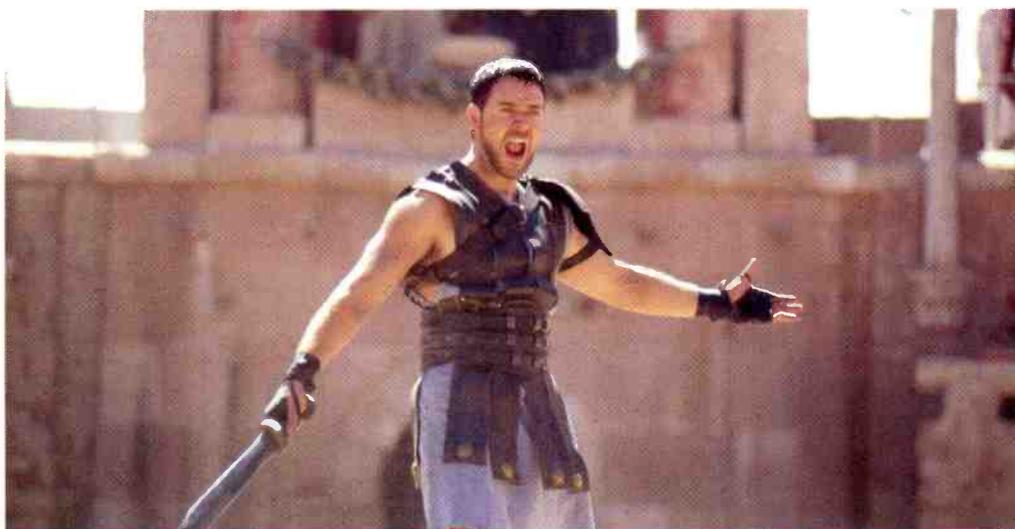
"We are actively in discussions with other significant players in this arena," Renzer says. "But, really, the Warner Entertainment deal is the culmination of the strategy."

The administration of catalogs, including the production music in TV and film soundtracks, ties into UMPG's strength in production music through its Universal Production Music Worldwide library. And the company's efforts in this area could be enhanced by its investment in RoyaltyWindows, a proprietary system that helps track revenue on a market-by-market basis. For global deals, it electronically registers songs with performance societies around the world and provides cue sheets that list all the music in a production with reference to the scene it accompanies.

In order to handle the catalog growth of TV and film copyrights, UMPG has "beefed up our staff," Renzer says. "So since we have identified this as important to our company, we have a large amount of our team focused on this."

The effort is coordinated by executive VP of film, TV and synchronization worldwide Scott James and VP of copyright Ed Arrow with other executives involved in global administration.

"One of our key strengths is having our own offices around the world—50 offices—and having people who deal with societies in each territory," Renzer says. "Having a global presence is very helpful in income tracking and registration of TV and film copyrights." ...



Making movies: Scenes from 'Gladiator' (above) and 'Milk,' both Universal Pictures productions.



Power trio: NIKKI JEAN (center) is flanked by Sony/ATV's JODY GERSON and MARTIN BANDIER

BIG IDEA: EXPERIENCE PAYS

Sony/ATV Pairs Newcomer With Legends • By Gail Mitchell

COLUMBIA RECORDS AND Sony/ATV Music Publishing are taking a back-to-the-future A&R approach for the debut album by singer/songwriter Nikki Jean: They're pairing her with experienced songwriters.

That doesn't sound especially bold—except that the songwriters include Burt Bacharach, Jimmy Webb, Barry Mann and Cynthia Weil.

The Jean project is "publishing in action," Sony/ATV chairman/CEO Martin Bandier says. "Too often, publishers wind up being passive, acting as a financial aid. That's OK, but it's only part of the job. The other part of the job is called 'artist development.'"

Best-known commercially for singing and writing stints on Lupe Fiasco's "The Cool," the 25-year-old Jean is a member of the Philadelphia-based indie hip-hop band Nouveau Riche. She's also a popular YouTube fixture thanks to original videos she posts on her nikkijean-project channel. Despite her contemporary vibe, however, Jean is deeply rooted in the classics.

"My favorite writer is Irving Berlin," Jean says. Her other inspirations include James Taylor and Joni Mitchell.

The concept for Jean's album grew out of her discussions with songwriter/producer Sam Hollander about everything from Cole Porter's middle years to the relevance of golden-age hip-hop.

"I'd watch her light up when I related stories about various sessions," says Hollander, whose diverse credits include Carole King and Gym Class Heroes. "Since I'm a guy who collected records like baseball cards and kept note of songwriters, I'd met a kindred spirit. The bulk of young artists have no knowledge of these writers, who are the foundation for

what we do every day in music."

Sony/ATV co-president Jody Gerson says the company reached out to a handful of writers, and that set off a snowball effect. "As more people met and wrote with her, they were impressed and reached out to their friends to write with her," Gerson says. "The project took on a life of its own."

Jean expects to have 60 songs by the time she starts recording in September. She's already written with Bacharach, Webb, Man, Weil, Carole Bayer Sager, Lamont Dozier and Paul Williams, and she has sessions scheduled with Alan Bergman, Mike Stoller, Bruce Hornsby and Nile Rodgers.

So far, Jean is receiving high marks. Motown legend Dozier calls her "one of the most innovative new artists I've worked with in a long time. She has a keen sense of melody and is a gifted lyricist with a soulful voice."

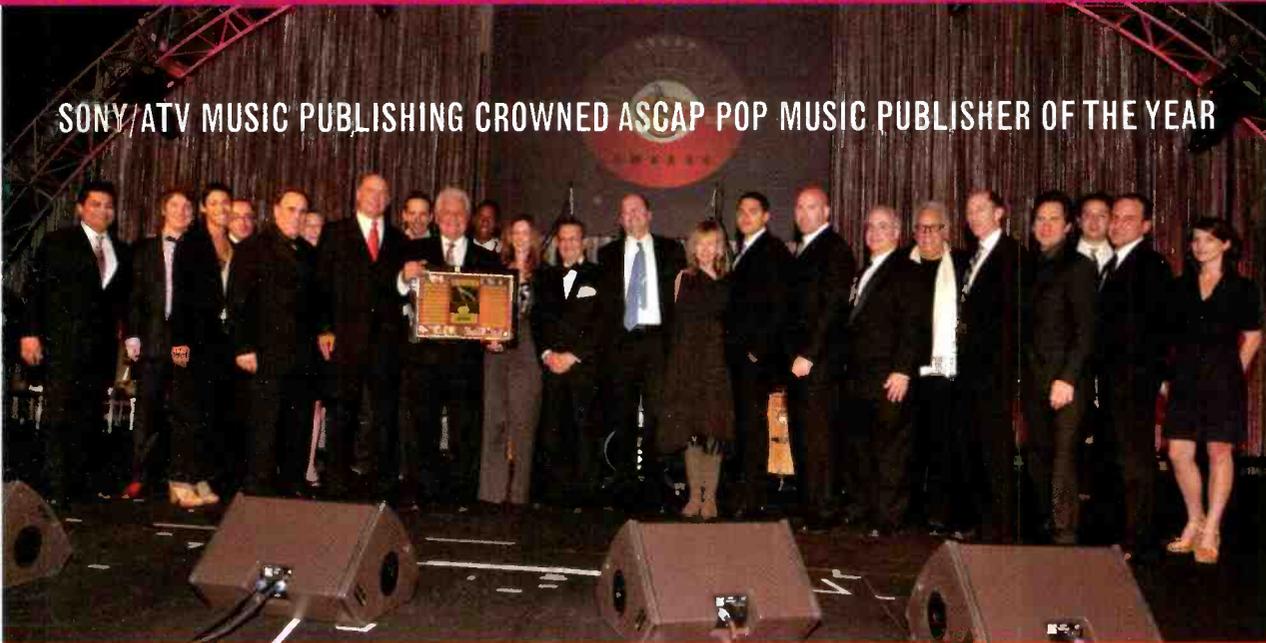
Jean, who is managed by Bret Disend, says her classic-meets-contemporary voyage has been a valuable experience. "I have never co-written this way," she says. "My first sessions were spent just learning how to be in the room with these awesome writers. Now I'm learning the balance between tremendous respect for them and crafting a song that still reflects me."

Hollander says he won't decide how to market the album until he hears every track and finds a thought line that connects all the songs. "This isn't a hobbyist venture," he says. "Everyone is really going for it. Given the talent, I'm fascinated by the great songs that can come out of these pure, stripped-down sessions."

That may be the key to the project's success. "At the end of the day, it will be about the record Nikki Jean makes," Gerson says. "If that comes through, we've got a winner." ...

MUSIC PUBLISHING UPDATE

SONY/ATV MUSIC PUBLISHING CROWNED ASCAP POP MUSIC PUBLISHER OF THE YEAR



Marty Bandier and Sony/ATV writer Wyclef Jean celebrate at Sony/ATV's ASCAP Pop Awards after party at the Hollywood Renaissance Hotel. Wyclef won the ASCAP Creative Voice Award and Sony/ATV won Publisher of the Year Award for the first time in the company's history.

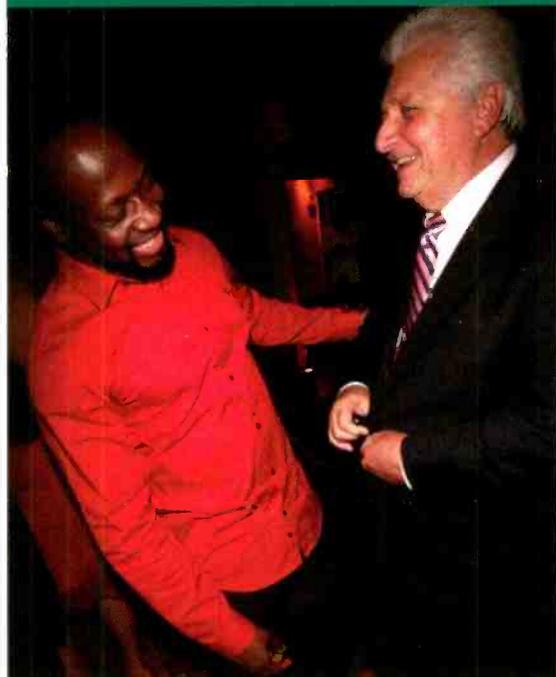


Photo courtesy of Matt Simmons/Getty Images

From left, UK Managing Director Rak Sanghvi, VP Marketing John Campanelli, SR Dir Creative Britt Morgan-Saks, SR VP Film, TV & Advertising Ron Broitman, ASCAP CEO John LoFrumento, Lucy Gates, VP A&R Jim Vellutato, SVP Global Marketing Rob Kaplan, Sony/ATV Chairman / CEO Marty Bandier, SR Dir Marketing Jarrett Mason, Co-President Jody Gerson, Paramount Allegra Music Chairman Irwin Robinson, Co-President Danny Strick, SR VP International A&R Kathleen Carey, VP Urban A&R Juan Madrid, VP A&R Rich Christina, CFO Joe Puzio, Neil Lasher, EVP Business & Legal Affairs Peter Brodsky, SR VP Business & Legal Affairs Jonas Kant, A&R Manager Jacob Fain, Director of Operations Jimmy Asci, Creative Manager Katie Welle.

Photo courtesy of Lester Cohen/Getty Images

Marty Bandier and Danny Strick congratulate Nick, Kevin, and Joe Jonas on an unbelievable year.



Photo courtesy of Larry Busacca/Getty Images

Terry Wakefield (left), Troy Tomlinson, and everyone at Sony/ATV congratulates Taylor Swift on her being the number one selling artist of 2008 and the number one selling artist of 2009 (to date). Her latest album, Fearless, sold 8 million copies and was the longest-running US #1 album by any artist this decade, spending 11 weeks at #1.

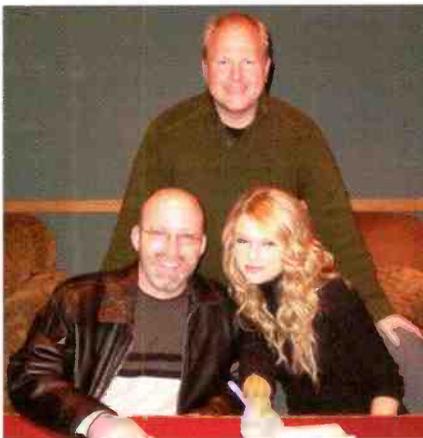


Photo courtesy of Lee Swartz

From left: BMI's Jody Williams, Danny Strick, VP Creative Services Walter Campbell, Marty Bandier, BMI President & CEO Del Bryant, President/CEO Sony/ATV Nashville Troy Tomlinson, SR Dir Creative Services Mike Whelan, Jody Gerson, Creative Manager Abbey Burkhalter, VP Creative Terry Wakefield, Clay Bradley

SONY/ATV NAMED BMI COUNTRY PUBLISHER OF THE YEAR



Photo courtesy of John Russell/BMI

Marty Bandier and Jody Gerson celebrate the signing of John A. Austin, a two-time Grammy Award-winning songwriter who has also been ASCAP Pop Writer of the Year several times. He has had hits with Mariah Carey, Mary J. Blige, Leona Lewis, and wrote the title track for Elliott Yamin's new album, Fight For Love.

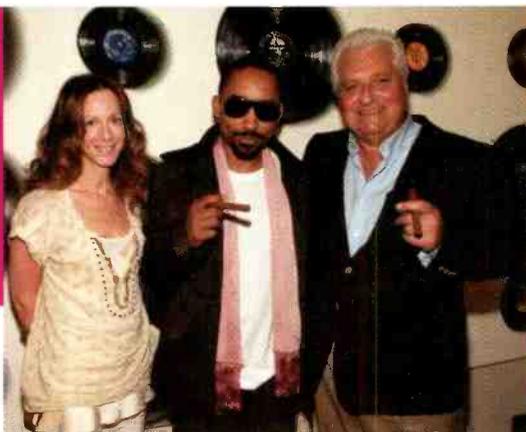


Photo courtesy of Gary Gershoff/Getty Images

SONY/ATV NAMED ASCAP LATIN PUBLISHER OF THE YEAR



Photo courtesy of Maritza Trinidad

From left: Sony/ATV Discos SR Dir Creative Claribel Cuevas, ASCAP senior VP of domestic membership Randy Grimmer; Colombia, Ecuador, and Venezuela Managing Director Gisela Forero, Discos A&R Manager Eddy Perdomo, Discos Managing Director Jorge Mejia, ASCAP senior VP of Latin membership Alexandra Lioutikoff, Discos Admin Manager Aireen Hevia, Discos Finance Manager Luis Bravo and Yohana Rodriguez

Marty Bandier congratulates Flo Rida on the unprecedented success of "Right Round"



Photo courtesy of Gary Gershoff/Getty Images

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BIG IDEA: WORDS UP

With Clothes, Games And Greeting Cards, EMI Is Making Lyrics Big Business • By Ann Donahue

THE APPAREL COMPANY Lyric Culture has its offices in a three-story house in West Hollywood, just stumbling distance from famous Sunset Strip music haunts like the Whisky a Go Go and the KeyClub.

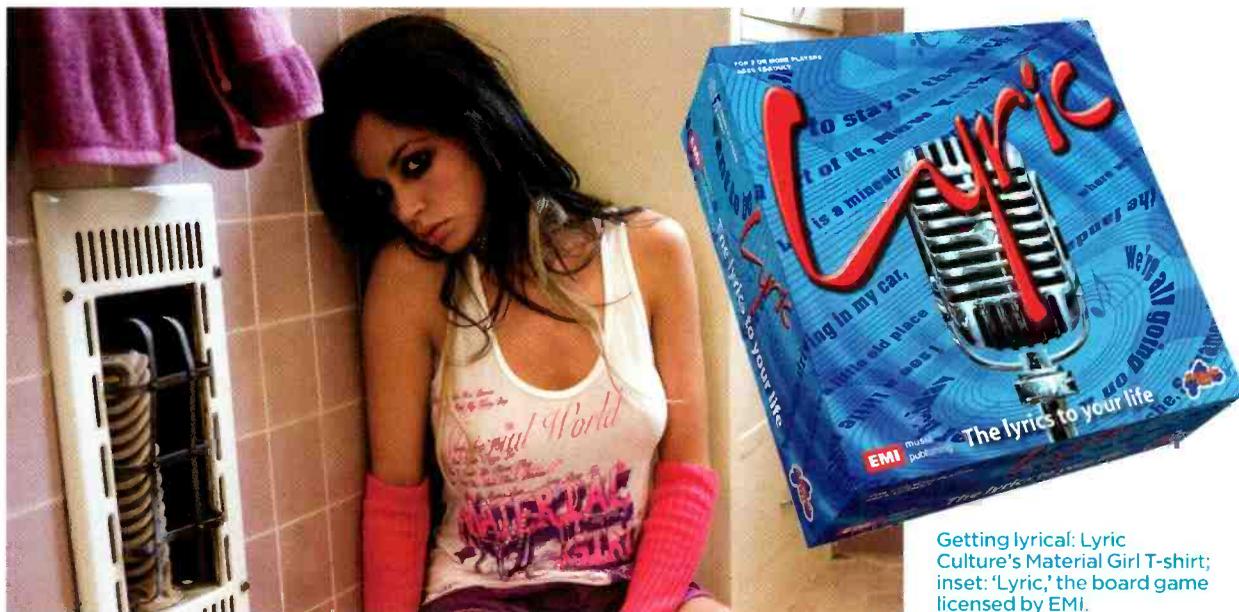
The location is a little trendy and a whole lot rock'n'roll, the perfect place for a company that designs everything from floor-length dresses emblazoned with lyrics from John Lennon's "Give Peace a Chance" to tank tops with Madonna's "Material Girl" in hot pink lettering.

The song "Material Girl" is part of EMI Music Publishing's catalog, and the deal with Lyric Culture is indicative of how the company is seeking new revenue streams outside traditional outlets—be it apparel, board games or greeting cards.

Lyric Culture's roots go back three years when publicist-by-day, musician-by-night Hanna Rochelle Schmieder took a Sharpie and doodled the lyrics to Don Henley's "Dirty Laundry" on an old pair of jeans. She now has deals with all the major publishers, including EMI, Universal Music Publishing Group, Sony/ATV and Warner/Chappell.

As a singer/songwriter, Schmieder realized that the industry was entering an era when album sales weren't going to provide the financial support they once did. "I was trying to create a new distribution outlet for music," she says.

The brand's clothing, which ranges from T-shirts and jeans



Getting lyrical: Lyric Culture's Material Girl T-shirt; inset: 'Lyric,' the board game licensed by EMI.

to scarves and hoodies, is sold in 500 specialty boutiques across the country. The items sell for high-end prices: A silk-cashmere scarf retails for \$99, and T-shirts are \$65 and up.

Songwriters who have their work licensed by Lyric Culture receive a royalty based on the wholesale price for each item sold. The licensing deals run from three to five years, Schmieder says.

EMI is also aggressive in seeking other outlets for the words to its songs. In the United Kingdom, the board game "Lyric" incorporates the work of songwriters in questions like, "What are guilty and have no rhythm in the chorus of George Michael's 'Careless Whisper'?" It was designed with the assistance of Drummond Park, one of the original producers of Trivial Pursuit.

"It went to retail about two years ago, and now we have a mini version—a smaller question pack that gets sold in super-

markets in the drink section," says Melanie Johnson, VP of sales for EMI Music Publishing U.K. "That sells very well, as you can imagine."

In the United States, EMI is working with greeting card companies to develop not just products based around songwriters. Right now, for example, it's possible to buy Amy Winehouse's "Rehab" in greeting card format and as wrapping paper for that special gift-giving occasion.

It's a forum that allows EMI to support artists with innovative revenue streams at the same time as the performers tread the traditional promotional path for album sales, says Brian Monaco, COO of music resources and strategic marketing at EMI Music Publishing. "We had James Blunt and Kanye West start out real small in a discovery model that worked," he says. "We're able to say, 'Trust us. We have a track record.'" ■■■



Sweet emotion: AEROSMITH at the launch of its 'Guitar Hero' game.

BIG IDEA: GETTING LUCKY

Primary Wave Hits The Jackpot With An Aerosmith-Branded Lottery • By David J. Prince

WHEN AEROSMITH HITS the road this summer, fans in some of the states the band visits will have a new way to win backstage passes, front-row seats and an extra few million dollars to spend on concessions. The group and singer Steven Tyler's publisher, Primary Wave Music, struck a deal with the gaming technology company GTECH to launch a band-branded series of lottery games based on "Dream On" and other songs from Aerosmith's catalog.

GTECH, which creates lottery games for

state and private gaming operations, has created products featuring entertainment properties like "The Three Stooges" and "World Series of Poker." (The company also produces a Billboard game in partnership with this magazine.) But when Primary Wave Music approached the company about creating a game based on Aerosmith, it jumped at the chance to roll the dice with classic rock. Although there currently aren't any major lottery games based on pop music properties, EMI recently signed a deal with Pollard Bank-

note to develop others.

GTECH is offering lottery operators a complete package of games, prizes and marketing materials, including scratch-off card designs based on the band's songs, logo and images; preapproved marketing materials including TV commercials and radio spots; and prize packages with concert tickets, backstage passes, memorabilia and possibly even a private concert. The marketing theme is "Dream On," perhaps appropriately, and the company has prepared more than two dozen scratch-off card designs based on other songs.

Rhode Island and New Hampshire will launch Aerosmith-themed lotteries this summer and GTECH says more are in the works. The company has also signed a deal

with Primary Wave to develop other music-related games.

"Aerosmith is the ideal band to try this with," says Primary Wave chief marketing officer Adam Lowenberg. "The band is very much interested in establishing new precedents, whether it's 'Guitar Hero' or the Rock & Roll Roller Coaster or even, going back in history, to mixing rock and rap. They really get off on being first, and GTECH shares that desire to innovate."

For GTECH, Aerosmith represented a band that spoke to the lottery's demographic, which skews male, middle-aged and lower middle class. "Beyond Aerosmith's iconic position in the music industry and the recognizability of their brand and knowing what they are planning to do relative to current and future tours and album releases, we really thought we could plug into the band," says Ross Dalton, GTECH senior VP of printed products and licensed content. "Whether you're 70 or 20, you know a handful of Aerosmith songs and have a connection to the band. You could probably count on one hand the number of bands that would be both palatable in government-sponsored gaming and recognizable to a broad demographic. That's why we got very excited about Aerosmith."

The band has the potential to hit a jackpot, too: In addition to an upfront fee, it will receive a bonus based on the number of lottery tickets sold. ■■■

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- ★ Tap Into \$20 Billion Hispanic Teen Buying Power
- ★ Millennials Shifting Screens: Hear How LG Mobile Got "Haute & Bothered" On Teen.Com TV
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Idol hands: KELLY CLARKSON recently signed an administration deal with Kobalt.



BIG IDEA: CREATIVE CONNECTIONS

Known For Its Administration Services, Kobalt Finds Success Signing Songwriters By Ed Christman

THE KOBALT MUSIC GROUP, known for its technology-driven administrative services and systems—it doesn't own copyrights—is also building an international creative team and signing songwriters to administration deals, in order to dis-

tinguish itself from the competition. At most competing companies, which handle administration and also act as publisher, higher-margin publishing deals tend to get priority over songwriter administration contracts when creative teams try to pitch

songs. Kobalt doesn't have that conflict of interest, which is one reason it's been successful at signing songwriters to administration deals. The company also employs a team of 14 experienced creative staffers and a nine-person global-synch team, plus

an additional 25 agents who work closely with a songwriter roster that includes Dr. Luke and Max Martin to generate new opportunities to exploit songs internationally. The Nashville office, led by Kobalt senior VP Whitney Daane, recently signed Kelly Clarkson, who expressed an interest in developing her songwriting.

"Writers have access to key people in each territory," Kobalt executive VP of creative Sas Metcalfe says. "Also, each territory develops its songwriters, but it's all very international in its outlook. We help hook up writers—if they are American writers relevant to U.K. artists, we help set that up. We feel like we are instrumental in making things happen."

A recent example: Kobalt senior VP of creative Benjamin Groff, based in Los Angeles, helped create a collaboration between artist James Morrison and Ryan Tedder, the lead singer of OneRepublic, who also wrote and produced the Leona Lewis hit "Bleeding Love." He has a Kobalt administration deal for songs he writes outside of OneRepublic.

"I ran into Paul McDonald, Morrison's co-manager, at MIDEEM in 2008 and he told me James is in the studio soon," Groff says. "The next month Ryan was touring with OneRepublic, coming through London, and they took an afternoon that resulted in 'Please Don't Stop the Rain.'"

Kobalt executives stress that information is the key to maximizing opportunities on the creative side, just as it is on the administrative side.

"Everyone in our global synch staff is involved with creative pitching on some level," says senior VP of synchronization and digital media Michelle Stoddart. "Good communication with the writers, managers and among our staff is the key to spotting the best match between song and synch."

That strategy also works internationally. "I found the offices in different countries tended not to speak to one another," Metcalfe says of her past experiences in music publishing. "It wasn't on purpose—they tend to get bogged down with their own rosters. But we have centralized administration and a very cooperative international team in all the key places—Los Angeles, New York, Nashville, London, Stockholm and Berlin."

Focus helps, too. "We're very selective about who we bring onto the active writer roster," Kobalt founder/CEO Willard Ahdriz says. "The creative department continually connects the dots between good songs, songwriters, artists and producers. The close attention and results have pleased our clients, and the word-of-mouth in songwriting circles has definitely helped us attract new clientele to the admin services." ...

6 Questions

With Scott Francis

Warner/Chappell Music U.S. president Scott Francis saw the Beatles perform on TV when he was 4 years old, a pivotal event that helped steer him toward a career in music. "Music makes you feel great on a good day and good on a bad day," Francis says.

Since the former BMG Music Publishing executive joined Warner/Chappell last summer, he's been concentrating on expanding his staff to build a U.S. publishing operation that will work together as a team, not as one with "individual silos," he says. The U.S. accounts for about one-third of Warner/Chappell's annual revenue, which climbed 9.3% to \$623 million during the fiscal year that ended Sept. 30, 2008.

Francis, who reports to Warner/Chappell chairman/CEO David Johnson, was president of BMG Songs North America from 2000 to 2007 and was VP of business affairs and administration at Sony/ATV Music Publishing from 1994 to 2000. He began his music industry career as an attorney representing recording artists, songwriters and labels.

What's the first thing you discovered when you joined Warner/Chappell?

Fantastic catalog. I knew the catalog but I was still amazed at what was in here and the history. It was built from the earliest days of Warner Studios, when Jack Warner realized he was going to have to pay for music in the first two sound films and then he went and acquired some of the older music publishing companies in New York City.

When people ask me what we have in our catalog, I am almost afraid to answer because I might leave things out.

What was your first priority?

I didn't want to make my immediate mark in

signings. I am a firm believer that having the right people at your company is a very important thing. I am a relationship person. So I took a look at the personnel and decided to bring in people that have sort of the same positive characteristics—people that work very hard, love the music, respect the songwriters, deal easily with lawyers and managers, and [are] business-minded as well. Then, we started signing: James Otto in Nashville, resigned Timberland and the-Dream, and a bunch I can't talk about yet.

Your catalog has a broad genre representation. Are you looking to focus more heavily on any genre in particular?



I am a firm believer in concentrating on all genres. Music shifts quickly. We have a wonderful urban roster, with T.I., Timbaland, Lil Wayne. On the rock side, we have Green Day, Paramore, Radiohead and Nickelback. I focus on good songwriters and artists that make an impact at radio. In the old days, if you had the 11th and 12th song on an album, you would make the same amount of money as if you had the first song. People are not buying albums like they used to, so I focus on songs that will have a life well beyond album sales.

What has been happening in Nashville since you hired senior VP of A&R Tracy Gershon?

Tracy is a great song person. Not only does she have great relationship with A&R people, but she can pitch songs to artists. You will see us make a bit more noise in Nashville. I love that town and I love the songwriters there. The artists there have it right: The first person they thank is the songwriter. I just love that they understand that you can't have a hit recording without a great song.

With the industry moving toward 360 deals, how will that affect publishing in the long term?

It just gives us a great opportunity to work more closely with our labels and almost become a one-stop shop for many of the writer/artists. In addition, Warner/Chappell can acquire both the music publishing and recording rights for developing writer/artists and help them move through their career. We call that a "180 deal." We won't do it for everybody, [only] in certain instances we think are perfect for that scenario.

Won't 360 deals preclude you from signing artists like Katy Perry, a Warner/Chappell songwriter who records for Capitol?

Labels are doing it in different ways. Some of them are trying to acquire music publishing rights and some of them are acquiring income streams. It will be interesting to see where this falls out. There are obviously disadvantages, but when you take a good look at it as a whole, there is tremendous upside for the Warner Music Group. —EC



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In harmony: From left, Cherry Lane CEO PETER PRIMONT, Lava Records president JASON FLOM and Cherry Lane senior VP of creative services and marketing RICHARD STUMPF

The Billboard Q&A

Lava Records president JASON FLOM and RICHARD STUMPF, Cherry Lane Music Publishing senior VP of creative services and marketing, discuss their new joint venture • By Louis Hau

AFTER LEAVING HIS post last year as chairman/CEO of EMI Music's Capitol Music Group, Jason Flom jumped right back in the game.

First he entered a joint-venture partnership with Universal Republic, which is providing marketing, promotion, sales and distribution services for his newly relaunched Lava Records imprint. Flom launched the original Lava Records in 1995 and Warner Music Group, which retains the original Lava's catalog, granted Flom the right to use the name.

Now he's extending the Lava brand into publishing with Lava Music Publishing, a joint venture with Cherry Lane Music Publishing. Their first signing is Pop Evil, a Grand Rapids, Mich., band that has a recording contract with Universal Republic.

"We already have things happening in the synch world," says Richard Stumpf, senior VP of creative services and marketing at Cherry Lane. "So to me this is a quintessential example where it works. Having Jason in the role he's in on the label side is really going to help fast track a lot of things that might normally be slow in the label licensing process. It comes in a different context when Jason's attached, which is great."

In a joint interview, Flom and Stumpf discuss how their partnership came together and what to expect.

How did you decide to start this joint venture?

Jason Flom: All the credit for that goes to Rich. For years he had called me every quarter or so. My phone would ring and it would be Rich and he would say, "Can you do a publishing deal with us?" And I'd say, "I'd love to but as the chairman of a major label, they won't allow me to do publishing deals." So as soon as I left Capitol and started my own thing again, the answer was easy. Rich called me as he always does and I said, "Let's go."

When Cherry Lane was courting Jason, what kind of partnership did it have in mind?

Richard Stumpf: Pretty much exactly what we've done—a joint venture where Jason is the eyes and ears. The guy has an impeccable record with talent, and he's got the drive. It's a situation where he's out there finding the talent and we're doing what we do on a publishing level to execute once it's in the house.

Why move into music publishing?

Flom: The real question would be, "Why not?" Publishing's such a great business. It has obviously held up better than the record business has. And there's a real opportunity to build an asset that could be meaningful. It's also something fun to do because I haven't done it before.

What will be the biggest adjustment for you as you get more involved in publishing?

Flom: Looking at songwriters who aren't artists will

be a different thing for me. The rest of it is more or less the same. There's a pull and a push side to all of it. The pull side is you've got to go and find the talent and convince them to sign with you. And then the push side is once you get them, you've got to go out there and promote and market that talent by getting their songs on people's records. So there's minor adjustments. But it basically involves finding talent and then marketing that talent.

Do you look for different things in a songwriter than you do in a recording artist?

Flom: It's a subtle difference because when I look for an artist, you look for someone who's a real star as well as being able to come up with songs and sing them. But obviously when you're a writer, you could look like Shrek and it wouldn't make a difference.

Why didn't you partner with Universal Music Publishing?

Flom: That's a very good question. They just weren't as aggressive. It seemed logical on paper, but I also wanted to be with Cherry Lane because they're smaller and more able to move quickly and really focus on a small roster. I felt that would give a better chance for the young artists and writers who I'm going to bring in to be successful. My thing was very simple: If Rich is going to be this aggressive in chasing me, then I assume he's going to apply the same amount of energy to chasing down opportunities.

What sort of advantages does Cherry Lane offer as an independent publisher?

Stumpf: The attention level. There's a whole different spectrum of attention that happens at an indie like Cherry Lane. But also on a policy level, when it comes to a lot of the new media that we're faced with right now, we can kind of react on a dime. We don't have the corporate red tape to have to contend with, the sort of affiliations with other entities that might be at cross purposes with the writer's intentions. So I do think there's an advantage to being sleek. The publishers are becoming just as important as labels in terms of promoting the artist.

Cherry Lane has joint ventures with other partners as well. Is there one in particular that you're modeling this on?

Stumpf: They're all actually quite different. The majority of our other joint ventures are brand-related, like NASCAR or with some of the cartoon properties. But the essence of all the joint ventures is partnering with someone who we believe brings something to the table that enhances the whole situation. I think it's obvious for me and for us that Jason's that guy when it comes to searching for and breaking talent.

Jason, are you focusing on signing artists to combined recording and publishing deals?

Flom: Yes. It's hard to make a blanket statement, but obviously it's sort of crazy for me to sign somebody to a record deal and not get the publishing unless the publishing is not available. If the publishing is already gone, then there's nothing you can do about it.

Is Cherry Lane interested in striking other partnerships with A&R executives like Jason?

Stumpf: Well, I certainly don't think we're going to duplicate any of the efforts we have here. We're open to joint ventures where they make sense. But to me, Jason is the crown jewel of our industry. Having this deal with Jason really covers a lot of bases at one time.

The publishing industry has been more stable than the recorded-music business. As you move forward with Lava Records and Lava Music Publishing, which will be more important?

Flom: I have no idea. It's really impossible to say. I think that if one's successful, the other will be successful. ♦♦♦

'PUBLISHING'S SUCH A GREAT BUSINESS. IT HAS OBVIOUSLY HELD UP BETTER THAN THE RECORD BUSINESS HAS. AND THERE'S A REAL OPPORTUNITY TO BUILD AN ASSET THAT COULD BE MEANINGFUL.'

—JASON FLOM



IL DIVO

A SMASH GLOBAL TOUR FOR 'THE PROMISE'
BRINGS THE QUARTET BACK TO THE U.S.

BY HAZEL DAVIS

WALTER CHIN

FULL HOUSE

IL DIVO TAKES OPERA TO THE MASSES

THE OPENING CHORDS are unmistakable. It's one of the most iconic British pop songs of the '80s, with some of the most peculiar lyrics ("Protect you from the hooded claw, keep the vampires from your door"). Rendered in Italian, however, Frankie Goes to Hollywood's "The Power of Love" becomes a tender, operatic ballad, complete with four-part harmonies, classical guitar and full orchestral backing, coming to a close with a soft piano and tenor climax.

Il Divo transforms the song on "The Promise," the latest Syco/Columbia album from the classical-pop quartet.

The concept that launched the group in 2005 seems improbable on paper. Take four singers from different countries (Switzerland, Spain, France and the United States), have them sing operatic



Harmonizing: **BARBRA STREISAND** (center) invited **IL DIVO** on her most recent U.S. tour, which began in October 2006 at Philadelphia's Wachovia Center.

versions of much-loved pop songs and give them an Italian name meaning "star"—although none of them is Italian.

Unlikely? Maybe. But successful? Definitely. So far, Il Divo has sold 25 million albums, according to the act's label, and more than 1.8 million concert tickets, according to its management company. The act has had 50 No. 1 albums globally and received 160 gold and platinum awards for albums that include "Il Divo," its 2005 debut; "The Christmas Collection," released in December of the same year; "Ancora" and "Siempre" in 2006; and "The Promise," released in November.

"The Promise" has sold 2.7 million copies, according to the act's label, and reached No. 1 in 12 countries, including the United States, Holland and Spain. The new album is a departure in that it features only one producer, Steve McCutcheon.

It includes the aforementioned Frankie Goes to Hollywood track, a version of Leonard Cohen's "Hallelujah" and ABBA's "Winner Takes It All." Its title derives from the Italian original "La Promessa," written by the Swedish pop writer Jörgen Elofsson (Britney Spears, Celine Dion).

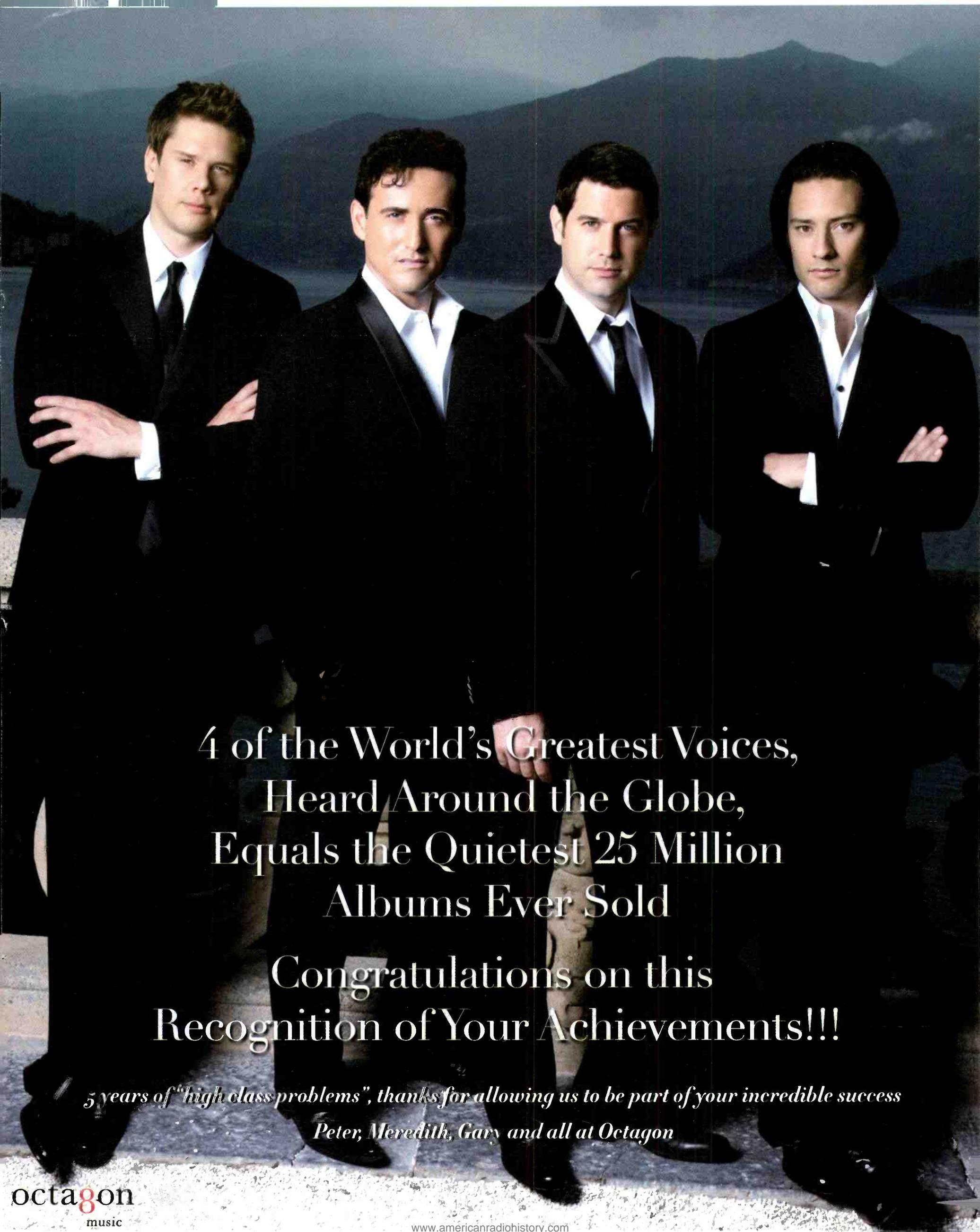
Il Divo has performed in more than 30 countries on two previous sold-out world tours. The act has sung at the opening and closing ceremonies of the FIFA 2006 World Cup and—perhaps the ultimate accolade—it was the special guest of Barbra Streisand on her 2006 tour of North America, singing with her on three songs. The group's current world tour reaches the United States May 8 at the Patriot Center in Fairfax, Va.

Il Divo was conceived when the British music mogul Simon Cowell heard the Italian operatic continued on >>p34

KEVIN MAZUR/COURTESY OF OCTAGON

IL DIVO

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A photograph of four men standing in a row, dressed in formal black suits with white shirts and dark ties. They are positioned in front of a scenic background featuring a calm lake and distant, hazy mountains under a soft, overcast sky. The men are looking directly at the camera with neutral expressions. The lighting is dramatic, highlighting their suits against the darker background.

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from >>p32 tenor Andrea Bocelli singing on the soundtrack to the HBO series "The Sopranos" and realized the potential of the combination of classical music with gangster-chic imagery.

Along with his record label, Syco, Cowell sought four matinee-idol singers. And he found them in American tenor David Miller, Spanish baritone Carlos Marín, Swiss tenor Urs Bühler and French tenor Sébastien Izambard.

None of them was a struggling "American Idol"-style wannabe. In fact, Bühler had a successful career with the Netherlands Opera Gezelschap, Marín was a sought-after star, and Miller had sung for President Bill Clinton and was fresh from appearing in the lead role of Rodolfo in Baz Luhrmann's successful 2002 Broadway version of Puccini's "La Bohème," which received seven Tony Award nominations. This wasn't Cowell's usual plucking-a-star-from-obscurity story.

In fact, not all the potential candidates were willing. "A couple of them took some persuading," says Peter Rudge of Octagon Music, the band's management company, based in London. "It was a great gamble at the time for everyone."

The band's commercial success has also been against the odds. Rudge says, "We don't really get radio play, which for years has been the promotional platform. We don't get our videos played on MTV. The opera critic doesn't like it, and the pop critic thinks it's pretentious."

But the fans love it. "We have captured a whole female audience who buy records to keep, not burn copies of them. Il Divo albums are gift purchases; sons buy them for their mothers and the mothers go to the gigs. This has helped us achieve phenomenal sales," Rudge says. The group also benefits from a wide demographic. "We see people from 16 to 76 coming to the shows now, and there aren't many artists who can boast that."

Il Divo's team has worked to reach its demographic in other ways. "We had to go outside the traditional model," Rudge says. "We alert our fans through [the British online shopping service]

Tesco.com, and very early we connected with Amazon.com and we use MarthaStewart.com." An Il Divo fan, he adds, "is someone who makes a measured consumer response and sticks with the band through recordings and tours."

Syco managing director Sonny Takhar says, "It's quite simple. You put this band on TV and they sell records. TV is their oxygen." The band has appeared on major TV shows stateside, including "The Oprah Winfrey Show" (Oct. 24) and the United Kingdom's morning show "GMTV" (Nov. 10) and the star-search show "X Factor" (Dec. 6).

'You put this band on TV and they sell records. TV is their oxygen.'

**—SONNY TAKHAR,
SYCO**

Though not the first act to cross over from the classical world, the group's impact has been huge, and not just on record sales. "Without Il Divo there would be no [British classical crossover band] Blake. There would be no [Welsh soprano] Katherine Jenkins," Rudge says.

Claire Jackson, the editor of Muso, the classical music magazine aimed at fans ages 16-30, tirelessly campaigns to break down elitism in classical music. "You can have the high art vs. low art debate until the cows come home, but there's no deny-

ing that Il Divo has whetted the opera appetite of millions with its accessible music," she says. "Rather than ruin the purity of the genre, this new breed of 'popera' acts—such as Blake, Katherine Jenkins and even ["X Factor" runner-up] G4—have introduced a new audience to classical."

It's hard to imagine that Cowell—the man behind "X Factor" and British singer/show victor Leona Lewis—not knowing what he was doing with Il Divo. But, Rudge says, "It's a very imprecise business and it was a big gamble. Lightning only strikes once. Much of the credit has to be given to the four guys. They are wonderful to their fans and because of that they are unbelievably loyal."

Il Divo's multinationality is an obvious boost. "The fact we're a global group gives us a lot of flexibility financially," Rudge says. "We have lots of markets and our biggest audiences are Spain and Holland. We're also very popular in Australia, Japan, Mexico, Britain and America."

It's fair to say that not all of Il Divo's appeal is musical—it's no coincidence that all four men are easy on the eye. But, Rudge says, "I do take offense that people label them as a 'boy band.' They're all incredibly good performers with successful careers, but of course it was a strategic thought when all this was put together. Wasn't Elvis Presley good-looking?" Syco's Takhar adds, "Anyone who thinks their appeal isn't musical should see them live. These are four of the best voices in the world and that's what people are going to see."

Nonetheless, it seems entirely natural that the band's designer of choice is Giorgio Armani and that it performed at the One Night Only at Budokan event during the opening of the Armani/Ginza tower in Tokyo in November 2007.

It's a good fit, as Giorgio Armani Group is one of the leading fashion and luxury goods companies in the world. During the tour, the band wears a selection of classic Armani tuxedos and Armani himself has described the group as having a "mesmerizing stage presence."

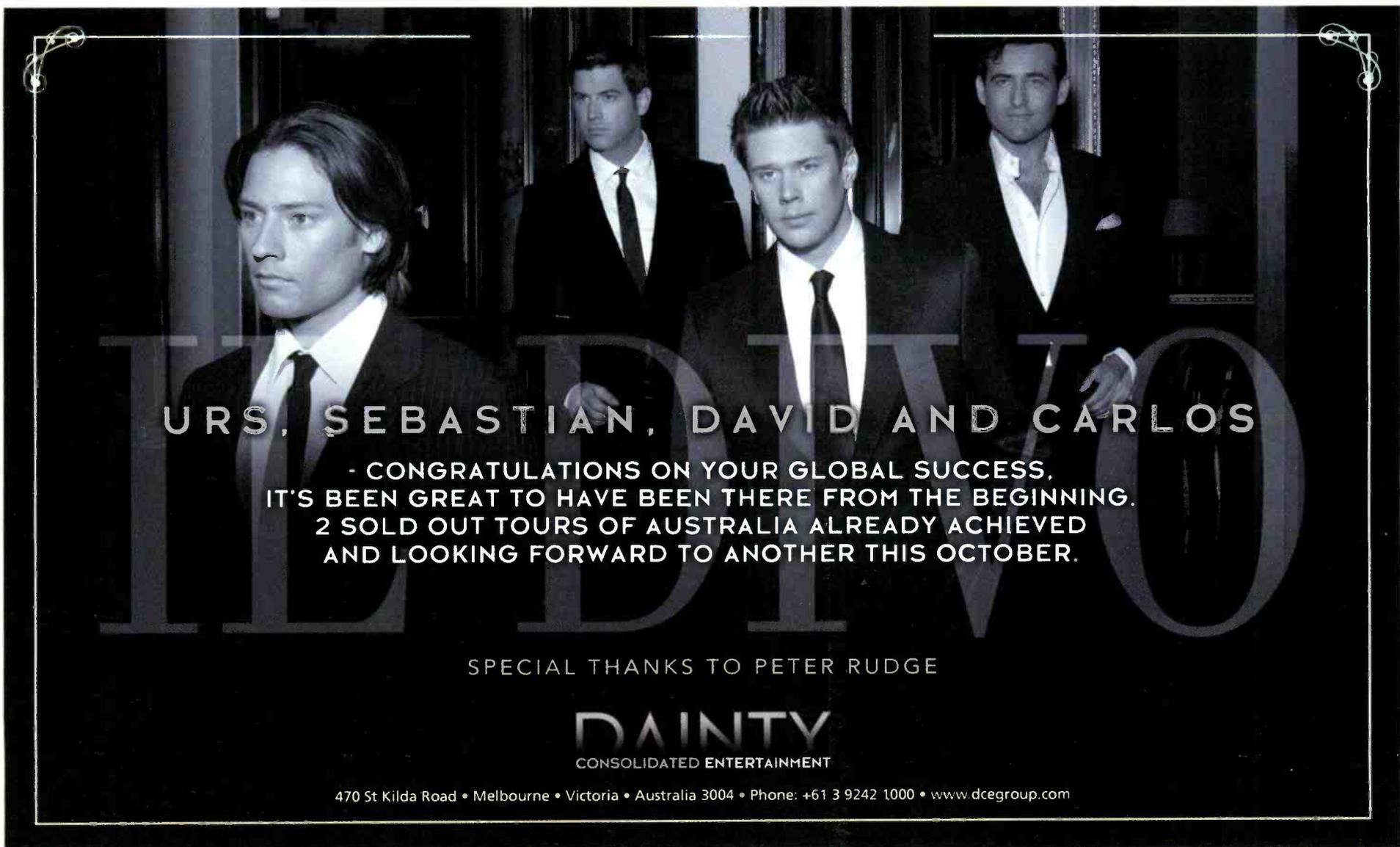
For four classically trained musicians, the thought of suiting up and recording pop chestnuts might not be a dream job. The song choices aren't the obvious ones for a boy who trained at the Oberlin (Ohio) Conservatory. But, Miller says, "It's inescapable. There is no point in making an album without marketability."

"Everyone has a different idea but we all put our bids into the pot," he adds. "Sometimes we're listened to, sometimes we're not. But we're all striving for the same thing."

Bühler is candid about the perceived career downshift. "We are always a bit compromised," he says. "We have our interests in certain types of repertoire and the album is always going to be a compromise. But people listen to us, so we have to be sensible."

"I have always been happy to sing," he adds, "and being a classical singer I sang things which I didn't think were the best songs. Standing onstage making music with other people is what I love doing."

Syco's Takhar says there will definitely be another album next year. "We have talked about doing a more classical album," he says, "but Il Divo's demographic doesn't really change its tastes so it's not as transient as others. As long as the quality of the repertoire is good we don't need to worry too much about changing direction." —Hazel Davis



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IL DIVO'S DAVID MILLER AND URS BÜHLER TALK ABOUT BEING TOP OF THE POPERA

THE "POPERA" QUARTET Il Divo burst on the international classical crossover scene in 2004 when impresario Simon Cowell, along with his label, Syco Music, launched a search for a charismatic operatic supergroup. The artists—American tenor David Miller, Spanish baritone Carlos Marín, Swiss tenor Urs Bühler and French tenor Sébastien Izambard—has sold 25 million albums and more than 1.8 million concert tickets, according to the act's record label. ■ As Il Divo returns to the United States for a tour that opens May 8 in Fairfax, Va., and as the group's latest album, "The Promise," gets a new push from Syco/Columbia Records, Billboard spoke with Miller and Bühler about their remarkable career transitions and Il Divo's enormous success.



On top, Down Under: Australia is one of many global markets that have embraced IL DIVO on tour.

What possesses four successful musicians to give up their careers in opera, musical theater and pop to gamble on a project?

David Miller: The last thing I did before Il Divo was Baz Luhrmann's "La Bohème" [which was nominated for seven Tony Awards in 2003]. He brought a new sensibility to my understanding of opera. I was an opera singer and a bit caught up in that lofty mentality, which goes with the territory. Luhrmann is of a film

mentality and brought a completely different take on the whole thing. I got more in touch with the words and the action, and it took performance to a whole new level for me. When the Il Divo opportunity came up I was in the mood for changing and trying new things.

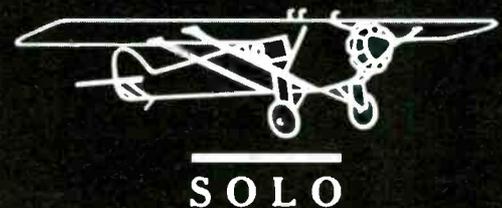
Urs Bühler: I was skeptical, to be honest. I was singing with the Amsterdam Opera and making a living from singing but I had bills to pay. I went to Simon Cowell's **continued on >>p38**

DANNY EMMETT

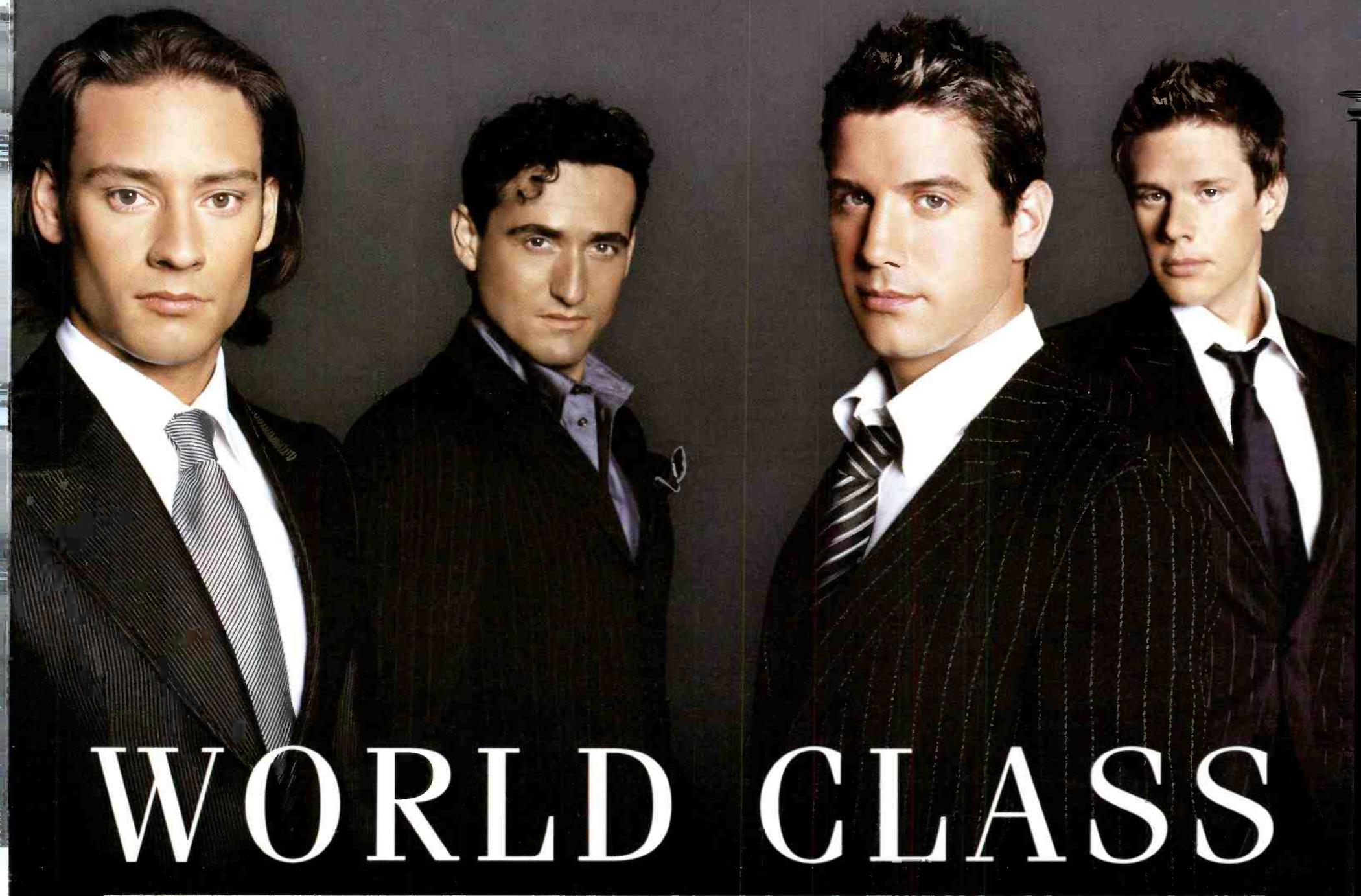


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CONGRATULATIONS FROM SIMON, SONNY AND ALL AT SYCO

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from >>p36 office for an audition and he played me a few original songs and I said, "I am a classical singer. What do you want me to do with this?" I really couldn't see it. When we came to record "Un-Break My Heart" we did it five times, and when we finally listened to it at the record company I thought, "Wow. We actually really have something here."

Were you aware that you were joining a supergroup that would go on to sell millions of records?

Miller: I don't think any of us knew what it would entail when we started out. I knew one of the guys was a pop singer and two were operatic singers. I thought we'd make a recording and go back to our lives because that's more or less what we do in opera. Nobody told me that they wanted this to be an ongoing world act and that all of this could happen.

How do you go from being an opera singer to a global pop performer? What needs to change?

Miller: In an operatic career you have eight or 10 gigs a year and it takes a month to do one show. All of that has now been compressed into a single week. Luckily we are all pretty hearty guys, and you have to treat it like going to the gym. The first time you go it's excruciating if your body's not used to it. But we've got into the pattern of doing it every single day and we've gotten stronger and stronger. Now we're at the point when we perform four or five times a week. But I have to say that this show is harder than any opera I have ever had to sing. "Romeo and Juliet" can't touch this.

Will you go back to your "proper" careers?

Miller: I do seriously intend at some point to venture back as the schedule may or may not allow. I am not predicting any of that at all, but it's possible. The great thing about opera is that as you get older it doesn't go anywhere. A tenor's voice doesn't give out until they are 60 or 70 years old. So it's certainly not

going to be next year. Having said that, I miss investing in a character. I miss the music of Verdi and Puccini. I enjoy Il Divo, but it's not my first love.

Bühler: I tend not to think too much about that. I take my life and career how it comes. If you see an open door, you decide whether you want to walk through it. For now, Il Divo consumes me 100%. We have created a great sound with Il Divo, and we have to continue working to keep it interesting.

What's the best thing about being in Il Divo?

Miller: The pure, egoic fun factor of going out there and having all these people applaud you. When we walk up the stairs to this loud-crowd enthusiasm, it's unbelievable. We go out to 15,000 people, which is incredible, and when they go off it's deafening. That comes around rarely in opera.

How difficult is it to cope with the fact that your image plays such a huge role in your success?

Miller: There is certainly an awareness that some of the audience are here to look at us, but we also know that when we don't do our 100% best the show trails. But it's something that's inescapable. We were chosen for our voices first but for marketability second.

There is no point in making an album without marketability. We had a review on iTunes recently in which someone said we were just "frontmen," so there is that detractor factor. When people see us live, however, they know that we are the real deal.

Do you ever feel rejected by the classical music world?

Miller: In fact a lot of people have become curious about opera and gone out and bought their first operatic record. But there is an inherent difficulty in what we do, as the opera world feels like we've turned our backs on them and we are obviously not pop. However, we have had comments from Placido Domingo, who founded the New York City Opera, as a direct answer to that stuffy

attitude. My partner [soprano Joy Kabanuck] was a singer with Three Graces [Decca's answer to Il Divo], and after that fell apart she entered an opera competition and one of the judges commented that she had a great voice but wasn't a "serious" singer. It's something we struggle against.

You had a year off in 2007. Why?

Miller: We felt like we had been burning the candle at both ends and we just had depleted energy. We'd done three albums in two years [four, if the act's Christmas album is included], two books, two DVDs. Our first tour bled into the second and we recorded an album in the middle of the [Barbra] Streisand tour. We didn't want to reach our breaking point.

How much pressure is there to get along with each other?

Bühler: When we formed we didn't know each other at all, and I guess we all felt our own importance and probably felt in competition with each other. Once we got to know each other and accepted that every voice has its strengths, we all found our place. Everyone around us said, "You have to bond," and we tried so hard. We are never going to go to football matches together, but once we threw that pressure out we started to get along fine. We all love what we do and we respect each other, and that's what matters.

Do you have a say in the repertoire?

Miller: It's less about repertoire for me than the process. For our first album we had different producers and if it wasn't spot-on, it didn't go in. Once we found our groove the process sped up a bit and we recorded "The Promise" in four weeks with one producer. They may be the best vocals we've ever done but having different producers adds that variety for me. So I have been pushing toward getting more producers back onboard. As a classical singer, I am used to singing other people's music, so the repertoire isn't such a huge deal for me.

Bühler: I am probably a bit of a purist and there are certain things I am not happy singing. I would be delighted to hear David singing "Nessun Dorma," for example, but I do not see the point in us doing it as an ensemble. Puccini has written such a beautiful piece of music and I would be unhappy ruining it.

—Hazel Davis

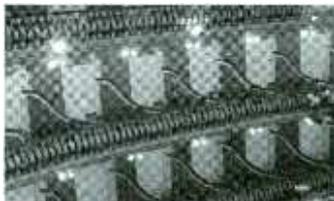
'We all love what we do and we respect each other and that's what matters.'

—URS BÜHLER, IL DIVO

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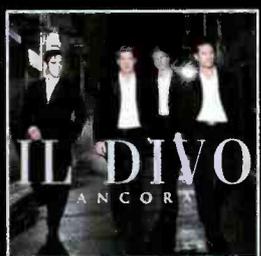
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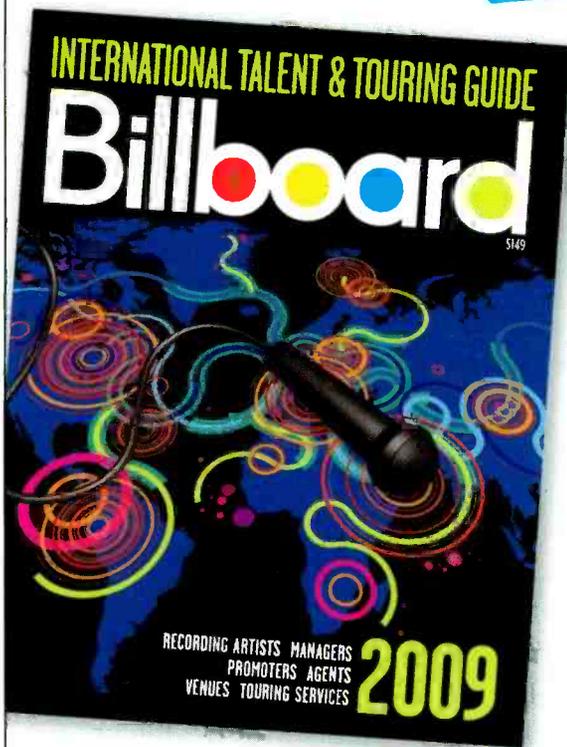
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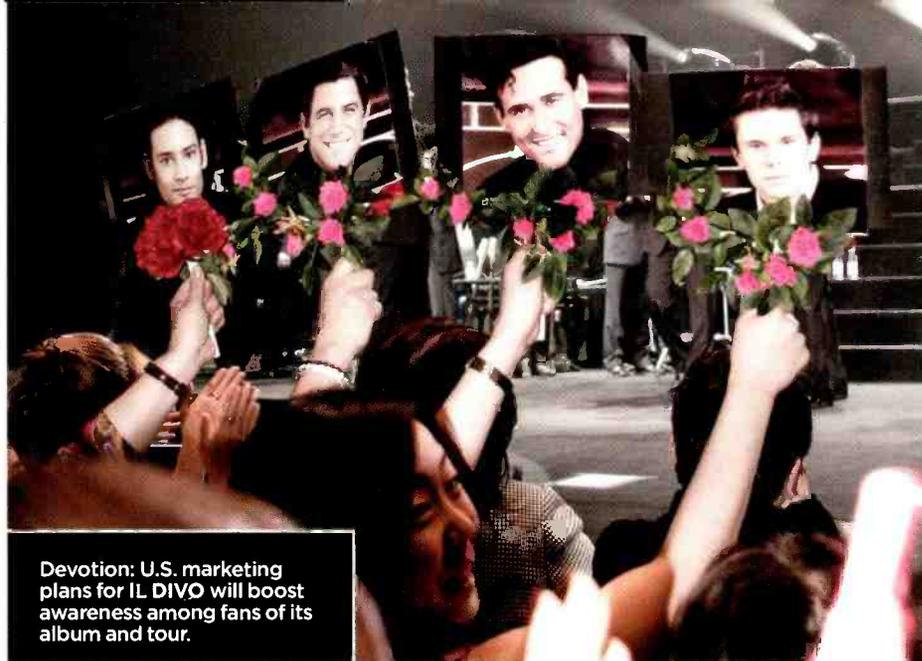
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Devotion: U.S. marketing plans for IL DIVO will boost awareness among fans of its album and tour.

POSITIONING 'THE PROMISE'

U.S. TOUR GIVES IL DIVO'S LATEST ALBUM A FRESH BOOST

BY JIM BESSMAN

FOR IL DIVO'S upcoming U.S. tour, Columbia Records plans a marketing and media campaign built on well-tested strategies to promote the group's current album, "The Promise."

"We had a great start with 'The Promise,'" say John Doelp, senior VP of A&R and marketing at Columbia, describing the release of the album last Nov. 18. "The first week was the biggest first week we ever had with them, so we'll maintain the combination of TV appearances and some TV show advertising, as well as online presence, to continue to put 'The Promise' in place."

Il Divo's U.S. tour commences May 8 at the Patriot Center in Fairfax, Va. The current trek runs through July 27 in Reno, Nev.

According to Doelp, the label is exploring TV opportunities at outlets where the group has previously appeared.

"The problem is that the tour schedule is very tight," he says. "They're doing two or three days back to back, and then a day off and then another two or three days. We want to put them back on morning TV and they want to do it, but we can't kill them. They can't do a TV show on the day of a performance."

So Columbia is taking it market by market "to make sure that there's plenty of awareness and support there," Doelp continues, "and we're trying to do things that heighten national awareness, both at broadcast TV as well as the Internet."

A PBS pledge campaign focusing on "The Promise" and the group's 2006 "Live at the Greek" DVD is the flagship of the tour marketing effort, Doelp says.

"We had a great run with PBS in the past, and at quite a few local PBS stations," he says. "Several of them will be rerunning [the group's video] 'Live at the Greek,' and we'll provide them with concert tickets as part of their pledge drives, as well as CDs and DVDs as giveaways."

"The Oprah Winfrey Show" is another coveted broadcast TV outlet for repeat visibility of "The Promise."

"Il Divo did 'Oprah' [when "The Promise" was released], and that was big," Doelp says. "It was the perfect way to launch the whole project: They did [the album track] 'Amazing Grace' there and really set up the marketplace."

On the Internet side, Doelp says advertising on search engines will be a key part of Il Divo's online presence. "We're trying to be very proactive,

'We're trying to be very proactive, directly targeting where their fans are.'

—JOHN DOELP,
COLUMBIA RECORDS

directly targeting where their fans are as opposed to using broad strokes. So we'll be trying to take advantage of Web advertisement click-throughs, and we'll send out an e-card for Mother's Day: "The Promise" is the perfect Mother's Day gift, so we'll be targeting fan sites and other lifestyle-oriented spots accordingly."

Doelp adds that retail accounts are also positioning "The Promise" for

Mother's Day promotion.

"We have great partners in all our retail accounts," he says. "They've really worked with us because they know Il Divo is still mostly a physical [product] seller. So they've shown great support across the board."

But Doelp concedes that radio airplay isn't a priority for the forthcoming round of album promotion. "It's not really about radio," he says, "but more about the combination of TV and Internet."

The best part about the prospects for increasing sales of "The Promise," though, is Il Divo's fan base.

"Their fans are unbelievably faithful," Doelp says. "The most difficult thing, probably, is letting the fan base know the record is out." ■■■



LATIN LOVER
Vanessa Williams
reinterprets classics

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MAJOR SUCCESS
Ojos de Brujo trades
up and win

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PLAYING FOR CHANGE
New project promotes
unity through music

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Ron White's latest
No. 1 may be his last

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Dorrough debuts with
two chart climbers

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MUSIC

ROCK BY MIKAEL WOOD

Sunday Styles

Taking Back Sunday Changes Members, Switches Genres

According to Taking Back Sunday bassist Matt Rubano, one common thread links every song by his New York five-piece, which has experienced more than its fair share of lineup shifts since forming in 1999. "If at the end we're all red-faced and sweaty," he says, describing the band's energetic live shows, "then you know it's a Taking Back Sunday song."

The group's aptly titled album, "New Again," due June 2 from Warner Bros., heralds a move toward a more grown-up modern-rock sound, with catchier choruses and beefier guitars. Guitarist/singer Matthew Fazzi replaces Fred Mascherino.

Producer David Kahne says his goal was to capture the "power and scope" of the band's live show—he remembers seeing Taking Back Sunday open for My Chemical Romance at New York's Madison Square Garden—and to "make sure all the elements in the arrangements support" frontman Adam Lazzara, whose lyrics, Kahne says, "have a lot more going on than goofy 'Yeah, yeah, I'm on my skateboard' stuff."

"The fourth album is always daunting," Rubano says. "It's either the bye-bye record or the one where you take a step forward. We're moving forward."

Taking Back Sunday manager Jillian Newman credits much of the growth on "New Again" to the addition of Fazzi, a former member of the band Facing New York. "Matt brought a really positive, happy energy to the band," Newman says. "A lot of the walls came down during writing. He allowed everybody to try new things."

Newman says Fazzi was the first person to try out for Mascherino's spot. "All the continuing members had goals musically that we wanted to accomplish on this record," Rubano adds. "But Fazzi helped instill a fearlessness and an inventiveness."

Warner Bros. senior VP of marketing Rob Gordon says the label intends to emphasize the expansion of Taking Back Sunday's sound, but not at the expense of listeners who bought the group's previous discs. ("Louder Now," the band's 2006 Warner Bros. debut, has sold 674,000 copies, according to Nielsen SoundScan, but its biggest seller at 790,000 remains its 2002 debut, "Tell All Your Friends.")

"There are two parts to the campaign," Gordon says. "No. 1 is energizing the fan base. No. 2 is taking this band from the world of pop/rock/emo/whatever you want to call it to an arena-rock band like the Foo Fighters."

To accomplish the first part, the label has partnered with



All grown up: TAKING BACK SUNDAY

MySpace for what Gordon calls a "playback on wheels" promotion, in which the band invites fans in various cities aboard its tour bus for a "New Again" listening session. Rubano says the group recently hosted a similar event at a small club in London. "It was bizarre but cool," he says with a laugh. "Basically a hundred people standing around looking at the ceiling in a state of listening. When we chatted up everyone afterward, though, the responses were great."

As for the path to Foo Fighters-style success, Gordon says radio and licensing will play central roles in the label's plan to raise Taking Back Sunday's profile. He singles out "Summer Man" and the title track as candidates for commercial placement and thinks "Where My Mouth Is" could be synched "in some of the [female-oriented] movies this summer."

Establishing the band at radio will take time, Gordon says. "But this is exactly the record we needed to make in order

to convince programmers that, 'Oh, this isn't just some emo band,'" he adds.

Fuse VJ Steven Smith says that's crucial to the band's development. "All they have to do is get on the radio like Green Day and My Chem and Dashboard Confessional before them," he says, "and they'll break free from the emo tag they've been subjected to in the past."

Rubano says that although he and his bandmates have "never felt like we had to work within certain genre confines," being seen as a rock band "just gives us the latitude to do whatever we want." He's confident the fans have matured along with the band but adds that he leaves the market research to those not onstage. "We're not from the school of scrutinizing our audience," he says. "Whether it's a sea of 18-year-old girls or 300 Armenian grandmothers, our job is just to blow them away." ◆◆◆

POP BY ANN DONAHUE

Standard Bearer

Vanessa Williams Returns With A Collection Of Latin-Tinged Classics

It's a prime time to be a Vanessa Williams fan: On Thursdays she portrays the shrewtastic fashion magazine editor on "Ugly Betty," and she plays a conniving label publicist in "Hannah Montana: The Movie." But on June 2, Williams returns to her first love—music—with the release of "The Real Thing" on Concord.

"She's a celebrity, and people tend to forget the depth of her musicality," says Concord Music Group executive VP of A&R John Burk.

"The Real Thing" is inspired by jazz and Latin music, particularly the work of Sergio Mendes, who first performed the Stevie Wonder-penned title track. "I wanted to do something with kind of a Brazilian feel," Williams says. "It's kind of a hybrid of samba, bossa nova, some salsa

and also some pop and R&B."

Several of the songs are standards, like Bill Withers' "Hello Like Before" and Babel Gilberto's "Close to You." In addition, two of the tracks, "Loving You" and "Just Friends," are originals written by Kenneth "Babyface" Edmonds.

Besides the Latin flavor, Burk wanted the album to serve as a collection of songs about love in all its forms—from the passionate affair to unrequited longing. "We spent so much time picking the right songs for her, but that's something you just can't rush," Burk says.

"The Real Thing" is Williams' first studio album since "Everlasting Love" in 2005, which sold 62,000 copies, according to Nielsen SoundScan. (Her best-selling album is 1991's "The Comfort Zone," which sold 1.7 million.) Jug-

gling Williams' acting career with her recording schedule was a feat. She spent two years off and on recording the album during her hiatus from the TV show.

It also creates a challenge for promoting the album, says Margi Chiesky, marketing product manager at Concord, but Williams will promote the release in the monthlong hiatus she has from "Ugly Betty." On May 8 and 9 she'll perform at the Tropicana Casino & Resort in Atlantic City, N.J., and during release month she'll make numerous TV appearances, including "Good Morning America" and "The View."

To connect with her fan base in the gay and lesbian community—Williams won the Human Rights Campaign's Ally for Equality Award in 2008—Concord will advertise the album on the



Smooth as velvet:
VANESSA WILLIAMS

cable TV channel Logo.

Concord is also hoping to bring her music to an international audience that would appreciate it: travelers. In July, the track "Just Friends" will be featured on Delta Airlines. "We wanted to hit that high-

traffic month," Chiesky says.

"We've been pretty aggressive with the airlines, and we're really successful in marketing to adult business travelers. It just makes a lot of sense."

For her part, Williams relished returning to the studio.

"Because of my TV schedule and the logistics of recording and moving to New York for the show, it wound up taking a lot longer than originally planned," she says. "But I love that kind of music and I wanted to perform it." ■■■

GLOBALPULSE

EDITED BY TOM FERGUSON

>>> MAJOR MOVES

Since its birth in 1996 in Barcelona as a hippie-ish music "collective," the hip-hop/flamenco fusion band Ojos de Brujo has operated as an independent outfit. But now the act has licensed its fourth studio album, "Aocana," to a major label—Warner Music Spain—and seen rapid results. "Aocana"

has been on Spain's Media Control charts since entering at No. 7 a week after its March 17 release. It has since appeared in the United Kingdom (April 13) and Japan (April 21), with a May 19 U.S. release to follow.

"We decided to license 'Aocana' to Warner internationally because we

needed a bigger partner in order to be released in more countries and in the best conditions," Ojos manager Jemima Cano says. "Warner has respected all our artistic decisions and is supporting us in the business area."

The band has long toured overseas, boosted by such international honors as a Latin

Grammy Award (2007) and a BBC Radio 3 Award for World Music (2004). However, its current world tour suffered a hiccup April 27 when a London concert was suspended because the U.K. consulate in Madrid refused to issue visas to the 12-member band's two Cuban musicians.

Ojos de Brujo plans North American dates in 2010, booked through its own booking agency, Diquela Concerts. Its publisher is Barcelona-based Ediciones Tahitá/Naquera Compas/ChrysalisClip Music.

—Howell Llewellyn

>>> MORGAN'S TREASURE

The American Songbook formula that proved successful for Rod Stewart in the United States also appears to be working—with a local spin—in Italy. Morgan's "Italian Songbook Volume 1" (Columbia) debuted at No. 6 on the AC Nielsen/FIMI chart a week after its April 10 release.

The album of standards has already shipped gold (35,000 copies), says Sony Music Italy CEO Rudy Zerbi. He adds, "The aim of the project is to introduce a new generation—in Italy and perhaps elsewhere—to the music of the past."

The 13-track set features English- and Italian-language songs including "Il Mio Mondo," first recorded by Umberto Bindi in 1963 and by Cilla Black as "You're My World" in 1964.

The album is rolling out digitally and as an import in various international markets during May. It's the sixth set in the 36-year-old singer's solo career, which began in 2003 after he exited the alt-rock band Blumentino. Since then, Morgan has also acted in films and published a book of poetry, in addition to being a regular judge on the local version of the TV talent show "The X Factor."

Zerbi calls Morgan "a great connoisseur of both Italian and international music." Morgan's own compositions are published by Sony/ATV. The singer tours Italy through June 16, booked by the Modena-based International Music and Arts.

—Mark Worden

>>> CAMERA REFOCUSSES

Three years after its 2006 breakthrough album, "Let's Get Out of This Country," the Scottish alt-rock act Camera Obscura is back with its fourth studio album and a new label.

"My Maudlin Career" (4AD)

entered the United Kingdom's Official Charts Co. list at No. 32 a week after its April 20 release. It hit U.S. stores April 21. "It was a bit of a coup for us to sign the band," says London-based 4AD A&R executive Jason White. "We've taken a band that has done a hell of a lot of work on their own steam. We want to very quickly consolidate that fan base, then hopefully take it beyond that."

"Let's Get Out" was released by the Madrid-based Elefant Records worldwide except North America, where it was licensed to Merge Records and has sold 58,000 copies, according to Nielsen SoundScan. The OCC reports U.K. sales of 17,100. White says 4AD is targeting worldwide sales of 100,000 for "My Maudlin Career."

Negotiations are under way for U.S. TV spots to coincide with late-May/June shows booked by the New York-based Ground Control Touring. U.K./European shows are booked through the London-based Coda Music Agency. The group will play European festivals this summer and return stateside in the fall. "We're looking forward to a really long campaign on this," White says.

—Richard Smirke



Hippie hippie shake:
OJOS DE BRUJO

THE BILLBOARD REVIEWS

ALBUMS

POP

PAUL POTTS

Passione

Producers: Quiz & Larossi
Syco/Columbia

Release Date: May 5

On his sophomore studio set, Susan Boyle's "Britain's Got Talent" predecessor sticks to the formula that transformed his reality-TV stardom into the pop-classical kind, wringing every shred of emotion from well-known melodies sturdy enough to withstand his approach. (Needless to say, subtlety is not among Potts' strengths.) Per genre protocol, the material on "Passione" comes from all over: Potts sings "The First Time Ever I Saw Your Face," Nino Rota's "Romeo and Juliet" theme, "A Whiter Shade of Pale" by Procol Harum, a Puccini aria from "Tosca" and Andrew Lloyd Webber's "Memory." Yet thanks to Potts' consistently powerful delivery (as well as the Costco-sized string arrangements), everything sounds of a piece. In the world of this former cell-phone vendor, distinctions between high and low culture are irrelevant; what matters is that he still knows how to make the sale.—*MW*

CIARA

Fantasy Ride

Producers: various

JIVE

Release Date: May 5

On her oft-delayed third studio album, Ciara attempts to keep it real, grown and sexy. On the intro track, "Ciara to the Stage," the Atlanta artist chants flirtatiously, over a smooth, hip-swaying production, and tantalizes her lover with a private strip tease on "Love Sex Magic," featuring Justin Timberlake—the album's highlight. Much of the rest of the album could use more of that personality. On "High Price," where she takes her vocals to an opera-like pitch, and her collaboration with the-Dream, "Lover's Things," whose faint tenor would seem like an ideal match, Ciara seems to go almost unnoticed. Thankfully, "Work," featuring Missy Elliott, has Ciara showing fly-girl antics over a house-like, clap-laden production, and the breakup song "Never Ever," featuring Young Jeezy, which samples "If You Don't Know Me by Now," pick up the slack.—*MC*

ROCK

CAGE THE ELEPHANT

Cage the Elephant

Producer: Jay Joyce

Jive Records

Release Date: April 21

The Kentucky band Cage the Elephant has been gaining traction on the U.S. charts

BOB DYLAN

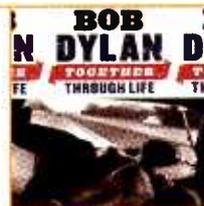
Together Through Life

Producer: Jack Frost

Columbia

Release Date: April 28

Bob Dylan's recent trifecta of "Time Out of Mind," "Love and Theft" and "Modern Times" represents the kind of late-career renaissance so many stars shoot for and nobody actually hits. Those albums were based in an often near-apocalyptic darkness. "Life" hangs loosely on the concept of the highs and horrors of actual, carbon-based love. Dylan wastes no time, dealing out both a consuming love and a bruising void in the opener, "Beyond Here Lies Nothin'." It's pretty close to the archetypal new, froggy-voiced Dylan—odd, as lyric co-writing credit goes to Robert Hunter on eight of 10 songs, which tamps things down noticeably. And there are clunkers, like the half-there torch song "Life Is Hard." But the great thing about 67-year-old Dylan is that even when it's not working, it's working. His band, anchored by Heartbreaker Mike Campbell's guitar and David Hidalgo's blissful border-town accordion, create a sublime atmosphere built from scraps of 100 years of American music: porch-blues, but also Cajun swing, ragged folk, saloon boogie, the circus and a cast of dusty characters who drift into towns and wander. And there are plenty of peak moments, including "I Feel a Change Comin' On" and "It's All Good," a sharp-tongued send-off about failure and shackled-up hope. (He's being sarcastic with the title.) Lacking a fireworks moment or a big revelation, "Together Through Life" might not be on par with Dylan's newest holy trinity, but as a continuation of the inscrutable, impenetrable Dylan story, it's all good.—*JV*



first destroy; then reassemble, using the most basic, primal building blocks.—*FM*

AKRON/FAMILY

Set 'Em Wild, Set 'Em Free

Producers: Akron/Family,

Chris Koltay

Dead Oceans

Release Date: May 5

Akron/Family has always been a band that was difficult to categorize. The group stays true to its avant-garde musical roots with "Set 'Em Wild, Set 'Em Free," the noisier, louder follow-up to 2007's "Love Is Simple." Akron/Family's second album is a mix of rock, folk, jazz and psychedelia that could have just as easily resulted from a jam session as an improvisation around a campfire. The album opens with "Everyone Is Guilty," a song with infectious chants and crescendos. Further into the set, Akron/Family proves it can master many different sounds, even with its freak-folk quality: "MBF" sounds like a band of aliens playing a sold-out stadium on Mars, while the title track has a simpler folk feel. "Set 'Em Wild" ends on an optimistic note with "Last Year," a song that repeats, "Last year was a hard year/For such a long time/This year's gonna be ours."—*KB*

JAZZ

MELODY GARDOT

My One and Only Thrill

Producer: Larry Klein

Verve

Release Date: April 28

★ The distinctive talent that Melody Gardot displays on her remarkable sophomore jazz/pop outing, "My One and Only Thrill," is a rarity. Her hushed, velvet-smooth vocals evoke a noir yearning and forlornness, her slow-burn delivery enraptures with a torch sentimentality, and her support team shines: her simpatico touring band, arranger Vince Mendoza's organic orchestration on some of the tunes and producer Larry Klein's knack for enticing heartfelt soul from a singer. But foremost is Gardot's songsmithery that ranges from bossa-tinged to low-lights balladry. Highlights include the lushly skipping opener "Baby I'm a Fool," the finger-snapping jazzy blues "Who Will Comfort Me," the gently swinging chanson "Les Etoiles" and the softly stormy "The Rain." Her only cover is a dangerous choice: "Over the Rainbow." But Gardot completely re-envisioned it with a Latin tinge.—*DO*

REGGAE

BUJU BANTON

Rasta Got Soul

Producer: Mark Myrie

Gargamel

Release Date: April 21

With remarkable ease, Buju Banton flips the switch between hard-banging dancehall and breezy, smooth roots

TONY BENNETT AND BILL EVANS

The Complete Tony Bennett/Bill Evans Recordings

Producer: Helen Keane

Fantasy

Release Date: April 14

The phrase "The whole is greater than the sum of its parts" has never been more appropriate than in the case of this meeting of musical giants that dates back to the mid-'70s. Tony Bennett and Bill Evans, each iconic artists in their own right, join forces on these newly reissued, remastered and in some cases rediscovered recordings, for what amounts to a master class in the art of musical conversation. The sessions brim with intuitive interplay—from an adventurous reading of the Horwitz/Hague standard "Young and Foolish" (with Evans' harmonic extensions adding gravitas) to a gutsy, growling romp through the humorous Coleman/Leigh tune "When in Rome." Bennett and Evans both sound inspired, pushing each other into places neither had fully traveled in their respective solo careers. The newly discovered alternate takes shed even more light on this dexterous duo and the legendary recordings they created.—*JR*



with its single "Ain't No Rest for the Wicked." One listen to the Southern-fried stomper and its carefree chorus pegs the tune as this summer's crossover rock jam. The group's self-titled debut shows that it has more than one flashy single to offer. "In One Ear" lets an unruly guitar riff take center stage, while "Tiny Little Robots" is an apocalyptic rocker that you can dance to. Matt Shultz's vocals perfectly fit the band's loose vibe, tossing off lines like "They'd love to see me fall/But I'm already on my back" with such goofy earnestness you can't help but root for him. With an undeniable single and an easy-going atmosphere, Cage the Elephant's debut is the ideal soundtrack for upcoming summer barbecues.—*JL*

CROCODILES

Summer of Hate

Producers: Crocodiles

Fat Possum

Release Date: April 28

They may wear their influences on their sleeves like hipsters display their latest tattoos, but in the case of San Diego duo Crocodiles those influences are pretty unimpeachable. Thrumming Velvet Underground choogles hit a fuzz-and-feedback Jesus and Mary Chain wall of sound; Spacemen 3's droney take on Detroit hard rock and Texas psychedelia gets reprised; the Beach Boys' harmonies are (mis)appropriated for the shoegaze and synth-pop crowds. Parts of this remarkable debut make for decidedly uneasy listening: The drugged-out, claustrophobic glam slam that's "Flash of Light" may be the year's most terrifying moment. And by evincing a healthy disregard for pro forma studio niceties—these guys never met a chord progression they couldn't corrupt or a VU meter they couldn't run into the red—Crocodiles have clearly internalized punk's prime directive: Before one creates, one must

PEACHES

I Feel Cream

Producers: various

XL

Release Date: May 5

Peaches has been away for a little

while—her last full-length, "Impeach My Bush," came out in 2006—and that's given the Berlin-based electroclash veteran ample time to assemble a fresh store of novel sexual tips. In "Trick or Treat," for example, she advises, "Never go to bed without a piece of raw meat," which sounds sensible enough. With production input from such indie-electro heavyweights as Simian Mobile Disco, Soulwax and Digitalism, "I Feel Cream" has less of a live-band feel than Peaches' previous efforts; it's almost as if the death of electroclash's commercial potential freed her to re-embrace the style's robot-pop roots. Whatever their inspiration, new cuts like the oddly pretty "Lose You" and "Billionaire," the latter of which features a fiery cameo from Shunda K of Yo Majesty, throb with unexpected vitality.—*MW*



THE BILLBOARD REVIEWS

SINGLES

reggae. The new "Rasta Got Soul" is a showcase for the latter, primed for the summer reggae festival circuit. Three tracks—the anthemic "Magic City," "I Rise" and "Lend a Hand" (the last driven by Studio One bassist Lloyd Parkes)—should become immediate additions to his live sets, each as spirited and inspiring as those performances. Wyclef Jean racks up another winning collaboration on the radio-ready, bittersweet "Bedtime Story," while fellow guest Third World eerily recalls Kim Wilde's "Keep Me Hangin' On" on "Sense of Purpose." ("Mary" also seems to borrow a key line from Foreigner's "I Want to Know What Love Is.") All told, Banton cut one of his most consistent albums, a worthy yin to the yang of 2006's "Too Bad."—*WO*

ELECTRONIC ZIGMAT

Sound of Machines
Producer: Alon Leventon
self-released
Release Date: April 21
Not unlike the melting pot that Brooklyn-based Zigmat calls home, the band's debut release blends cultures and enigmatic styles. Over an unwavering trip-hop base, "Sound of Machines" kneads in a dash of rock and pop flair and has already inspired comparisons to such established trip-hop acts as Massive Attack, Air and Goldfrapp. Add a pinch of Latin flavor, courtesy of Monica Rodriguez's smooth transitions between her native Spanish and English on "Don't Tire," one of the album's strongest tracks. In the opener, "Whisper," it is apparent that the haunting tone of Rodriguez's voice is the band's secret weapon, adding an intoxicating layer of sound. "Watch the World" show-

cases her rapturous range before shifting into an infusion of rock supported by bass player Stephen Yonkin. The album finishes with "Machine," full of dark bass and evocative lyrics that spawned the album's title.—*LM*

BLUES ROY ROGERS

Split Decision
Producer: Roy Rogers
Blind Pig
Release Date: April 21
Slide guitar whiz Roy Rogers has a strong album with "Split Decision," and it's a signature project. Rogers produced the record and authored or co-authored all the songs. His Delta Rhythm Kings bandmates Steve Ehrmann (bass) and Billy Lewis (drums, percussion) constitute his studio rhythm section, and Rogers is joined by such guests as guitarist Ottmar Liebert and sax man George Brooks. The album opens at a furious pace with "Calm Before the Storm," a wall-of-sound number punctuated by Rogers' stinging slide guitar. In a quieter vein, Rogers teams with Liebert on the instrumental "Your Sweet Embrace," a little slice of guitar romanticism that provides a nice mood shift. Another notable instrumental track, "Rite of Passage," affords saxophonist Brooks an opportunity to shine on a bluesy jazz piece. For something with more blues grit, listen to Rogers put the buzz in "Little Queen Bee."—*PVV*

FOR THE RECORD

A review of Depeche Mode's "Sounds of the Universe" album in the May 2 issue should have stated that Alan Wilder departed the group in 1995.

LEGEND & CREDITS

EDITED BY WAYNE ROBINS
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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.

ROCK DINOSAUR JR.

I Want You to Know
Producer: J. Mascis
Writer: J. Mascis
Publishers: Spam As the Bread Music, ASCAP; Chrysalis Songs, BMI
Jagjaguwar

The first single from the reunited Dinosaur Jr.'s forthcoming Jagjaguwar album, "Farm," is hardly a revelation within the context of the iconic trio's seminal caustic guitar rock. However, the teeth-smashing pace of "I Want You to Know" suggests the promise that the band's second full-length (a double-album, no less) since original bassist Lou Barlow returned to the fold could just well be the Dino Jr. brand's finest studio endeavor since 1991's "Green Mind." The sound here is purely classic Mascis, who once again proves he is one of his generation's most dynamic guitar heroes atop a propulsive rhythmic drive that wouldn't sound out of place on 1988's classic "Bug." "I Want You to Know" is available as a free download on the group's Web site at dinosaurjr.com.—*RH*

POP KRISTINIA DeBARGE

Goodbye (3:30)
Producers: The Pentagon, Babyface
Writers: various
Publishers: various
Sodapop Records/Island Def Jam Group

Kristinia DeBarge, daughter of James DeBarge from the successful R&B family group DeBarge, christens co-producer Babyface's new label with a pop/R&B nugget that is clearly aiming for Rihanna's audience. DeBarge has a pleasant tonality to her voice, and coupled here with the catchy, if well-worn, hook from Steam's hit "Na Na Hey Hey Kiss Him Goodbye," makes for a potent combo. With the same photogenic qualities as Rihanna and the branding of the single with the now-airing Nivea campaign, this could be the start of a promising career. Her Babyface-produced debut album arrives this summer.—*CW*

SEAN KINGSTON

Fire Burning (3:54)
Producer: RedOne
Writers: K. Anderson, RedOne, B. Hajji
Publishers: various
Epic/Beluga Heights
"Fire Burning" signals Sean Kingston's return, and it's the most danceable single yet from his second album, "Tomorrow." The 19-year-old Jamaican follows top 20s "Me Love" and "Take You There," No. 1 "Beautiful Girls" and his collaboration on Natasha Bedingfield's smash "Love Like This," which topped Billboard's Hot Dance Club Play chart. A fast tempo and a well-projected vocal—"Somebody call 911!"—allow producer RedOne to blend the infectious hook with heavy synthesizers and a variety of percussive sounds that made Lady GaGa's "Poker Face" so striking. RedOne is becoming a go-to collaborator for rhythmic dance songs and this is no exception. Kingston's island sound has given reggae a modern pop influence. The chorus is repetitive, but this song is often what makes for a sizzling club hit.—*MM*

PAUL CARRACK FEATURING TIMOTHY B. SCHMIT & DON HENLEY

I Don't Want to Hear Any More (3:58)
Producer: Paul Carrack

OAK RIDGE BOYS
Seven Nation Army
Producer: David Cobb
Writer: Jack White
Publisher: Peppermint Stripe, BMI
Spring Hill

The Oak Ridge Boys swap their classic country-gospel for a little "Get Behind Me Satan" with this White Stripes cover fully directed at a new, and probably bloggy, audience. But while at first glance it has all the major warning signs of a quick ironic tweet, it doesn't take long to realize that it's a winning performance of a great song. The Boys' briefly dark barbershop vocals are dead-on and the looming piano has a sinister dark-basement vibe about it—there's even a pretty serious guitar solo. These guys are used to singing about heaven, but this is a surprisingly striking glance the other way. The group's new album, "The Boys Are Back," also includes covers of John Lee Hooker, Neil Young and Ray LaMontagne.—*JV*

BLACK LIPS FEATURING GZA

The Drop I Hold (3:31)
Producers: Black Lips
Writers: Black Lips, GZA
Publisher: not listed
Vice Music

In one of the more interesting rock-rap collaborations to take place since Sonic Youth and Cypress Hill jammed together on the "Judgment Night" soundtrack, the Atlanta-based garage-psych rockers Black Lips follow up their surprise onstage hootenanny with the Wu-Tang Clan's senior official Genius/GZA at this year's South by Southwest festival with a remix of "The Drop I Hold." It's the second single from the group's latest full-length, "200 Million Thousand," and the title track to its latest EP, which also includes the album version of the song, the instrumental and the video, available exclusively through iTunes. Here, the GZA counters the woozy Robitussin trip of a slow jam the Lips throw down with the kind of hallucinogenic "4th Chamber" lyricism that comes as close to his Liquid Swords glory as anything he has released as a solo artist in the last 10 years. You can also hear the track at the Vice Records Web site, viceland.com/vicerecords.—*RH*



Writer: P. Carrack
Publishers: Carracksongs, ASCAP; Sony/ATV Tunes
429 Records/SLG
Consumers—3.2 million of them, according to Nielsen SoundScan—are already familiar with this lush ballad, since the Eagles recorded it for their 2007 album "Long Road out of Eden." Now the song's writer, Paul Carrack, offers his own version, which stands to be his first Adult Contemporary chart entry since 1998. He is a staple at AC radio, having sung smashes for Ace, Squeeze

and Mike + the Mechanics in addition to his own solo output. When two Eagles are your backup singers, you know you're doing something right. AC programmers would be wise to warmly welcome this first single from Carrack's new album, "I Know That Name."—*GT*

KEVIN RUDOLF FEATURING KID CUDI

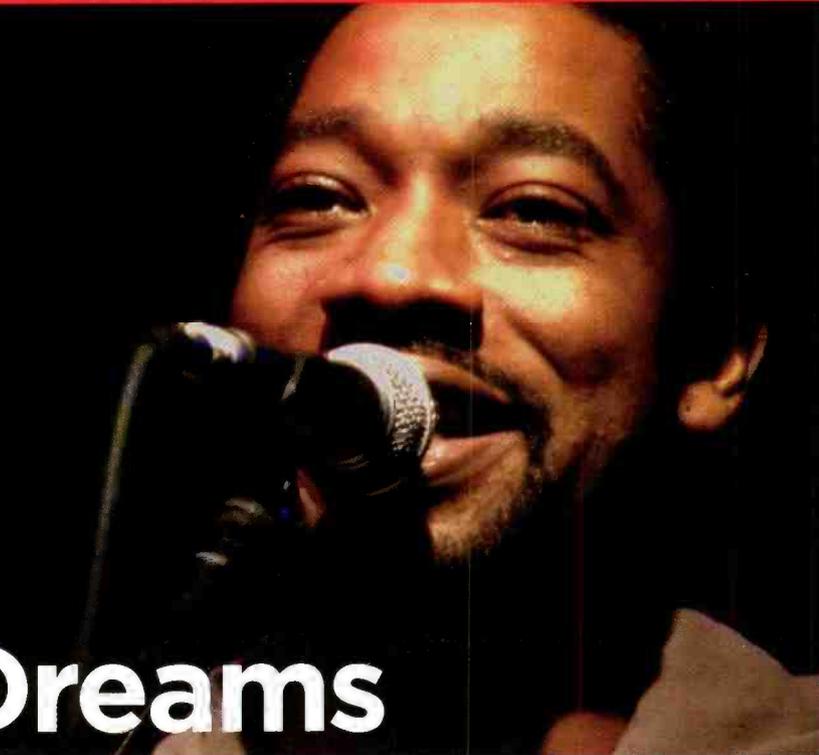
Welcome to the World (3:03)
Producers: Kevin Rudolf, Ill Factor
Writers: various
Publishers: various
Cash Money/Universal Republic

The follow-up single to Kevin Rudolph's No. 5 smash "Let It Rock" is an '80s-influenced, synth-heavy, bass-beat throbber, complete with a club-friendly, anthemic chorus. Kid Cudi, currently riding a top 10 smash of his own ("Day 'N' Nite"), drops a rap on the third verse that should draw both new artists attention from different audiences. Rudolph seems to be right on time with his brand of club/hip-pop, an infectious mix that uniquely straddles the boundaries among pop, dance and hip-hop.—*CW*





A change is gonna come: Dutch musician **CLARENCE BEKKER** is among the artists involved with *Playing for Change*.



WORLD BY MITCHELL PETERS

Peaceful Dreams

Playing For Change Promotes Music As A Unifying Force

Music producer/engineer Mark Johnson's decade-long dream of inspiring "the entire planet to come together through music" is finally coming true. Johnson and his team spent four years traveling the world with a mobile recording studio and cameras, filming and recording local musicians playing popular songs like "Stand by Me," "Don't Worry" and "One Love."

From that experience comes the CD/DVD set "Playing for Change: Songs Around the World" (April 28) on Hear Music, the joint venture between Concord Music Group and Starbucks. The release—a 10-song CD and a seven-track DVD featuring five live performances and a trailer for

a forthcoming documentary—bows this week at No. 10 on the Billboard 200. It sold 26,000 copies in the United States, according to Nielsen SoundScan. Eighty-six percent of its first-week sales came from Internet purchases and nontraditional retail stores (including Starbucks locations).

The documentary "Playing for Change: Peace Through Music" premiered at the 2008 Tribeca Film Festival in New York. It features more than 100 global artists performing five songs. "Peace" is scheduled for DVD release Sept. 22, according to Concord senior VP of marketing Margi Cheske. "We went through different city streets, Indian reservations and African villages," Johnson told Billboard in February. "We would meet different musicians, record their music, interview them about music persevering through ongo-

ing struggle and unite them together on songs from around the world."

Each song took about a year to assemble. "The idea was to get as many different styles, cultures, races, religions and economic and political views to unite through these songs," says Johnson also established the Playing for Change Foundation, which provides musical instruments, education and other resources to musicians and their communities around the world.

Concord co-owner Norman Lear was sold on the idea of releasing a Playing for Change album package after watching Johnson's video footage. "[Lear] felt it was an important project, not just in terms of commercial viability but in terms of bringing people together through music and striving toward a more peaceful world," Concord

GM Gene Rumsey says.

Realizing that audiences wouldn't understand the "Playing for Change" concept until they viewed Johnson's footage, the foundation began posting videos on YouTube last November. The first song uploaded was a cover of Ben E. King's 1961 R&B hit "Stand by Me," featuring 37 musicians around the world. The video has been viewed more than 10 million times.

"The more we showed it to people, the more it became paramount to build the rest of the product launch around the video," Rumsey says. Videos for "War/No More Trouble," "A Change Is Gonna Come" and "Don't Worry" have also been posted on YouTube.

As the project's visibility grew, so did media interest. Johnson was interviewed by Bill Moyers last fall on PBS. A live performance by "Playing for Change" musicians on "The Tonight Show With Jay Leno" followed in March. The latter appearance was part of a promo tour of clubs in Los Angeles, San Francisco, Seattle and New York.

Cheske says people who witnessed the live shows were "freaking out about how amazing the band was. We knew at that point we had a live entity to deal with." A U.S. summer club/theater tour and European festival bookings are in the works, she adds. The project will have additional exposure in August when PBS airs footage on *Playing for Change* during its pledge drive.

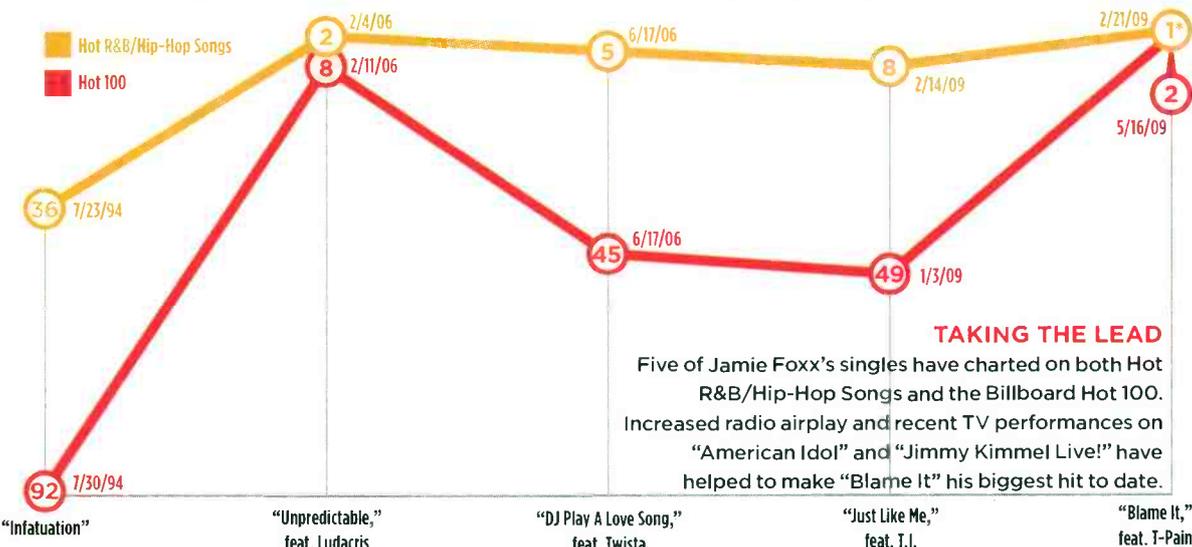
The foundation also has been raising its international profile. About 25% of the CD/DVD purchases through playingforchange.com have come from outside the United States, according to Rumsey. Johnson recently traveled to Europe to promote the just-released set, visiting the United Kingdom, Germany, Italy and France.

"The international story is really beginning to pick up," Cheske says. "And it's probably going to outweigh the U.S. story by a lot." ...

CLARENCE BEKKER: COURTESY OF PLAYING FOR CHANGE

FOXXY MOVES

Jamie Foxx's "Blame It" (RMG), featuring T-Pain, is definitely on a roll. The song extends its No. 1 residency to 13 weeks and 11 weeks on Billboard's Hot R&B/Hip-Hop Songs and Mainstream R&B charts, respectively. In the process, Foxx ties TLC's 1999 hit "No Scrubs" for the most weeks at No. 1 on the Mainstream tally. And if Foxx maintains his momentum for two more weeks, he'll tie the 15-week No. 1 record set by Mary J. Blige's "Be Without You" on Hot R&B/Hip-Hop Songs. "Blame It" is also Foxx's first CHR/Top 40 top 10 as a lead artist. ¶ The song appears on the actor/comedian's third studio album, "Intuition." The album, released in December, is No. 17 on the Billboard 200 this week, with 885,000 in sales, according to Nielsen SoundScan. Foxx's latest single, "I Don't Need It," featuring Timbaland, climbs 41-38 on Hot R&B/Hip-Hop Songs. —Raphael George

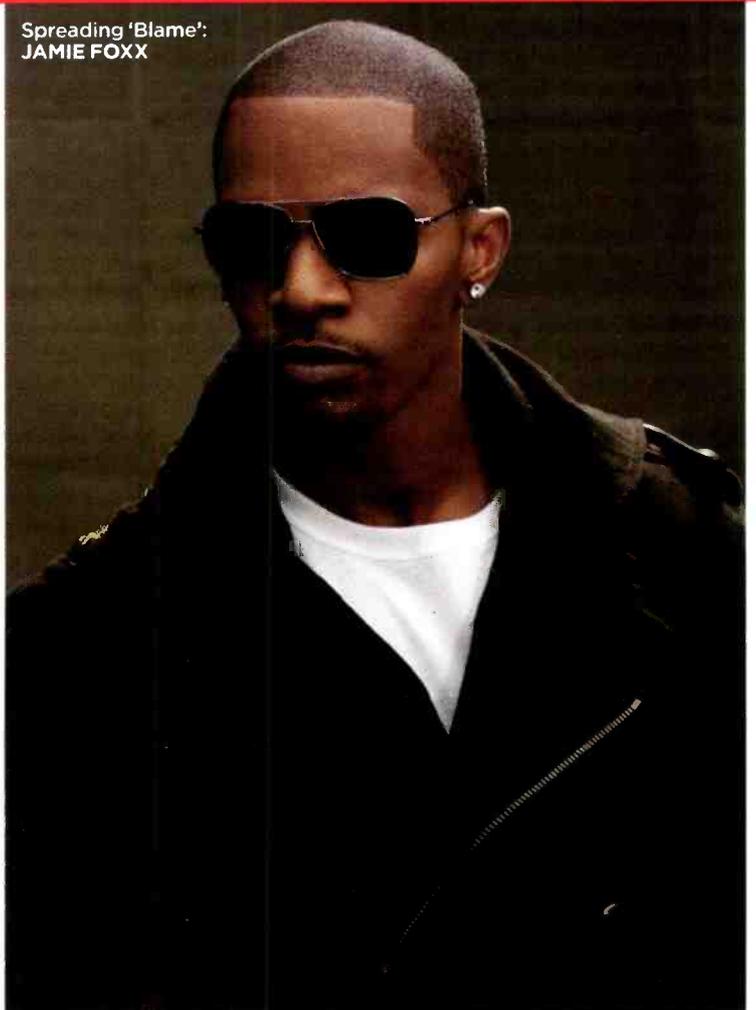


TAKING THE LEAD

Five of Jamie Foxx's singles have charted on both Hot R&B/Hip-Hop Songs and the Billboard Hot 100. Increased radio airplay and recent TV performances on "American Idol" and "Jimmy Kimmel Live!" have helped to make "Blame It" his biggest hit to date.

*THE CHART RECORD IS 15 WEEKS, SET IN 2006 BY MARY J. BLIGE'S 'BE WITHOUT YOU'

Spreading 'Blame': **JAMIE FOXX**



LATIN BY LEILA COBO

Love Latin Style

Crooner Cristian Castro Shifts From Ranchera To Romance

Cristian Castro has fashioned one of the most enduring careers in Latin music, with hits dating back to the early '90s. Now, after a successful detour into ranchera music, Castro returns to pop with "El Culpable Soy Yo," released April 30 on Universal Music Latino.

For the most part, the album is unabashedly romantic—a nod to the genre in which Castro has garnered most of his success. The label, however, initially tested the waters with the upbeat single "No Me Digas," penned by A.B. Quintanilla. The song was a moderate success, peaking in March at No. 49 on Billboard's Hot Latin Songs chart. In contrast, second single "El Culpable Soy Yo," an emotional ballad, has climbed to No. 25 on the same chart in less than three weeks.

"It's one of those signature radio songs," says Gabriel Buitrago, director of national promotion for Universal Music Latino.

"El Culpable" was produced by Armando Avila, who recently won Billboard's producer of the year award

(see story, page 10). He infused the song with Mexican and pop sensibilities, one of his production trademarks. "From the first time Cristian came and played it for me," Avila says, "we looked at each other and said, 'This one is Mexican! We added the Mexican-pop fusion and the result was magnificent.'"

To capitalize on the track's growing popularity, Universal's promotional push has heavily focused on radio. Within a span of four weeks, Castro performed at seven Latin pop radio events, all hosted by different networks. The promo tour began April 24 with a private show for fans of WAMR Miami.

That was followed April 30 by a show at XLTM San Diego. Similar performances in Dallas, Austin, Houston and New York ensued, as well as a massive Cinco de Mayo celebration at KLVE Los Angeles. Complementing those efforts are various guest stints, including a one-hour May 5 special on the talk show "El Show de Cristina" and a May 9 appearance on the variety program "Sabado Gigante."

The son of Latin actress Veronica Castro, the one-time child actor began



Latin force: **CRISTIAN CASTRO**

his recording career in 1991. In addition to his celebrity status in Latin America, Castro is popular in the United States. His top-selling album stateside is 1999's "Mi Vida Sin Tu Amor," which has sold 274,000, according to Nielsen SoundScan.

"El Culpable Soy Yo" is the follow-up to 2007's "El Indomable," Castro's first and only ranchera album. The surprise hit sold just shy of 100,000 copies in the United States.

With the new album, however, Castro returns to his early roots, blending romantic and upbeat material that highlights his signature tenor.

"He has one of the best voices in Latin music period," Avila says. "He

not only has an amazing timbre but also great control over his voice."

Although the title track just debuted, at No. 17 on Billboard's Top Latin Albums chart, Universal is already eyeing several other tracks to work throughout the year.

"We're definitely looking at this as a long-term album," says Universal Music Latino managing director Luis Estrada. "We're looking for sales to rise in tandem with the single."

Several videos are also planned. The idea, Estrada says, is to expose as many tracks as possible to as many people as possible. "We want them to understand that this is an album to buy in its entirety." ■■■

THE LAST LAUGH?

Comedian Ron White's new album, "Behavioral Problems" (Capitol Nashville), debuted last week at No. 1 on Billboard's Top Comedy Albums chart and this issue is No. 2. The chart performance returns White to familiar territory: His 2006 set "You Can't Fix Stupid" also bowed at No. 1 and has sold 339,000 copies, according to Nielsen SoundScan. His best-selling album remains 2003's "Drunk in Public" (527,000).

But White, who made a name for himself on the Blue Collar Comedy Tour with Jeff Foxworthy, Bill Engvall and Larry the Cable Guy, says the new album will be his last. "Three's kind of a magic number with comedy albums," he says, "and I've really done more than that because of all the Blue Collar stuff. I just don't want to overstay [my welcome]."

Instead, White will focus on touring. "The live show is staying real steady," he says. "That's not true for everybody, so I'm happy about that. People don't have the disposable cash that they did."

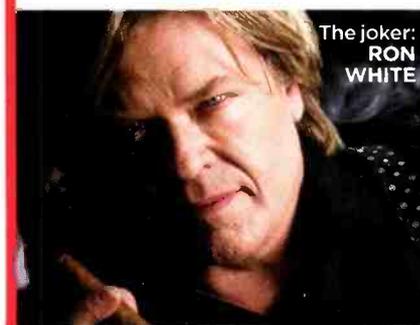
White began paying his comedy-act dues in 1986, doing 50 weeks per year on the road for 15 years, and he no longer performs some of his best-known material. "It's comedy, not like a song," he says. "If you know the joke, you know the joke."

"Behavioral Problems" touches on material as diverse as bidets ("Fifty million gay men can't be wrong"), his bust for possessing seven-eighths of a gram of marijuana ("When I have seven-eighths of a gram of marijuana, I consider myself to be out of marijuana") and writer Norman Mailer, who died at 84 after a life in which he drank daily, smoked pot, was married six times and stabbed his second wife ("I've never read one of his books, but I got to tell you, I'm a huge fan").

White, who doesn't so much tell jokes as share hilarious tales, says he's always been a storyteller. "When I was a kid, 10 people could see the same car crash but I would see it in a funny way," he says. "I've got this dysfunctional brain. For some reason it processes information and it comes out funny."

His most recent Comedy Central special, which aired April 19 (also titled "Behavioral Problems"), drew 3.3 million viewers, according to the network, and ranks as Comedy Central's most-watched stand-up special of the year.

Meanwhile, White has inked a new deal with Comedy Central. "The Ron White Show" will be a half-hour program shot in Atlanta. White will offer his "dysfunctional" take on national stories, focusing on the heartland. —Ken Tucker



The joker: **RON WHITE**

DOUBLE WHAMMY

Aspiring Dallas rapper Dorrough was well on the way to launching his rap career last October when local R&B/hip-hop stations started playing his song "Walk That Walk" and the local producer siblings Play-N-Skillz (Lil Wayne's "Got Money," Chamillionaire's "Ridin Dirty") offered him a recording deal. Then the offer fell through and they gave a song he recorded—now known as "Halle Berry"—to the rapper Hurricane Chris.

Dorrough got a lucky break when DJ Amen from rhythmic KMEL San Francisco heard another track, "Ice Cream Paint Job," on his My-

Space page. "He started playing it on his mixshows," recalls the 22-year-old Dorwin Dorrough, who goes by his surname. "The track just took off from there."

Now both "Walk" and "Ice Cream" are climbing Billboard's Hot R&B/Hip-Hop Songs chart, at Nos. 51 and 55, respectively. Dorrough signed with E1 in February through his NGenius label and is working on his self-titled debut, slated for a third-quarter release. The album will feature his production crew, as well as cameos from labelmates Ray J, Slim Thug and DJ Unk, among others.

Additional songs on the album include the club track "Yeh Buddy," the street anthem "Hood Song" and "This Time You Was Wrong," about a breakup. In a nod to the Texas hip-hop scene, the video for "Ice Cream" features Slim Thug, Bun B, Chamillionaire, Mike Jones and Paul Wall.

"The album is fun and laid-back but also describes some of my everyday hardships," Dorrough says.

Although E1 usually doesn't promote two singles at once, VP of urban promotion Shadow Stokes says the label didn't want to "lose momentum on either ["Walk That Walk" or "Ice Cream Paint Job"]. So we decided to keep working both."

The label launched a viral campaign that has Dorrough busy on MySpace, Facebook and YouTube. He has been on a yearlong promotional tour, visiting radio stations and performing at clubs and college parties.

Dorrough's future plans include expanding his NGenius label and offering opportunities to talented rappers from his region. "Anytime I get the chance, I want to bring new artists into the limelight," he says.

But for now, the spotlight is shining on him. "I feel good about how things are moving, but I want to continue climbing the charts," he says. "I have a lot of work to do and I'm ready for it."

—Mariel Concepcion



Twice the fun: **DORROUGH**

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JAZZED

>>On Top Contemporary Jazz Albums, Spyro Gyra's "Down the Wire" bows at No. 4, the group's highest debut. The act now holds the record for the most top 10s on this chart, with 19. It had previously been locked in a tie with Kenny G (18).

BACK TO BACK

>>Bearfoot notches its 11th Billboard chart hit as its album "Doors and Windows" debuts at No. 1 on Top Bluegrass Albums. It follows the Devil Makes Three's penthouse bow last week—the first time the chart has seen back-to-back No. 1 debuts since Oct. 20, 2007.



ALL TOGETHER

>>"University A Cappella," at No. 94 on the Billboard 200, boasts 14 college a cappella groups—selected by Ben Folds—performing the singer's tunes. Folds supervised the recording process and sang two solo numbers.

Billboard

CHARTS

Dylan Debuts At No. 1 With Fifth Chart-Topper

Bob Dylan, whose Billboard 200 career began in 1963, lands his fifth No. 1 album as "Together Through Life" starts atop the list with 125,000 copies sold.

It's the legend's second straight studio set to debut at No. 1, as his 2006 album "Modern Times" also started at the top. That effort began with a much stronger number—192,000.



You could figure that a chunk of that first-week sum for "Modern Times" was driven by the set's exposure in a widely seen Apple iTunes/iPod TV commercial, which featured Dylan singing the album track "Somebody Baby." The new release didn't have as splashy a marketing tie-in.

The first week for "Together" is

more in line with Dylan's 2001 set "Love and Theft" (134,000 for a No. 5 debut) and his 1997 album "Time out of Mind" (102,000, No. 10).

Dylan first appeared on the Sept. 7, 1963, Billboard 200 with "The Freewheelin' Bob Dylan." That effort ultimately peaked at No. 22. The singer/songwriter didn't earn his first No. 1 until "Planet Waves" on the Feb. 16, 1974, chart, when the set made an eye-popping leap from No. 19 to No. 1 in its second week. The album held court for four straight weeks and was his first of three consecutive studio sets to reach No. 1.

He followed it with "Blood on the Tracks" in 1975 and "Desire" in 1976. During the next 20 years, he visited the top 10 only once more, with "Slow Train Coming" (No. 3) in 1979.

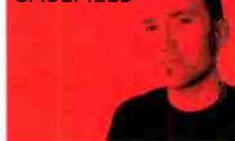
In 1997, Dylan's career-invigorating "Time out of Mind" spent a lengthy 29 weeks on the chart and garnered two Grammy Awards, for album of the year and best contemporary folk album. A 29-week run on the Billboard 200 doesn't sound terribly impressive, but for Dylan, that's an eternity. It's the longest that any of

his albums have spent on the list since "Desire" stayed for 35 weeks.

PERFECT TIMING: Had Bob Dylan's "Together Through Life" arrived in any of the previous five weeks—and

Over The Counter

KEITH CAULFIELD



sold the same number of copies—it would have missed the top slot.

The album's start of 125,000 copies is the lowest number that a No. 1-debuting set accumulated since Alan Jackson's "Good Time" started atop the Billboard 200 with 119,000

on the March 22, 2008, chart. This week, Dylan had the good fortune of facing little competition for the top slot. The No. 2 seller, the "Hannah Montana: The Movie" soundtrack, sold 86,000, while the chart's second-highest debut comes from Heaven & Hell with "The Devil You Know" at No. 8 (30,000). The act is made up of current and former members of Black Sabbath.

Meanwhile, last week's No. 1, Rick Ross' "Deeper Than Rap," experienced a not-unexpected 67.5% second-week decline, falling to No. 4 with 51,000 after its debut with 158,000.

But things should heat up atop the

chart in short order as the bow of Green Day's "21st Century Breakdown" (May 15) draws closer. That set is followed by a series of superstar summer releases: Eminem's "Relapse" and Kenny Chesney's "Greatest Hits II" (May 19), Dave Matthews Band's "Big Whiskey and the Groogrux King" (June 2), the Black Eyed Peas' "The E.N.D. (Energy Never Dies)" (June 9), Jonas Brothers' "Lines, Vines & Trying Times" (June 16), Lil Wayne's "Rebirth" (June 23), Brad Paisley's "American Saturday Night" (June 30) and Maxwell's "BLACKsummer's night" (July 7). (Release dates are subject to change.)

TAKE YOUR MAMA: Bob Dylan will fall out of the No. 1 slot next week, as a number of new albums will arrive in the top 10.

The May 5 release schedule includes offerings that look to be perfect gifts for Mother's Day (May 10). Industry prognosticators suggest Ciara's "Fantasy Ride" and Chrisette Michele's "Epiphany" both have a shot at No. 1. Other albums looking to profit from the holiday include Paul Potts' "Passione," Elliott Yamin's "Fight for Love" and Ben Harper's "White Lies for Dark Times." ...

CHART BEAT

>>Jason Aldean's new No. 1 on Hot Country Songs manages a feat that only 14 prior leaders have accomplished in the chart's 65-year history. "She's Country" is the latest in a select group of No. 1s to include the format's name in its title. The first? Faron Young's "Country Girl" in 1959.

>>It's not uncommon for soap opera characters to make dramatic returns after lengthy disappearances. It shouldn't come as a surprise then that the singer known for his lengthy tenure as Danny Romalotti on "The Young and the Restless" does the same on the Adult Contemporary chart. Michael Damian places his first title on the list in 17 years, as "Rock On (2009)" bows at No. 30.

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

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,172,000	1,276,000	20,718,000
Last Week	6,176,000	1,333,000	20,564,000
Change	-0.1%	-4.3%	0.7%
This Week Last Year	7,557,000	1,225,000	19,289,000
Change	-18.3%	4.2%	7.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	141,821,000	124,081,000	-12.5%
Digital Tracks	379,517,000	441,058,000	16.2%
Store Singles	545,000	542,000	-0.6%
Total	521,883,000	565,681,000	8.4%
Albums w/TEA*	179,772,700	168,186,800	-6.4%

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

DIGITAL TRACKS SALES

'08	379.5 million
'09	441.1 million

SALES BY ALBUM FORMAT

CD	119,558,000	96,925,000	-18.9%
Digital	21,667,000	26,288,000	21.3%
Cassette	39,000	16,000	-59.0%
Other	557,000	852,000	53.0%

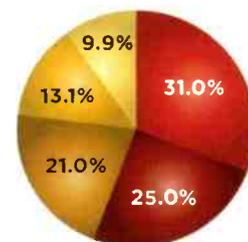
For week ending May 3, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

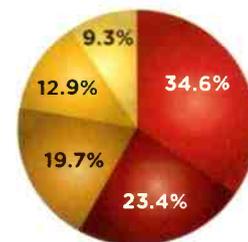
Distributors' Market Share: 03/30/09-05/03/09

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Includes entries for Bob Dylan, Soundtrack, Rascal Flatts, Rick Ross, Lady Gaga, and various other artists.



The set logs its 19th week in the top 10 — the longest top 10 run for a theatrical film soundtrack since 1998, when "Titanic" and "City of Angels" spent 20 weeks in the region.



The rock quartet, which is rising up the Mainstream Rock radio chart with "I Get Off" (24-23), viewable at billboard.biz/charts, enters with its Atlantic debut (13,000).

42 It's the singer's best sales week (11,000) and chart position. On Top Jazz Albums, the set is her third consecutive title to bow at No. 2 in as many tries.



A \$7.99 special last week at iTunes — along with the store's premiere of her new video for "Waking Up in Vegas" — perks up the album with a 40% gain.



83 The album gets a 38% increase after the group's interview and performance on the April 27 edition of Comedy Central's "The Colbert Report."

Continuation of the Billboard 200 chart table, listing artists like 3OH!3, Adele, Silverstein, Britney Spears, U2, Katy Perry, Kanye West, and many others.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing various artists and their corresponding chart positions, including 3 Doors Down, Jason Aldean, and many others.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	51	-	2	RON WHITE	Behavioral Problems		51
102	32	-	2	PET SHOP BOYS	Yes		32
103	107	86	30	DEMI LOVATO	Don't Forget		2
104	102	94	21	MUSIQ SOULCHILD	onmyradio		11
105	98	80	6	VARIOUS ARTISTS	NOW That's What I Call Power Ballads		30
106	90	71	5	RODNEY ATKINS	It's America		15
107	88	67	6	MASTODON	Crack The Skye		11
108	41	37	4	MERCYME			10
109	180	-	27	PAGE SETTER ROBIN THICKE	Something Else		3
110	112	111	36	SLIPKNOT	All Hope Is Gone		1
111	133	131	20	KELLIE PICKLER	Kellie Pickler		20
112	37	-	2	MANCHESTER ORCHESTRA	Mean Everything To Nothing		37
113	89	115	54	SAVING ABEL	Saving Abel		49
114	96	113	23	THE KILLERS	Day & Age		6
115	140	129	13	KIDZ BOP KIDS	Kidz Bop 15		13
116	128	88	13	DIERKS BENTLEY	Feel That Fire		13
117	114	106	14	BRUCE SPRINGSTEEN	Working On A Dream		1
118	101	112	27	MICHAEL W. SMITH	A New Hallelujah		1
119	81	30	5	DEATH CAB FOR CUTIE	The Open Door EP		30
120	108	109	35	CHRIS TOMLIN	Hello Love		1
121	110	183	25	DAVID ARCHULETA	David Archuleta		2
122	115	171	3	CAGE THE ELEPHANT	Cage The Elephant		115
123	125	110	7	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis		21
124	118	87	5	DONNIE MCCURKIN	We All Are One (Live In Detroit)		26
125	100	97	6	ISRAEL HOUGHTON	The Power Of One		34
126	117	104	28	SOUNDTRACK	High School Musical 3: Senior Year		1
127	116	90	6	ERIC CHURCH	Carolina		1
128	131	114	14	VARIOUS ARTISTS	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
129	119	126	40	THIRD DAY	Revelation		1
130	178	181	6	MANDISA	Freedom		83
131	153	139	77	LED ZEPPELIN	Mothership		2
132	143	165	20	RAY LAMONTAGNE	Gossip In The Grain		1
133	132	120	57	GEORGE STRAIT	Troubadour		1
134	122	93	5	LEONARD COHEN	Live In London		76
135	144	-	2	BOOKER T.	Potato Hole		135
136	137	125	12	RED	Innocence & Instinct		1
137	148	151	24	IL DIVO	The Promise		5
138	129	98	35	THE TING TINGS	We Started Nothing		78
139	130	128	56	LEONA LEWIS	Spirit		1
140	105	75	6	JIM JONES	Pray IV Reign		9
141	139	135	35	YOUNG JEEZY	The Recession		1
142	152	142	28	RAPHAEL SAADIQ	The Way I See It		19
143	141	197	26	HINDER	Take It To The Limit		1
144	158	149	28	FALL OUT BOY	Folie A Deux		8
145	165	137	7	THE SCRIPT	The Script		91
146	124	92	6	BLUE OCTOBER	Approaching Normal		13
147	113	73	5	BOW WOW	New Jack City II		1
148	163	192	51	FRANK SINATRA	Nothing But The Best		2
149	161	166	16	MATT NATHANSON	Some Mad Hope		60
150	142	134	10	LAMB OF GOD	Wrath		2



His performance on the April 28 results show of "Dancing With the Stars" helps push a 58% increase for the album.

On May 8 in Fairfax, Va., the act began its U.S. tour, which has dates lined up through July 24, when the trek wraps up in Reno, Nev. This week, the album jumps 8%.



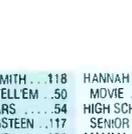
The act's single "The Man Who Can't Be Moved" bullets at No. 19 on the Adult Top 40 chart while its parent album takes a 12% leap as well.



The hits package crossed the half-million sales mark two weeks ago, giving the legend his first solo album to sell more than 500,000 since 2002's "Greatest Love Songs" (715,000 and counting).



The fifth-season "American Idol" winner returned to the show's stage April 29 to perform this album's "Seven Mile Breakdown." Fans were moved to buy the set, as it earns a 148% increase.



The album jumps 8%.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	135	118	18	SOUNDTRACK	Twilight: The Score (Carter Burwell)		65
152	172	-	29	BRANDON HEATH	What If We		73
153	87	-	2	CAMERA OBSCURA	My Maudlin Career		87
154	146	141	9	TENTH AVENUE NORTH	Over And Underneath		130
155	183	155	78	GARTH BROOKS	The Ultimate Hits		5
156	120	85	6	MARTINA MCBRIDE	Shine		10
157	169	140	28	AC/DC	Black Ice		2
158	149	107	4	SMOKIE NORFUL	Live		55
159	134	76	4	METRIC	Fantasies		76
160	159	133	32	JAZMINE SULLIVAN	Fearless		1
161	RE-ENTRY	12	12	BILLY CURRINGTON	Little Bit Of Everything		13
162	189	175	52	TOBY KEITH	35 Biggest Hits		1
163	160	162	30	RISE AGAINST	Appeal To Reason		1
164	167	123	10	JONAS BROTHERS	The 3D Concert Experience (Soundtrack)		1
165	127	105	5	QUEENSRYCHE	American Soldier		25
166	59	-	2	TINTED WINDOWS	Tinted Windows		59
167	136	108	11	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		108
168	168	153	6	TITO "EL BAMBINO"	El Patron		138
169	111	-	2	BLACK LABEL SOCIETY	Skullage		111
170	157	148	3	CAROLINA LIAR	Coming To Terms		148
171	151	119	24	JESSE MCCARTNEY	Departure		14
172	173	174	13	A DAY TO REMEMBER	Homesick		23
173	162	132	41	MILEY CYRUS	Breakout		1
174	175	157	14	VARIOUS ARTISTS	Walt Disney Records Presents: Radio Disney Jams 11		41
175	191	-	14	ALL THAT REMAINS	Overcome		15
176	195	172	27	TOBY KEITH	That Don't Make Me A Bad Guy		5
177	164	160	128	DAUGHTRY	Daughtry		4
178	185	168	27	JOHN LEGEND	Evolver		1
179	147	189	60	NATASHA BEDINGFIELD	Pocketful Of Sunshine		1
180	RE-ENTRY	4	4	TAYLOR HICKS	The Distance		58
181	154	124	8	J. HOLIDAY	Round 2		1
182	188	167	20	PLIES	Da REAList		1
183	171	147	8	VARIOUS ARTISTS	Punk Goes Pop Volume Two		18
184	145	116	5	SOUNDTRACK	Fast & Furious		118
185	RE-ENTRY	25	25	JOEY + RORY	The Life Of A Song		61
186	184	170	32	THE PUSSYCAT DOLLS	Doll Domination		1
187	NEW	1	1	DEAN BRODY	Dean Brody		187
188	121	130	5	JIM GAFFIGAN	King Baby		56
189	182	163	23	LUDACRIS	Theater Of The Mind		1
190	NEW	1	1	GERMAN MONTERO	Comprendeme		190
191	123	-	6	ELI YOUNG BAND	Jet Black & Jealous		30
192	199	-	82	TRACE ADKINS	American Man: Greatest Hits Volume II		22
193	193	184	60	3 DOORS DOWN	3 Doors Down		1
194	RE-ENTRY	3	3	MATTHEW WEST	Something To Say		159
195	194	185	16	LUIS FONSI	Palabras Del Silencio		15
196	NEW	1	1	FRANCO EL GORILA	Welcome To The Jungle		196
197	177	150	6	LA ARROLLADORA BANDA EL LIMON	Mas Adelante		86
198	174	91	4	BILLY RAY CYRUS	Back To Tennessee		41
199	RE-ENTRY	4	4	KARI JOBE	Kari Jobe		67
200	RE-ENTRY	7	7	ANBERLIN	New Surrender		13

See Charts Legend for rules and explanations. ©2009 Nielsen Business Media, Inc. and Nielsen SoundScan. All rights reserved. SINATRA COURTESY OF FRANK SINATRA ENTERPRISES LLC

MARY MARY	80	MUSIQ SOULCHILD	104	PAPA ROACH	81	QUEENSRYCHE	165	RAPHAEL SAADIQ	142	MICHAEL W. SMITH	118	HANNAH MONTANA: THE MOVIE	2	TECH NINE COLLABOS	19	RANDY TRAVIS	123	VARIOUS ARTISTS	129	PRESENTS: RADIO DISNEY JAMS 11	174	KANYE WEST	57
MARTINA MCBRIDE	156	MATT NATHANSON	149	DOLLY PARTON	92	KATY PERRY	56	SAVING ABEL	113	SOULJA BOY TELLEM	50	HIGH SCHOOL MUSICAL 3: SENIOR YEAR	126	TENTH AVENUE NORTH	154	THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	128	WOW GOSPEL 2009: 30 OF THE YEAR'S TOP GOSPEL ARTISTS AND SONGS	128	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	86	MATTHEW WEST	194
JESSE MCCARTNEY	171	NE-YO	77	PET SHOP BOYS	102	KELLIE PICKLER	111	THE SCRIPT	145	BRITNEY SPEARS	54	MAMMA MIA!	96	THEORY OF A DEADMAN	31	POWER BALLADS	105	PLAYING FOR CHANGE: SONGS AROUND THE WORLD	10	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	86	RON WHITE	101
DONNIE MCCURKIN	124	NICKELBACK	11	PINK	35	RISE AGAINST	163	SEAL	69	GEORGE STRAIT	133	SLUMDOG MILLIONAIRE	72	THIRD DAY	129	CARRIE UNDERWOOD	29	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	86	CHARLIE WILSON	67		
MELROY GARDOT	42	NOFX	36	PLIES	182	RICK ROSS	4	SEETHER	75	SUGARLAND	37	TWILIGHT	6	THE TING TINGS	138	VIOLENT J	48	WALT DISNEY RECORDS	183	YANNI	70		
MELODY MONTAGNA	108	SMOKIE NORFUL	158	PRINCE & THE NEW POWER GENERATION	27	ASHER ROTH	14	SHINE-DOWN	79	JAZMINE SULLIVAN	160	TWILIGHT: THE SCORE (CARTER BURWELL)	151	TINTED WINDOWS	166	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	86	WALT DISNEY RECORDS	183	YEAR YEAR YEARS	58		
METRIC	159	DON OMAR	32	THE PUSSYCAT DOLLS	186	DARIUS RUCKER	39	SILVERSUN PICKUPS	148	TAYLOR SWIFT	9	THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS	86	TITO "EL BAMBINO"	168	TWO	183	WALT DISNEY RECORDS	183	NEIL YOUNG	50		
MGMT	190							SLIPKNOT	110													YOUNG JEEZY	141
GERMAN MONTERO	190																						
JASON MRAZ	38																						

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	1	4	#1 JASON ALDEAN Wide Open
2	HOT SHOT DEBUT		TECH N9NE COLLABOS Sickology 101
3	2	9	PRINCE/BRIA VALENTE Lotus Flow3r/MPLSoUND/Elix3r
4	NEW		NOFX Coaster
5	NEW		VIOLENT J The Shining
6	4	3	SILVERSN PICKUPS Swoon
7	3		CHIMAIRA The Infection
8	5	18	DOLLY PARTON Backwoods Barbie
9	8	9	NEKO CASE Middle Cyclone
10	6	6	SLIM THUG Boss Of All Bosses
11	10		CAGE THE ELEPHANT Cage The Elephant
12	15	29	RAY LAMONTAGNE Gossip In The Grain
13	16	2	BOOKER T Potato Hole
14	14	12	RED innocence & instinct
15	12	50	THE TING TINGS We Started Nothing
16	7	2	CAMERA OBSCURA My Maudlin Career
17	22	78	GREATEST GAINER GARTH BROOKS The Ultimate Hits
18	13	5	METRIC Fantasies
19	9	2	BLACK LABEL SOCIETY Skullage
20	19	13	A DAY TO REMEMBER Homesick
21	RE-ENTRY		TAYLOR HICKS The Distance
22	18		VARIOUS ARTISTS Punk Goes Pop Volume Two
23	NEW		DEAN BRODY Dean Brody
24	11	5	JIM GAFFIGAN King Baby
25	24	48	FLEET FOXES Fleet Foxes
26	29	5	MORMON TABERNACLE CHORUS/CHORUS AT TEMPLE SQUARE (WILBERG) MORMON TABERNACLE CHORUS 5014332 (17.98)
27	20		SILVERSTEIN A Shipwreck In The Sand
28	NEW		THE AUDITION Self Titled Album
29	32	5	MARISELA 20 Exitos Inmortales
30	43	7	TWIZTID W.I.C.K.E.D.
31	27	30	BON IVER For Emma, Forever Ago
32	30	48	JOURNEY Revelation
33	17	15	ANDREW BIRD Noble Beast
34	26	66	VAMPIRE WEEKEND Vampire Weekend
35	RE-ENTRY		VARIOUS ARTISTS Dark Was The Night: A Red Hot Compilation
36	34	70	RADIOHEAD In Rainbows
37	NEW		THE BLACK CROWES Warpaint: Live
38	RE-ENTRY		SOUNDTRACK NCIS: The Official TV Soundtrack
39	36	9	TONY OKUNGBOWA Total Dance 2009
40	RE-ENTRY		JAMES FORTUNE & FIYA The Transformation
41	35		ANIMAL COLLECTIVE Merriweather Post Pavilion
42	28	5	GOMEZ A New Tide
43	25		PASTOR TROY Feel Me Or Kill Me
44	NEW		VARIOUS ARTISTS Ultra Trance 09
45	41	55	APOCALYPTICA Worlds Collide
46	33	8	NEW FOUND GLORY Not Without A Fight
47	38	11	M. WARD Hold Time
48	42	4	HURT Goodbye To The Machine
49	23		THE GROUCH & ELIGH Say G&E!
50	40	3	THE THERMALS Now We Can See

TOP DIGITAL™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	NEW		#1 BOB DYLAN Together Through Life
2	5	26	SOUNDTRACK Twilight
3	1		ASHER ROTH Asleep In The Bread Aisle
4	4	6	SOUNDTRACK Hannah Montana: The Movie
5	7	29	KINGS OF LEON Only By The Night
6	9	23	LADY GAGA The Fame
7	NEW		MELODY GARDOT My One And Only Thrill
8	3	2	RICK ROSS Deeper Than Rap
9	6	4	RASCAL FLATTS Unstoppable
10	RE-ENTRY		THE BEACH BOYS Pet Sounds
11	NEW		TECH N9NE COLLABOS Sickology 101
12	16	8	KELLY CLARKSON All I Ever Wanted
13	22	4	3OH!3 Want
14	RE-ENTRY		KATY PERRY One Of The Boys
15	NEW		ORNETTE COLEMAN The Shape Of Jazz To Come (EP)
16	2	2	DEPECHE MODE Sounds Of The Universe
17	17	12	THE LONELY ISLAND Incredibad
18	21	25	TAYLOR SWIFT Fearless
19	NEW		BEN FOLDS Ben Folds Presents: University A Cappella!
20	23	20	NICKELBACK Dark Horse
21	RE-ENTRY		ZAC BROWN BAND The Foundation
22	RE-ENTRY		JAMIE FOXX Intuition
23	NEW		NOFX Coaster
24	24	13	THE FRAY The Fray
25	13	6	YEAH YEAH YEAHS It's Blitz!

TOP INTERNET™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST / TITLE
1	NEW		#1 BOB DYLAN Together Through Life
2	NEW		VARIOUS ARTISTS Playing For Change: Songs Around The World
3	NEW		NOFX Coaster
4	NEW		HEAVEN & HELL The Devil You Know
5	1	2	DEPECHE MODE Sounds Of The Universe
6	NEW		MELODY GARDOT My One And Only Thrill
7	4	5	DIANA KRALL Quiet Nights
8	NEW		VIOLENT J The Shining
9	3	6	SOUNDTRACK Hannah Montana: The Movie
10	7	22	SOUNDTRACK Twilight
11	22	2	NEIL SEDAKA Waking Up Is Hard To Do
12	5	9	U2 No Line On The Horizon
13	9	5	CHRIS BOTTI Chris Botti: In Boston
14	6	4	RASCAL FLATTS Unstoppable
15	2	2	PET SHOP BOYS Yes
16	15	4	NEIL YOUNG Fork In The Road
17	10	5	LEONARD COHEN Live In London
18	NEW		BEN FOLDS Ben Folds Presents: University A Cappella!
19	16	24	TAYLOR SWIFT Fearless
20	12	7	NEKO CASE Middle Cyclone
21	NEW		ORIGINAL LONDON CAST RECORDING Les Miserables
22	19	27	JASON MRAZ We Sing. We Dance. We Steal Things.
23	NEW		HALESTORM Halestorm
24	25	5	LADY GAGA The Fame
25	24		KELLY CLARKSON All I Ever Wanted

TOP CONTEMPORARY JAZZ ALBUMS™ FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	6	#1 CHRIS BOTTI: IN BOSTON
2	3	3	MOVING FORWARD
3	2	13	SEND ONE YOUR LOVE
4	—	1	DOWN THE WIRE
5	—	1	SECRETS
6	4	65	RHYTHM & ROMANCE
7	5	4	IT'S THAT GIRL AGAIN
8	7	8	MODERN ART
9	6	4	GREAT AMERICAN SOULBOOK
10	8	2	LIL' MAN SOUL
11	—	1	MERCY, MERCY, MERCY
12	10	2	FUTURE BOOGIE
13	13	5	PIETY STREET
14	11	31	ENERGY
15	14	51	ESPERANZA

I LIKE LIBRARIES: MOST ADDED™ FROM: biz			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	16	#1 POKER FACE
2	2	5	BOOM BOOM POW
3	4	8	HALO
4	3	3	WE MADE YOU
5	6	6	THE CLIMB
6	5	12	RIGHT ROUND
7	8	27	LOVE STORY
8	13	2	DON'T TRUST ME
9	9	42	I'M YOURS
10	11	18	USE SOMEBODY
11	14	19	GIVES YOU HELL
12	—	4	BLAME IT
13	16	33	SEX ON FIRE
14	15	36	HOT N COLD
15	18	2	SUGAR

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

'POP' GOES TO TOP

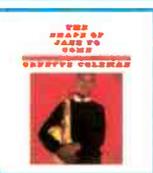


On the Hot Dance Club Play chart, the Pussycat Dolls go five for five as "Bottle Pop" (featuring Snoop Dogg) becomes the group's fifth No. 1 in as many tries. The last act to take its first five entries to No. 1 was Rihanna, who did it with her first seven charting hits (2005-07).

Snoop's last four charting singles on the Club Play list have all reached No. 1. Yet on all but one, he was the featured artist on someone else's song, starting with Mariah Carey's "Say Somethin'" on the May 27, 2006, chart. The Pussycat Dolls' "Buttons" (the first time Snoop aided the act), went to No. 1 on the Sept. 30, 2006, tally. Then, on the April 26, 2008, list, he claimed his first No. 1 by himself as "Sensual Seduction" slinked its way to the top.

—Keith Caulfield

Amazon.com's MP3 store has caused some interesting chart quirks with its discount pricing and "Deal of the Day" program. This week is no exception, as a May 3 special for Ornette Coleman's 1959 album "The Shape of Jazz to Come" pushes the set onto Top Digital Albums (No. 15) with 3,000 after selling zero downloads the previous week. The set also debuts at No. 1 on Top Jazz Catalog Albums, the saxophonist's first visit to that list—and his first No. 1 on any Billboard chart.



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

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 BLAME IT 3 WKS	JAMIE FOXX FEAT. T-PAIN (J/RMG)
2	2	13	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
3	5	9	BOOM BOOM POW	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)
4	4	14	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
5	3	19	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
6	7	14	DAY 'N NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
7	6	15	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
8	12	9	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
9	9	16	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
10	8	17	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
11	10	33	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
12	11	22	YOU FOUND ME	THE FRAY (EPIC)
13	13	27	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)
14	14	21	MAD	NE-YO (DEF JAM/IDJMG)
15	20	9	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
16	16	35	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
17	15	20	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
18	18	8	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
19	33	4	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)
20	19	20	SOBER	PINK (LAFACE/JLG)
21	21	6	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
22	27	20	SECOND CHANCE	SHINEDOWN (ATLANTIC)
23	17	19	ROCKIN' THAT THANG	THE-DREAM (RADIO) KILLA/DEF JAM/IDJMG)
24	22	12	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
25	28	6	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	31	9	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
27	25	13	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
28	29	9	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
29	34	4	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
30	24	25	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
31	23	16	IT'S AMERICA	RODNEY ATKINS (CUBB)
32	26	13	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
33	30	8	BOYFRIEND #2	PLEASURE P (ATLANTIC)
34	32	10	HOW DO YOU SLEEP?	JESSIE MCCARTNEY FEAT. LUOACRIS (HOLLYWOOD)
35	37	5	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
36	36	6	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
37	44	5	OUT LAST NIGHT	KENNY CHESNEY (BNA)
38	41	8	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
39	45	7	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
40	51	3	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
41	35	21	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
42	38	8	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)
43	52	7	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)
44	54	4	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
45	46	10	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)
46	59	4	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
47	43	13	AIN'T I	YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
48	40	16	BEAUTIFUL	AKON (KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN)
49	57	4	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
50	61	5	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	3	WE MADE YOU	EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)
52	62	8	ALWAYS THE LOVE SONGS	ELI YOUNG BAND (REPUBLIC/UNIVERSAL SOUTH)
53	64	3	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
54	63	3	WHERE I'M FROM	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
55	50	18	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
56	49	16	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
57	65	5	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
58	68	2	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
59	69	2	LOST YOU ANYWAY	TOBY KEITH (SHOW DOG NASHVILLE)
60	58	10	SOBEAUTIFUL	MUSIC SOULCHILD (ATLANTIC)
61	55	7	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNITA AUSTIN (COLUMBIA)
62	72	2	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
63	53	14	NOTHIN' TO DIE FOR	TIM MCGRAW (CUBB)
64	47	9	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
65	71	2	EPIPHANY	CHRISTINE MICHELE (DEF JAM/IDJMG)
66	67	8	THERE GOES MY BABY	CHARLIE WILSON (P. MUSIC/JIVE/JLG)
67	-	1	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)
68	-	1	EVERY GIRL	YOUNG MONEY (YOUNG MONEY CASH MONEY/UNIVERSAL MOTOWN)
69	-	1	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
70	74	2	HOW 'BOUT YOU DON'T	THE LOST TRAILERS (BNA)
71	-	1	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)
72	-	1	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
73	-	1	EL AMOR	TITO "EL BAMBINO" (SIENIE)
74	-	1	STRANGE	REBA I (STARSTRUCK/VALORY)
75	-	5	TE PRESUMO	BANDA EL RECODO (FONOVISIA)

1,296 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 BOOM BOOM POW 5 WKS	THE BLACK EYED PEAS (WILL I AM/INTERSCOPE)	
2	2	19	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	
3	3	7	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
4	10	14	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
5	8	27	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
6	5	14	DAY 'N NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
7	4	9	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
8	11	14	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
9	6	3	WE MADE YOU	EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	
10	7	12	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2
11	15	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
12	9	18	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
13	-	1	3AM	EMINEM (WEB SHADY/AFTERMATH/INTERSCOPE)	
14	18	16	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
15	20	8	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
16	13	12	I LOVE COLLEGE	ASHER ROOTH (SCHOLBOY/LOUD SRC/UNIVERSAL MOTOWN)	
17	12	8	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
18	24	6	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
19	16	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
20	21	42	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
21	41	2	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
22	19	26	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
23	23	12	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
24	40	2	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)	
25	25	10	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	15	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
27	22	7	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
28	-	1	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)	
29	14	6	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	
30	29	16	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
31	31	34	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
32	30	12	HOW DO YOU SLEEP?	JESSIE MCCARTNEY (HOLLYWOOD)	
33	36	32	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
34	32	15	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
35	34	12	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
36	54	5	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
37	27	24	YOU FOUND ME	THE FRAY (EPIC)	
38	33	22	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & CARONAL OFFICIAL (KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN)	
39	49	7	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
40	37	12	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
41	57	5	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
42	39	4	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
43	28	3	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
44	70	2	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
45	50	3	WELCOME TO THE WORLD	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	
46	38	8	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	
47	61	24	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
48	42	17	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
49	43	13	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
50	44	13	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	35	10	JAI HO! (YOU ARE MY DESTINY)	A RAYHAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
52	64	4	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
53	45	55	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
54	55	63	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
55	-	1	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
56	17	2	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)	
57	60	3	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	
58	53	26	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	2
59	58	9	CARELESS WHISPER	SEETHER (WIND-UP)	
60	47	8	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
61	46	24	SOBER	PINK (LAFACE/JLG)	
62	-	1	ECHO	GORILLAZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	
63	56	22	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
64	48	36	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	3
65	-	2	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	
66	52	16	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
67	-	5	FEARLESS	TAYLOR SWIFT (BIG MACHINE)	
68	59	7	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
69	71	4	IT HAPPENS	SUGARLAND (MERCURY)	
70	-	3	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHEERYTREE/INTERSCOPE)	
71	-	1	AMERICA'S SUITEHEARTS	FALL OUT BOY (FUEL) BY RAMEN/DECADE/DANCE/ISLAND/IDJMG)	
72	66	25	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
73	-	1	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)	
74	67	20	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
75	69	41	HOT N COLD	KATY PERRY (CAPITOL)	3

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

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

SINGLES CHARTS

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

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

CONFIGURATIONS
Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓤ Vinyl Maxi-Single available. Ⓤ Vinyl single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles

MAY 16 2009 MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	Principal Performers	CERT.
1	NEW	1	#1 THE CONCERTS	HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001283209 (34.98 DVD)	Barbra Streisand	
2	3	3	WILCO LIVE: ASHES OF AMERICAN FLAGS	NONESUCH VIDEO/WARNER MUSIC VISION 179838 (19.98 DVD)	Wilco	
3	4	4	THE PSYCHUMENTARY	STRANGE MUSIC/UNIVERSAL MUSIC & VIDEO DIST. 44 (14.98 DVD)	Tech N9ne	
4	1	2	SKULLAGE	EAGLE ROCK 30269 (14.98 DVD)	Black Label Society	
5	5	5	PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S	EAGLE ROCK 30263 (14.98 DVD)	Jeff Beck	
6	6	8	LIVE AT LAST	MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001267009 (19.98 DVD)	Stevie Wonder	
7	7	5	LIVE IN CHICAGO	REPRISE MUSIC VIDEO/WARNER MUSIC VISION 507964 (19.98 DVD)	Stevie Nicks	
8	20	14	REUNION VOLUME ONE	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Gaither Vocal Band	
9	9	45	LIVE FROM TEXAS	EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
10	11	73	LIVE IN LAS VEGAS: A NEW DAY	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	[6]
11	8	8	LIVE IN LONDON	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 740503 (21.98 DVD)	Leonard Cohen	
12	14	34	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN	COLUMBIA/LEGACY/SONY MUSIC VIDEO 29888 EX (12.98 DVD)	AC/DC	[5]
13	1	1	THIS IS WHO WE ARE	METAL BLADE HOME VIDEO/RED DISTRIBUTION 34056 (29.98 DVD)	As I Lay Dying	
14	13	22	LIVE AT STURGIS 2006	COMING HOME MEDIA/E1 ENTERTAINMENT 26506 EX (19.98 DVD)	Nickelback	
15	2	2	A GOSPEL JOURNEY	SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44898 (19.98 DVD)	The Oak Ridge Boys	
16	23	14	REUNION VOLUME TWO	GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44895 (19.98 DVD)	Gaither Vocal Band	
17	15	76	THE BEYONCE EXPERIENCE: LIVE	MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	[3]
18	10	7	A NEW HALLELUJAH: THE LIVE WORSHIP DVD	REUNION/SONY MUSIC VIDEO 10138 (14.98 DVD)	Michael W. Smith	
19	12	22	PRIMERA FILA	SONY MUSIC LATIN/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
20	21	15	AT THE COLISEUM	SYCO/COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
21	17	6	CRUE FEST 1	MOTLEY/RED DISTRIBUTION 390 (24.98 DVD)	Various Artists	
22	RE-ENTRY	1	BACKSTAGE PASSPORT	FAT WRECK CHORDS/RED DISTRIBUTION 740 (19.98 DVD)	NOFX	
23	16	6	NEVERENDER	COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 742231 (21.98 DVD)	Coheed And Cambria	
24	18	254	NUMBER ONES	EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)	Michael Jackson	[4]
25	19	4	BRITNEY: FOR THE RECORD	JIVE/ZOMBA VIDEO/SONY MUSIC VIDEO 745914 (19.98 DVD)	Britney Spears	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 WE MADE YOU	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
2	2	2	KNOW YOUR ENEMY	GREEN DAY REPRISE
3	5	6	DAY 'N' NITE	KID CUDI DREAM ON/G.O.D.O./UNIVERSAL MOTOWN
4	3	3	POKER FACE	LADY GAGA STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE
5	4	4	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
6	7	5	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG
7	6	6	I DO NOT HOOK UP	KELLY CLARKSON 19/RCA/RMG
8	8	8	BLAME IT	JAMIE FOXX FEATURING T-PAIN J/RMG
9	9	9	IMMA PUT IT ON HER	DAY26 FEATURING P.DIDDY & YUNG JOC BAD BOY/ATLANTIC
10	10	7	SECOND CHANCE	SHINEDOWN ATLANTIC
11	11	5	HALO	BEYONCE MUSIC WORLD/COLUMBIA
12	12	2	PLEASE DON'T LEAVE ME	PINK LAFACE/JLG
13	13	1	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND SLIP-N-SLIDE/DEF JAM/IDJMG
14	14	12	1, 2, 3, 4	PLAIN WHITE T'S HOLLYWOOD
15	NEW	1	THE WIND BLOWS	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE
16	16	8	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR ATLANTIC
17	17	4	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
18	RE-ENTRY	1	THE CLIMB	MILEY CYRUS WALT DISNEY/HOLLYWOOD
19	22	6	SHE'S COUNTRY	JASON ALDEAN BROKEN BOW
20	17	1	TURN MY SWAG ON	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE
21	19	2	HUSTLER'S ANTHEM '09	BUSTA RHYMES FEATURING T-PAIN UNIVERSAL MOTOWN
22	RE-ENTRY	1	KISS ME THRU THE PHONE	SOULJA BOY TEL'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE
23	NEW	1	SIDEWAYS	DIERKS BENTLEY CAPITOL NASHVILLE
24	24	2	BEST DAYS OF YOUR LIFE	KELLIE PICKLER 19/BNA
25	25	1	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS 19/ARISTA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 WE MADE YOU	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
2	2	2	KNOW YOUR ENEMY	GREEN DAY REPRISE
3	3	3	DAY 'N' NITE	KID CUDI DREAM ON/G.O.D.O./UNIVERSAL MOTOWN
4	4	4	POKER FACE	LADY GAGA STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE
5	5	5	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
6	6	6	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG
7	7	7	I DO NOT HOOK UP	KELLY CLARKSON 19/RCA/RMG
8	8	8	BLAME IT	JAMIE FOXX FEATURING T-PAIN J/RMG
9	9	9	IMMA PUT IT ON HER	DAY26 FEATURING P.DIDDY & YUNG JOC BAD BOY/ATLANTIC
10	10	10	SECOND CHANCE	SHINEDOWN ATLANTIC
11	11	11	HALO	BEYONCE MUSIC WORLD/COLUMBIA
12	12	12	PLEASE DON'T LEAVE ME	PINK LAFACE/JLG
13	13	13	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND SLIP-N-SLIDE/DEF JAM/IDJMG
14	14	14	1, 2, 3, 4	PLAIN WHITE T'S HOLLYWOOD
15	15	15	THE WIND BLOWS	THE ALL-AMERICAN REJECTS DOGHOUSE/DGC/INTERSCOPE
16	16	16	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR ATLANTIC
17	17	17	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO MOSLEY/ZONE 4/INTERSCOPE
18	18	18	THE CLIMB	MILEY CYRUS WALT DISNEY/HOLLYWOOD
19	19	19	SHE'S COUNTRY	JASON ALDEAN BROKEN BOW
20	20	20	TURN MY SWAG ON	SOULJA BOY TEL'EM COLLIPARK/INTERSCOPE
21	21	21	HUSTLER'S ANTHEM '09	BUSTA RHYMES FEATURING T-PAIN UNIVERSAL MOTOWN
22	22	22	KISS ME THRU THE PHONE	SOULJA BOY TEL'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE
23	23	23	SIDEWAYS	DIERKS BENTLEY CAPITOL NASHVILLE
24	24	24	BEST DAYS OF YOUR LIFE	KELLIE PICKLER 19/BNA
25	25	25	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS 19/ARISTA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 POKER FACE	LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)	☆
2	3	9	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	☆
3	2	16	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
4	4	24	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	☆
5	7	12	KISS ME THRU THE PHONE	SOULJA BOY TEL'EM FEAT. SAMMIE COLLIPARK/INTERSCOPE	☆
6	6	16	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
7	8	14	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)	☆
8	5	17	DEAD AND GONE	TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
9	9	9	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
10	9	11	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	☆
11	12	11	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
12	10	21	YOU FOUND ME	THE FRAY (EPIC)	☆
13	13	12	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
14	17	8	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	☆
15	14	11	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
16	16	12	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D.O./UNIVERSAL MOTOWN)	☆
17	22	4	GREATEST GAINER I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	☆
18	20	6	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	☆
19	15	22	SOBER	PINK (LAFACE/JLG)	☆
20	19	27	JUST DANCE	LADY GAGA FEAT. COLBY DODDS (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)	☆
21	24	13	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
22	25	4	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	☆
23	18	10	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	☆
24	27	4	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	☆
25	28	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 YOU FOUND ME	THE FRAY (EPIC)	☆
2	3	25	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	☆
3	2	20	SOBER	PINK (LAFACE/JLG)	☆
4	4	16	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
5	5	28	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	☆
6	6	24	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
7	7	22	JUST DANCE	LADY GAGA FEAT. COLBY DODDS (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)	☆
8	8	24	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
9	9	16	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	☆
10	11	6	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	☆
11	13	6	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
12	14	9	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	☆
13	27	2	GREATEST GAINER HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	☆
14	15	14	SOULMATE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
15	19	7	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
16	18	8	POKER FACE	LADY GAGA (STREAMLINE/KON/LIVE/CHERRYTREE/INTERSCOPE)	☆
17	21	4	COME BACK TO ME	DAVID COOK (19/RCA/RMG)	☆
18	17	11	THIS TOWN	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
19	20	8	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)	☆
20	12	16	THINKING OF YOU	KATY PERRY (CAPITOL)	☆
21	16	13	THE FEAR	LILY ALLEN (CAPITOL)	☆
22	22	9	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)	☆
23	23	7	MAGNIFICENT	U2 (ISLAND/INTERSCOPE)	☆
24	29	3	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	☆
25	24	10	LOVE, SAVE THE EMPTY	ERIN MCCARLEY (UNIVERSAL REPUBLIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	39	#1 I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	2	28	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
3	4	42	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
4	5	29	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
5	3	33	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
6	7	28	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
7	6	50	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
8	8	46	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
9	10	13	GREATEST GAINER IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)	☆
10	9	38	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)	☆
11	11	15	YOU FOUND ME	THE FRAY (EPIC)	☆
12	14	8	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
13	12	16	NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)	☆
14	13	13	JUST GO	LIONEL RICHIE (DEF JAM/IDJMG)	☆
15	15	15	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
16	17	12	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
17	18	18	HOT 'N' COLD	KATY PERRY (CAPITOL)	☆
18	19	19	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
19	20	7	FINALLY HOME	MERCYME (INO/COLUMBIA)	☆
20	23	4	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
21	22	10	WHERE DID I LOSE YOUR LOVE	JOURNEY (NOMOTA)	☆
22	21	9	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
23	24	2	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	☆
24	28	4	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	☆
25	25	3	THERAPY	INDIA AINE FEAT. GRAMPS MORGAN (COLUMBIA/UNIVERSAL REPUBLIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	#1 KNOW YOUR ENEMY	GREEN DAY (REPRISE)	☆
2	2	16	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	☆
3	5	4	HEY YOU	311 (VOLCANO/JLG)	☆
4	3	11	FEEL GOOD DRAG	ANBERLIN (UNIVERSAL REPUBLIC)	☆
5	4	18	AUDIENCE OF ONE	RISE AGAINST (DGC/INTERSCOPE)	☆
6	6	10	CARELESS WHISPER	SEETHER (WIND-UP)	☆
7	8	8	PANIC SWITCH	SILVERSN PICKUPS (DANGERBIRD)	☆
8	7	16	LIFELINE	PAPA ROACH (DGC/INTERSCOPE)	☆
9	9	5	BLACK HEART INERTIA	INCUBUS (IMMORTAL/EPIC)	☆
10	14	7	AIN'T NO REST		

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	3	24	#1 SHE'S COUNTRY M. KNOX (D. MYRICK, B. TATUM)	Jason Aldean	BROKEN BOW	1	1
2	3	4	18	I TOLD YOU SO M. BRIGHT (R. TRAVIS)	Carrie Underwood Featuring Randy Travis	19/ARISTA NASHVILLE	2	2
3	5	6	12	IT HAPPENS B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY	3	3
4	1	1	23	IT'S AMERICA T. HEWITT, R. ATKINS (A. PETHAGLIA, B. JAMES)	Rodney Atkins	CURB	1	1
5	4	2	19	HERE COMES GOODBYE O. HUFF, RASCAL FLATTS (C. LAGERBERG, C. SLIGH)	Rascal Flatts	LYRIC STREET	1	1
6	7	10	7	THEN F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)	Brad Paisley	ARISTA NASHVILLE	6	6
7	6	9	8	KISS A GIRL D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban	CAPITOL NASHVILLE	6	6
8	8	11	10	ONE IN EVERY CROWD B. CHANCEY (E. MONTGOMERY, DEAN, K. TRIBBLE)	Montgomery Gentry	COLUMBIA	8	8
9	9	12	6	OUT LAST NIGHT B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney	BNA	9	9
10	11	13	14	SIDEWAYS B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	10	10
11	14	18	17	WHATEVER IT IS K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)	Zac Brown Band	HOME GROWN/ATLANTIC/BIG PICTURE	11	11
12	13	17	12	SISSY'S SONG K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE	12	12
13	12	14	35	ALWAYS THE LOVE SONGS M. WRUCKE (D. L. MURPHY, G. DUCAS)	Eli Young Band	REPUBLIC/UNIVERSAL SOUTH	12	12
14	15	19	18	I RUN TO YOU V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)	Lady Antebellum	CAPITOL NASHVILLE	14	14
15	16	21	24	WHERE I'M FROM D. GEHMAN (P. DAVIS, J. LEATHERS)	Jason Michael Carroll	ARISTA NASHVILLE	15	15
16	17	23	9	LOST YOU ANYWAY T. KEITH (T. KEITH, B. PINSON)	Toby Keith	SHOW DOG NASHVILLE	16	16
17	19	22	8	HOW 'BOUT YOU DON'T B. BEAVERS (S. NIELSON, V. MCGEE, J. STOVER)	The Lost Trailers	BNA	17	17
18	24	32	3	GREATEST GAINER YOU BELONG WITH ME N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE	18	18
19	20	24	23	BEST DAYS OF YOUR LIFE C. LINDSEY (K. PICKLER, T. SWIFT)	Kellie Pickler	19/BNA	19	19
20	23	28	6	STRANGE M. WRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)	Reba	STARSTRUCK/VALORY	20	20
21	21	27	9	PEOPLE ARE CRAZY C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)	Billy Currington	MERCURY	21	21
22	22	25	11	BOOTS ON M. WRIGHT, C. AUDRETT, III (R. HOUSER, B. KINNEY)	Randy Houser	UNIVERSAL SOUTH	22	22
23	27	42	4	ALRIGHT F. ROGERS (D. RUCKER, F. ROGERS)	Darius Rucker	CAPITOL NASHVILLE	23	23
24	25	29	11	I'LL JUST HOLD ON S. HENDRICKS (B. HAYS, L. T. OLSEN, B. SIMPSON)	Blake Shelton	WARNER BROS. /WRN	24	24
25	26	30	15	WILD AT HEART M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)	Gloriana	EMBLEM/NEW REVOLUTION	25	25



The singer's second No. 1 is his first in three years, the longest span between chart-toppers since Garth Brooks went nine years between "To Make You Feel My Love" (1998) and "More Than a Memory" (2007). Aldean's first leader, "Why," topped the May 27, 2006, chart.



Bentley's 11th career top 10 is also his 10th consecutive one. Since his chart debut six years ago, only "My Last Name" stopped short of the top tier, peaking at No. 17 in April 2004. His prior single, "Feel That Fire," became his sixth No. 1 in February.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
26	28	31	18	GOD MUST REALLY LOVE ME P. DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan	BNA	26	26
27	30	33	12	LOVE YOUR LOVE THE MOST J. JOYCE (E. CHURCH, M. PHEENEY)	Eric Church	CAPITOL NASHVILLE	27	27
28	29	35	14	SOUNDS LIKE LIFE TO ME J. BROWN, K. GRANTT (D. WORLEY, W. VARBLE, P. DONNELL)	Darryl Worley	STROUD/VAIRIOUS	28	28
29	31	34	16	MAN OF THE HOUSE D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)	Chuck Wicks	RCA	29	29
30	34	40	13	SMALL TOWN USA J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)	Justin Moore	VALORY	30	30
31	33	38	19	THE CLIMB J. SHANKS (J. ALEXANDER, J. MABE)	Miley Cyrus	WALT DISNEY/HOLLYWOOD/LYRIC STREET	31	31
32	36	44	7	BAREFOOT AND CRAZY J. STOVER (B. HAYS, L. P. AKINS, D. DAVIDSON)	Jack Ingram	BIG MACHINE	32	32
33	32	37	12	COUNTRY STAR D. HUFF (P. GREEN, B. JAMES)	Pat Green	BNA	32	32
34	38	43	10	RUNAWAY J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)	Love And Theft	CAROLWOOD	34	34
35	35	39	13	HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)	Jamey Johnson	MERCURY	35	35
36	39	41	12	GETTIN' YOU HOME (THE BLACK DRESS SONG) J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)	Chris Young	RCA	36	36
37	40	49	9	BOY LIKE ME J. FLOWERS (J. FLOWERS)	Jessica Harp	WARNER BROS. /WRN	37	37
38	41	48	12	FIGHT LIKE A GIRL C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)	Bomshel	CURB	38	38
39	42	53	7	BELIEVERS B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)	Joe Nichols	UNIVERSAL SOUTH	39	39
40	55	59	4	DEAD FLOWERS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	COLUMBIA	40	40
41	47	51	10	RED LIGHT F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)	David Nail	MCA NASHVILLE	41	41
42	49	56	6	SOLITARY THINKIN' T. BROWN (W. PAYNE)	Lee Ann Womack	MCA NASHVILLE	42	42
43	44	47	14	WHAT WOULD YOU SAY BUTTER, M. LOGAN (BUTTER, BIG VINNY, D. FORTNEY)	Trailer Choir	SHOW DOG NASHVILLE	43	43
44	46	50	9	ADDRESS IN THE STARS C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYD)	Caitlin & Will	COLUMBIA	44	44
45	50	-	1	I WANT MY LIFE BACK M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)	Bucky Covington	LYRIC STREET	45	45
46	43	46	4	RED, WHITE, & PINK-SLIP BLUES D. JOHNSON, H. WILLIAMS JR. (M. S. JONES, B. TOWER)	Hank Williams Jr.	CURB	43	43
47	52	55	6	WHAT I'M FOR D. HUFF (M. BEESON, A. SHAMBLIN)	Pat Green	BNA	47	47
48	48	52	10	BACK TO TENNESSEE M. BRIGHT (B. R. CYRUS, T. DUNN, M. WILDER)	Billy Ray Cyrus	WALT DISNEY/LYRIC STREET	47	47
49	51	54	7	LIVIN' IN PARADISE D. HUFF (J. SINGLETON, T. JONES)	Jonathan Singleton & The Grove	UNIVERSAL SOUTH	49	49
50	53	-	2	DO I J. STEVENS (L. BRYAN, C. KELLEY, D. HAYWOOD)	Luke Bryan	CAPITOL NASHVILLE	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	1	2	2	#1 SOUNDTRACK WALT DISNEY 003101 (18.98)	Hannah Montana: The Movie	WALT DISNEY 003101 (18.98)	1	1
2	2	1	1	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	LYRIC STREET 002604 (18.98)	1	1
3	3	3	25	TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	BIG MACHINE 0200 (18.98)	1	1
4	4	2	4	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	BROKEN BOW 7637 (18.98)	2	2
5	6	8	24	GREATEST GAINER ZAC BROWN BAND ROPERIE PICTURES/HOME GROWN/ATLANTIC/SINGLING (13.98)	The Foundation	ROPERIE PICTURES/HOME GROWN/ATLANTIC/SINGLING (13.98)	2	2
6	5	4	5	KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	CAPITOL NASHVILLE 35751 (18.98)	1	1
7	HOT SHOT DEBUT	1	1	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910 SMN (12.98)	Growing Up Is Getting Old	ARISTA NASHVILLE 26910 SMN (12.98)	7	7
8	7	5	1	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	19/ARISTA NASHVILLE 11221/SMN (18.98)	2	1
9	8	7	41	SUGARLAND MERCURY 011273 (13.98)	Love On The Inside	MERCURY 011273 (13.98)	1	1
10	9	6	33	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	CAPITOL NASHVILLE 85506 (18.98)	1	1
11	10	10	55	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	CAPITOL NASHVILLE 03206 (12.98)	1	1
12	12	11	26	JAMEY JOHNSON MERCURY 011237/UMGN (13.98)	That Lonesome Song	MERCURY 011237/UMGN (13.98)	6	6
13	11	9	132	TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	BIG MACHINE 079012 (18.98)	3	1
14	14	14	81	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time	ARISTA NASHVILLE 19943/SMN (18.98)	1	1
15	15	12	27	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	LYRIC STREET 002763 (13.98)	2	2
16	16	13	8	JOHN RICH WARNER BROS. 508796 WRN (18.98)	Son Of A Preacher Man	WARNER BROS. 508796 WRN (18.98)	3	3
17	18	17	29	KENNY CHESNEY BLUE CHAIR BNA 34553/SMN (18.98)	Lucky Old Sun	BLUE CHAIR BNA 34553/SMN (18.98)	1	1
18	17	15	40	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	DOLLY 925 (13.98)	2	2
19	13	-	2	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems	CAPITOL NASHVILLE 98425 (18.98)	13	13
20	19	16	5	RODNEY ATKINS CURB 79132 (18.98)	It's America	CURB 79132 (18.98)	3	3
21	27	25	21	KELLIE PICKLER 19/BNA 22811/SMN (18.98)	Kellie Pickler	19/BNA 22811/SMN (18.98)	1	1
22	25	19	14	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	CAPITOL NASHVILLE 02158 (18.98)	1	1
23	24	23	7	RANDY TRAVIS WARNER BROS. 518189 WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	WARNER BROS. 518189 WRN (18.98)	3	3
24	21	20	8	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	CAPITOL NASHVILLE 20810 (12.98)	1	1
25	26	24	67	GEORGE STRAIT MCA NASHVILLE 010826 UMGN (13.98)	Troubadour	MCA NASHVILLE 010826 UMGN (13.98)	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	30	26	7	GARTH BROOKS PEARL 213 (25.98 CD/DVD)	The Ultimate Hits	PEARL 213 (25.98 CD/DVD)	5	1
27	22	18	3	MARTINA MCBRIDE RCA 34190/SMN (17.98)	Shine	RCA 34190/SMN (17.98)	1	1
28	37	40	29	BILLY CURRINGTON MERCURY 003550/UMGN (13.98)	Little Bit Of Everything	MERCURY 003550/UMGN (13.98)	2	2
29	31	29	14	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	SHOW DOG NASHVILLE 010334/UME (19.98)	1	1
30	32	28	27	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Dont Make Me A Bad Guy	SHOW DOG NASHVILLE 022 (18.98)	1	1
31	35	31	7	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song	VANGUARD/SUGAR HILL 4050/WELK (17.98)	10	10
32	NEW	1	1	DEAN BRODY BROKEN BOW 77137 (12.98)	Dean Brody	BROKEN BOW 77137 (12.98)	32	32
33	23	33	33	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	5	5
34	34	32	74	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	CAPITOL NASHVILLE 76927 (18.98)	3	3
35	29	21	1	BILLY RAY CYRUS WALT DISNEY 002344/LYRIC STREET (18.98)	Back To Tennessee	WALT DISNEY 002344/LYRIC STREET (18.98)	13	13
36	33	27	11	JAKE OWEN RCA 31287/SMN (12.98)	Easy Does It	RCA 31287/SMN (12.98)	2	2
37	39	35	39	TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	CURB 79086 (14.98)	1	1
38	36	30	23	TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	CAPITOL NASHVILLE 20281 (18.98)	7	7
39	38	34	78	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98)	Greatest Hits	CAPITOL NASHVILLE 34713 (18.98)	4	4
40	NEW	1	1	COLLIN RAYE TIME LIFE 24847 (12.98)	Never Going Back	TIME LIFE 24847 (12.98)	40	40
41	40	37	1	VARIOUS ARTISTS CAPITOL NASHVILLE 01231/MCA (13.98)	NOW That's What I Call Country	CAPITOL NASHVILLE 01231/MCA (13.98)	1	1
42	45	42	3	BLAKE SHELTON WARNER BROS. 51291/WRN (18.98)	Startin' Fires	WARNER BROS. 51291/WRN (18.98)	7	7
43	44	41	29	BRAD PAISLEY ARISTA NASHVILLE 26908/SMN (18.98)	Play	ARISTA NASHVILLE 26908/SMN (18.98)	1	1
44	43	43	13	COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	AVERAGE JOE'S 1001 (16.98)	42	42
45	48	44	39	DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98)	Greatest Hits/Every Mile A Memory 2003-2008	CAPITOL NASHVILLE 09070 (18.98)	2	2
46	47	45	47	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18.98)	Back When I Knew It All	COLUMBIA 22817/SMN (18.98)	3	3
47	50	53	21	RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	UNIVERSAL SOUTH 011699 (10.98)	21	21
48	28	-	2	THE OAK RIDGE BOYS GATHER MUSIC GROUP 42793 (17.98)	A Gospel Journey	GATHER MUSIC GROUP 42793 (17.98)	28	28
49	42	38	7	RANDY TRAVIS WARNER BROS. 807820 (13.98)	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	WARNER BROS. 807820 (13.98)	31	31
50	46	47	36	JIMMY WAYNE VALORY JW 6100 (12.98)	Do You Believe Me Now	VALORY JW 6100 (12.98)	4	4

TOP BLUEGRASS ALBUMS™

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	36	#1 RICK ROSS MAYBACH/SUP-N-SLIDE/DEF JAM 012722*/DJMG (13.95) Ⓢ	Deeper Than Rap		1
2	HOT SHOT DEBUT	1	MIKE JONES ICE AGE/SWISHAHOUSE/ASYLUM 517389/WARNER BROS. (18.98)	The Voice		2
3	4	3	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		1
4	3	2	JADAKISS RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/DJMG (13.98)	The Last Kiss		1
5		3	DAY26 BAD BOY 517897/AG (18.98) Ⓢ	Forever In A Day		1
6	9	7	GREATEST GAINER JAMIE FOXX J 41294/RMG (18.98)	Intuition		1
7	6	4	THE-DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money		1
8	7	6	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSOUND/Elix3r		1
9	8	5	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life		1
10	5	2	ASHER ROTH SCHOLBOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) Ⓢ	Asleep In The Bread Aisle		1
11	10	8	CHARLIE WILSON P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie		1
12	NEW	1	TECH N9NE COLLABOS STRANGE 54/RBC (18.98)	Sickology 101		12
13	11	25	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		2
14	21	20	ANTHONY HAMILTON MISTER'S MUSIC/SO DEF 23387/JLG (18.98)	The Point Of It All		1
15	13	11	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) Ⓢ	Paper Trail		1
16	22	23	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem		1
17	14	20	KEYSHIA COLE IMANU/GEFFEN 012395/IGA (13.98)	A Different Me		1
18	14	5	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98) Ⓢ	R.O.O.T.S. (Route Of Overcoming The Struggle)		1
19	19	18	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		1
20	21	16	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) Ⓢ	Testimony: Vol. 2, Love & Politics		1
21	18	15	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Dont Feed Da Animals		1
22	12	10	SLIM THUG BOSS HOGG DUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		1
23	20	28	MARY MARY MY BLOC/COLUMBIA 28087*/SONY MUSIC (15.98) Ⓢ	The Sound		1
24	29	31	SEAL 143 515868/WARNER BROS. (18.98)	Soul		1
25	23	17	JENNIFER HUDSON ARISTA 06303/RMG (18.98) Ⓢ	Jennifer Hudson		1



Four years separate his debut set, which sold 182,000 its first week on the Billboard 200, and this album, which debuts with 25,000 (No. 12).

12 The Kansas City rapper charts his second-best debut on this list and matches his highest bow on Top Rap Albums (No. 6), established with 2008 set "Killer."



16 The set returns to the top 20 for the first time since January as Best Buy's \$9.99 sales price fuels a 26% increase.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	15	9	JIM JONES E1/COLUMBIA 19376/SONY MUSIC (15.98) Ⓢ	Pray IV Reign		1
27	24	28	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak		1
28	NEW	1	VIOLENT J PSYCHOPATHIC 4101 (12.98)	The Shining		28
29	27	32	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		8
30	26	29	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		1
31	30	30	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/JMRG (13.98)	Tha Carter III		3
32		6	CHRISTELLE MCGANN 1028/CHRISTELLE (6.98)	Debut R&B/Pop EP		32
33		34	YOUNG JEEZY CTE/DEF JAM 011036*/DJMG (13.98)	The Recession		1
34	35	24	DONNIE MCCLURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)		1
35	38	27	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
36	39	20	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) Ⓢ	Da REAList		1
37	34	38	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		1
38	25	26	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)	Round 2		1
39	40	35	RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473*/UMRG (10.98)	Ryan Leslie		3
40	31	3	PASTOR TROY MONEY AND THE POWER 280/SMC (15.98)	Feel Me Or Kill Me		19
41	43	46	OJ DA JUICEMAN 32/MIZAY 517265/ASYLUM (15.98 CD/DVD) Ⓢ	The Otha Side Of The Trap		32
42	28	20	BOW WOW COLUMBIA 12471/SONY MUSIC (15.98) Ⓢ	New Jack City II		1
43	32	4	SMOKIE NORFUL TREMILES 12832/EMI GOSPEL (17.98)	Live		1
44		34	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		2
45	33	39	JAMES FORTUNE & FIYA BLACKSMOKE 3045/WORLDWIDE (16.98)	The Transformation		22
46	47	31	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) Ⓢ	Something Else		3
47	53	47	MARVIN SAPP VERITY 09433/JLG (17.98)	Thirsty		4
48	45	36	YO GOTTI INEVITABLE/TVT 6273/THE ORCHARD (15.98)	CM2		29
49	37	33	MIMS AMERICAN KING 27279/CAPITOL (18.98)	Guilt		12
50	46	45	LUDACRIS DTP/DEF JAM 012020*/DJMG (13.98)	Theater Of The Mind		2

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	16	#1 BLAME IT 11 WKS JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX FEAT. T-PAIN	☆
2	2	12	BOYFRIEND #2 PLEASURE P (ATLANTIC)	PLEASURE P	☆
3		8	TURN MY SWAG ON SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM FEAT. SAMMIE	☆
4		7	DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	KID CUDI	☆
5		4	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	THE-DREAM	☆
6		10	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)	RICK ROSS FEAT. JOHN LEGEND	☆
7		16	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I. FEAT. JUSTIN TIMBERLAKE	☆
8		6	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON FEAT. LIL WAYNE	☆
9	12	6	GREATEST GAINER BIRTHDAY SEX JEREMIH (DEF JAM/DJMG)	JEREMIH	☆
10	8	15	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM FEAT. SAMMIE	☆
11		10	NEVER EVER CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	CIARA FEAT. YOUNG JEEZY	☆
12		14	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON FEAT. KANYE WEST & NE-YO	☆
13		4	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	☆
14	13	25	MAD NE-YO (DEF JAM/DJMG)	NE-YO	☆
15		1	AIN'T I YOUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	YOUNG L.A. FEAT. YOUNG DRO & T.I.	☆
16	18	1	HALLE BERRY (SHE'S FINE) HURRICANE CHRIS FEAT. SUPERSTARR (POLO GROUNDS/J/RMG)	HURRICANE CHRIS FEAT. SUPERSTARR	☆
17	16	24	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/DJMG)	NE-YO FEAT. JAMIE FOXX & FABOLOUS	☆
18	20	7	ALWAYS STRAPPED BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	BIRDMAN FEAT. LIL WAYNE	☆
19	24	6	SWAG SURFIN' FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/DJMG)	FAST LIFE YUNGSTAZ (F.L.Y.)	☆
20		1	YOU CAN GET IT ALL BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	BOW WOW FEAT. JOHNATA AUSTIN	☆
21	19	17	STANKY LEGG GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	GS BOYZ	☆
22	21	13	MAKE THA TRAP SAY AYE OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)	OJ DA JUICEMAN FEAT. GUCCI MANE	☆
23	23	20	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	☆
24	1	3	I NEED A GIRL TREY SONGZ (SONG BOOK/ATLANTIC)	TREY SONGZ	☆
25		1	EPIPHANY CHRISTELLE MICHELE (DEF JAM/DJMG)	CHRISTELLE MICHELE	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	23	#1 IF THIS ISN'T LOVE 2 WKS JENNIFER HUDSON (ARISTA/RMG)	JENNIFER HUDSON	☆
2	2	29	THERE GOES MY BABY CHARLIE WILSON (P MUSIC/JIVE/JLG)	CHARLIE WILSON	☆
3		17	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	MUSIQ SOULCHILD	☆
4		23	CHOCOLATE HIGH INDIA.ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)	INDIA.ARIE FEAT. MUSIQ SOULCHILD	☆
5		11	HERE I STAND USHER (LAFACE/JLG)	USHER	☆
6		11	ON THE OCEAN K'JON (UP&UP/DEF T.Y.M.E/UNIVERSAL REPUBLIC)	K'JON	☆
7		29	FROM MY HEART TO YOURS LAURA TIZBOR (ATLANTIC)	LAURA TIZBOR	☆
8		11	NEVER GIVE YOU UP RAPHAEL SAADIQ FEAT. STEVIE WONDER & C.J. HILTON (COLUMBIA)	RAPHAEL SAADIQ FEAT. STEVIE WONDER & C.J. HILTON	☆
9		34	COOL ANTHONY HAMILTON FEAT. DAVID BANNER (MISTERS MUSIC/SO DEF/JLG)	ANTHONY HAMILTON FEAT. DAVID BANNER	☆
10	9	12	EPIPHANY CHRISTELLE MICHELE (DEF JAM/DJMG)	CHRISTELLE MICHELE	☆
11	11	12	CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	ERIC BENET	☆
12	12	33	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	ROBIN THICKE	☆
13	31	31	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	☆
14	18	6	THE POINT OF IT ALL ANTHONY HAMILTON (MISTERS MUSIC/JIVE/JLG)	ANTHONY HAMILTON	☆
15		1	GREATEST GAINER PRETTY WINGS MAXWELL (COLUMBIA)	MAXWELL	☆
16	16	10	LAST CHANCE GINUWINE (NOTIRI/ASYLUM/WARNER BROS.)	GINUWINE	☆
17		14	SAILING AVANT (CAPITOL)	AVANT	☆
18		8	THE BEST PART OF THE DAY URBAN MYSTIC (SOBE)	URBAN MYSTIC	☆
19		19	CAN'T LAST A DAY TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)	TEENA MARIE FEAT. FAITH EVANS	☆
20	19	19	LOVELY CASE (INDIGO BLUE)	CASE	☆
21	21	1	TOGETHER RUBEN STUDDARD (19/HICKORY/RED)	RUBEN STUDDARD	☆
22		8	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE	☆
23	17	17	YOUR BODY SLIQUE (ROSEHIP)	SLIQUE	☆
24	25	4	EVERYBODY KNOWS JOHN LEGEND (G.O.O.D./COLUMBIA)	JOHN LEGEND	☆
25	29	29	MAJIC JOE (563/KEOAR)	JOE	☆

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	14	#1 BLAME IT 9 WKS JAMIE FOXX FEAT. T-PAIN (J/RMG)	JAMIE FOXX FEAT. T-PAIN	☆
2	3	9	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	THE BLACK EYED PEAS	☆
3	4	19	DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	KID CUDI	☆
4	2	14	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM FEAT. SAMMIE	☆
5		12	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	LADY GAGA	☆
6	21	21	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I. FEAT. JUSTIN TIMBERLAKE	☆
7		15	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	FLO RIDA	☆
8	8	13	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	PITBULL	☆
9	11	6	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	FLO RIDA FEAT. WYNTER	☆
10	9	21	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON FEAT. LIL WAYNE	☆
11	10	10	YOU CAN GET IT ALL BOW WOW FEAT. JOHNATA AUSTIN (COLUMBIA)	BOW WOW FEAT. JOHNATA AUSTIN	☆
12	19	4	GREATEST GAINER KNOCK YOU DOWN KERI HILSON (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON	☆
13	22	4	BIRTHDAY SEX JEREMIH (DEF JAM/DJMG)	JEREMIH	☆
14	15	9	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	☆
15	16	4	WE MADE YOU EMINEM (WEE SHADY/AFTERMATH/INTERSCOPE)	EMINEM	☆
16	20	4	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM	☆
17	12	20	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/DJMG)	THE-DREAM	☆
18	13	24	MAD NE-YO (DEF JAM/DJMG)	NE-YO	☆
19	17	17	AIN'T I YOUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	YOUNG L.A. FEAT. YOUNG DRO & T.I.	☆
20	18	26	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	KANYE WEST	☆
21	14	17	NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)	MIKE JONES	☆
22	23	8	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJMG)	RICK ROSS FEAT. JOHN LEGEND	☆
23	21	18	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	AKON	☆
24	26	5	ECHO GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	GORILLA ZOE	☆
25		6	ALL THE ABOVE MAI'D FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	MAI'D FEAT. T-PAIN	☆

HOT RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	HIT PREDICT
1	1	21	#1 DEAD AND GONE 8 WKS T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	T.I. FEAT.	

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	9	#1 BOTTLE POP	THE PUSYCAT DOLLS FEAT. SNOOP DOGG	INTERSCOPE/UNIVERSAL
2	3	6	HALO	BEYONCE	MUSIC WORLD/COLUMBIA
3	4	8	BEAUTIFUL U R	DEBORAH COX	OCCO/IMAGE
4	6	7	WRONG	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
5	8	8	COME BACK TO ME	UTADA	ISLAND/IDJMG
6	7	7	SPACEMAN	THE KILLERS	ISLAND/IDJMG
7	10	10	LOVE SETS YOU FREE	CHARLIE FEATURING PABLO DRUM	GLOBAL MEDIA
8	10	7	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/IDJMG	
9	7	7	I'M NOT GETTING ENOUGH	OND MIND TRAIN	TWISTED
10	14	5	BEAUTIFUL	AKON	INVICITY/UPFRONT/SRC/UNIVERSAL MOTOWN
11	1	14	BOOM	ANJULIE	HEAR/CMG
12	9	11	T.O.N.Y.	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
13	17	6	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA	INTERSCOPE
14	13	8	5 REASONS	SYLVIA TOSUN & LOVERUSH UK	LOVERUSH/SEA TO SUN
15	12	11	LOVE IS THE LOOK	KRISTINE W FLY	AGAIN
16	18	7	COVER GIRL	RUPAUL	RUCO
17	21	6	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER	NETTWERK
18	24	4	BAD, BAD BOY	THE PERRY TWINS FEATURING NIKI HARRIS	PERRY TWINS
19	4	4	BOOM BOOM POW	THE BLACK EYED PEAS	WILL I.A.M./INTERSCOPE
20	16	10	I WANT YOUR SEX	JIVSTA	PROVOCATIVE
21	20	8	NOT THE ONE	ANDREA CARNIELL	CURVY
22	26	7	HUMAN	ARI GOLD	GOLD 18
23	22	9	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG
24	28	4	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG
25	23	12	ECSTASY	DIANNE WESLEY	GOSSIP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	19	11	FAXING BERLIN	DEADMAU5	PLAY
27	47	2	POWER PICK WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	ASTRALWERKS/CAPITOL
28	29	6	RENDEZVOUS WITH ME	KAREN YOUNG	MAXR10X
29	30	11	MIND BOUNCE	SPEAKERBOX FEATURING FREEDOM WILLIAMS	SEA TO SUN
30	33	5	I CAN STOP THE RAIN	CAROL HAHN	BEAGLE BOY
31	27	11	BOUNCE	MSTRKRFT FEATURING N.D.R.E.	DIM MAK/DOWNTOWN
32	35	5	WILD!	VALERIYA	NOX
33	38	3	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE	LAFACE/JLG
34	15	13	LOVE STORY	NADIA ALI	SMILE IN BED
35	39	5	BAD THINGS	LAL MERI	SIX DEGREES
36	43	3	KICK THE BASS	JULIEN-K	CHICUIT FREQ/LEVEL 7/METROPOLIS
37	42	4	THE FLY	MARK BRDWN & STEVE MAC	NERVOUS
38	41	2	IF I KNOW YOU	THE PRESETS	MODULAR/INTERSCOPE
39	31	9	HAPPY PEOPLE	INCOGNITO	HEADS UP
40	41	5	EMERGENCY	CARMEN PEREZ	DAUMAN
41	48	2	NIGHTLIFE	AN-YA	PAPA JOE
42	36	7	WHATCHA DOIN' TO ME	BRIAN KERT	SOLID SOUND
43	44	3	IF THIS ISN'T LOVE	JENNIFER HUDSON	ARISTA/RMG
44	40	14	THE FEAR	LILY ALLEN	CAPITOL
45	37	12	GOD IN ME	MARY MARY FEAT. KIERRA 'KIKI' SHEARD	MY BLOCK/COLUMBIA
46	NEW		BODY ROCK	OCEANA	SILVER LABEL/TOMMY BOY
47	50	2	LOVE STRUCK	V FACTORY	REPRISE
48	NEW		I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA
49	NEW		NOW I'M THAT BITCH	LIVVI FRANC	JIVE/JLG
50	NEW		YOU WITHOUT ME	TINA SUGANDH	DIREXION/RAZOR & TIE

TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.
1	1	2	#1 JARS OF CLAY	THE SOUND MY BLOCK/COLUMBIA	2007*/SONY MUSIC	
2	3	28	MARY MARY	THE SOUND MY BLOCK/COLUMBIA	4433*/PROVIDENT-INTEGRITY	
3	5	30	VARIOUS ARTISTS	WOW HITS 2009	EMI CMC/PROVIDENT-INTEGRITY	88742/WORD-CURB
4	4	29	FRANCESCA BATTISTELLI	MY PAPER HEART	FERVENT	887378/WORD-CURB
5	2	4	MERCYME	10 INO	4626/PROVIDENT-INTEGRITY	
6	7	27	MICHAEL W. SMITH	A NEW HALLELUJAH	REUNION	10126/PROVIDENT-INTEGRITY
7	8	35	CHRIS TOMLIN	HELLO LOVE	SIXSTEPS/SPARROW	2359/EMI CMG
8	6	6	ISRAEL HOUGHTON	THE POWER OF ONE	INTEGRITY	455/PROVIDENT-INTEGRITY
9	10	40	THIRD DAY	REVELATION ESSENTIAL	10853/PROVIDENT-INTEGRITY	
10	16	6	MANDISA	FREEDOM	SPARROW	6779/EMI CMG
11	1	1	RED	INNOCENCE & INSTINCT	ESSENTIAL	10863/PROVIDENT-INTEGRITY
12	15	37	BRANDON HEATH	WHAT IF WE	MONOMODE/REUNION	10127/PROVIDENT-INTEGRITY
13	12	50	TENTH AVENUE NORTH	OVER AND UNDERNEATH	REUNION	10126/PROVIDENT-INTEGRITY
14	24	34	HAPPY WEST	SOMETHING TO SAY	SPARROW	4520/EMI CMG
15	22	12	KARI JOBE	INTEGRITY	4550/PROVIDENT-INTEGRITY	
16	29	31	ANBERLIN	NEW SURRENDER	UNIVERSAL REPUBLIC	011710*/EMI CMG
17	23	5	MORNING TABERNACLE	CHOROPHICHTA AT TEMPLE SQUARE	(WILBERG)	COME THOU FOUNT OF EVERY BLESSING
18	33	14	GREATEST GAINER GAITHER VOCAL BAND	REUNION VOLUME ONE	GAITHER MUSIC GROUP	2795/EMI CMG
19	18	4	THIRD DAY	LIVE REVELATIONS	ESSENTIAL	10298/PROVIDENT-INTEGRITY
20	17	4	JOHN WALLER	WHILE I'M WAITING	BEACH STREET/REUNION	10142/PROVIDENT-INTEGRITY
21	RE-ENTRY		WOMEN OF FAITH WORSHIP TEAM	A GRAND NEW DAY	MYRRH	887824 EX/WORD-CURB
22	13	23	JEREMY CAMP	SPEAKING LOUDER THAN BEFORE	BEC	6780/EMI CMG
23	50	12	GAITHER VOCAL BAND	REUNION VOLUME TWO	GAITHER MUSIC GROUP	2795/EMI CMG
24	2	44	VARIOUS ARTISTS	TOP 25 CHRIS GOSPEL 2008 EDITION	WARRIOR MUSIC/REUNION	71956/WORD-CURB
25	21	2	KRISTIAN STANFILL	ATTENTION	SIXSTEPS/SPARROW	3263/EMI CMG

HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	24	#1 THE MOTIONS	MATTHEW WEST	SPARROW/EMI CMG
2	3	18	FINALLY HOME	MERCYME	INO
3	2	18	FREE TO BE ME	FRANCESCA BATTISTELLI	FERVENT/WORD-CURB
4	4	15	IN THE HANDS OF GOD	NEWSBOYS	INPOD
5	5	14	I WILL RISE	CHRIS TOMLIN	SIXSTEPS/SPARROW/EMI CMG
6	8	11	YOU FOUND ME	BIG DADDY WEAVE	FERVENT/WORD-CURB
7	7	34	THERE WILL BE A DAY	JEREMY CAMP	BEC/TOOTH & NAIL
8	6	38	BY YOUR SIDE	TENTH AVENUE NORTH	REUNION/PLG
9	9	9	REVELATION	THIRD DAY	ESSENTIAL/PLG
10	10	12	MY DELIVERER	MANDISA	SPARROW/EMI CMG
11	11	27	SAVIOR, PLEASE	JOSH WILSON	SPARROW/EMI CMG
12	13	10	FORGIVEN AND LOVED	JIMMY NEEDHAM	INPOD
13	12	47	GIVE ME YOUR EYES	BRANDON HEATH	MONOMODE/REUNION/PLG
14	15	10	TWO HANDS	JARS OF CLAY	GRAY MATTERS/ESSENTIAL/PLG
15	16	7	WAIT AND SEE	BRANDON HEATH	MONOMODE/REUNION/PLG
16	18	13	GOD YOU REIGN	LINDOLN BREWSTER	INTEGRITY
17	17	6	MORE BEAUTIFUL YOU	JONNY DIAZ	INO
18	19	8	GOD OF THIS CITY	BLUETREE	LUCID
19	24	4	ALL ALONG	REMEDY DRIVE	WORD-CURB
20	25	5	CAN'T TAKE AWAY	MIKESCHAIR	CURB
21	1	1	GREATEST GAINER REVELATION SONG	PHILLIPS, CRAIG & DEAN	INO
22	20	18	LORD	IAN ESKELIN, MARK STUART & VICKY BEECHING	INTEGRITY
23	22	8	PULL ME OUT	BEBE NORMAN	BEC/TOOTH & NAIL
24	23	4	CLOSER TO LOVE	MAT KEARNEY	AWAWARE/COLUMBIA/INPOD
25	14	14	I'LL LOVE YOU SO	ABOVE THE GOLDEN STATE	SPARROW/EMI CMG

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.	
1	2	27	#1 LADY GAGA	THE FAME	STREAMLINE/CONJUNCTION/CHERRYTREE/INTERSCOPE	011002*/RCA	
2	1	3	DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/VIRGIN	96769*/CAPITOL	
3	4	5	3OH3	WANT PHOTO	FINISH	511181	
4	5	23	SOUNDTRACK	SLURDOG	MILLIONAIRE	INTERSCOPE	012502/IGA
5	3	2	PET SHOP BOYS	YES	ASTRALWERKS	96470	
6	6	9	TONY OKUNGOWA	TOTAL DANCE 2009	THRIVEDANCE	90807/THRIVE	
7	8	2	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA	2015	
8	7	17	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE	90799/THRIVE	
9	17	17	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA	1895	
10	NEW		TOSCA	NO HASSLE	G-STONE	240*/IK1	
11	10	10	THE PRODIGY	INVADERS MUST DIE	TAKE ME TO THE HOSPITAL	90146*/COOKING VINYL	
12	11	53	SANTOGOLD	SANTOGOLD	LIZARD KING	70034*/DOWNTOWN	
13	14	7	FEVER RAY	FEVER RAY	RABID	9408*/MUTE	
14	12	6	ROYKSOPP	JUNIOR WALL OF SOUND	97748*/ASTRALWERKS		
15	6	31	THEIVERY CORPORATION	RABID RETALIATION	ESL	140	
16	13	6	DAN DEACON	BROMST	CARPARK	48*	
17	15	4	JUNIOR BOYS	BEGONE DULL CARE	DOMINO	215	
18	17	67	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA	1836	
19	1	47	DJ SKRIBBLE	TOTAL CLUB HITS	THRIVEDANCE	90784/THRIVE	
20	18	14	RIHANNA	GOOD GIRL	GONE BAD	THE REMIXES	SRP/DEF JAM
21	20	44	CRYSTAL CASTLES	CRYSTAL CASTLES	LIES	200962/LAST GANG	
22	RE-ENTRY		CUT /// COPY	IN GHOST COLOURS	MODULAR	050*	
23	NEW		OWL CITY	MAYBE I'M DREAMING	UNIVERSAL REPUBLIC	012882/UMRG	
24	23	69	DAFT PUNK	ALIVE 2007	VIRGIN	09841/CAPITOL	
25	RE-ENTRY		NINE INCH NAILS	THE SLIP	THE NULL CORPORATION	27**	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	
1	1	18	#1 POKER FACE	LADY GAGA	STREAMLINE/CONJUNCTION/CHERRYTREE/INTERSCOPE	
2	3	14	THE FEAR	LILY ALLEN	CAPITOL	
3	6	6	BOOM BOOM POW	THE BLACK EYED PEAS	WILL I.A.M./INTERSCOPE	
4	2	1	DAY 'N' NITE	KID CUO!	DREAM ON/G.O.D./UNIVERSAL MOTOWN	
5	16	3	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	ASTRALWERKS/CAPITOL	
6	4	32	FEEL YOUR LOVE	KIM SOZZI	ULTRA	
7	9	9	INFINITY 2008	GURU JOSH	PROJECT ULTRA	
8	5	8	BEGGIN'	MADONN	NEXT PLATEAU/UNIVERSAL REPUBLIC	
9	10	20	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA	ULTRA
10	7	8	IF YOU KNEW	CHRIS LAKE	FEATURING NASTALA	NERVOUS
11	15	15	I HATE THIS PART	THE PUSYCAT DOLLS	INTERSCOPE	
12	12	9	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG	
13	22	3	TOOK THE NIGHT	CHELLEY FIRE	UNIT	
14	9	5	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG	
15	21	2	LOVE STRUCK	V FACTORY	REPRISE	
16	13	3	WHITE HORSE	SARAH MCLEOD	NEXT PLATEAU	
17	4	12	UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN	
18	25	9	SOBER	PINK	LAFACE/JLG	
19	17	16	WEEKEND LOVE	ELECTRIC ALL STARS	FEATURING MIA J NERVOUS	
20	RE-ENTRY		I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA	
21	20	3	SHADOWS	THOSE USUAL SUSPECTS	NERVOUS	
22	NEW		JAI HO! (YOU ARE MY DESTINY)	A R	RIHANNA & THE PUSYCAT DOLLS	FEAT. NICOLE SCHERZINGER
23	23	2	ANOTHER DIMENSION	BAO LAY DEE & TIMMY VEGAS	MINISTRY OF SOUND	
24	NEW		MODERN TIMES	STEVE FOREST	VS CHRIS ORTEGA	FEAT. MARCUS PEABODY

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL	CERT.	
1	1	29	#1 MARY MARY	THE SOUND MY BLOCK/COLUMBIA	2007*/SONY MUSIC		
2	3	5	DONNIE MCCLURKIN	WE ALL ARE ONE	(LIVE IN DETROIT)	VERITY	36108/JLG
3	4	6	ISRAEL HOUGHTON	THE POWER OF ONE	INTEGRITY/COLUMBIA	42584/SONY MUSIC	
4	4	14	VARIOUS ARTISTS	WOW GOSPEL 2009	WORD-CURB/EMI CMG	VERITY	41675/JLG
5	5	4	SMOKIE NORFUL	LIVE TREMYLES	12832/EMI GOSPEL		
6	6	13	DONALD LAWRENCE & CO.	THE LAW OF CONFESSON, PART 1	OLIET WATER/VERITY	23473/JLG	
7	7	26	HEZEKIAH WALKER & LFC	SOULED OUT	VERITY	23487/JLG	
8	8	96	MARVIN SAPP	THIRSTY	VERITY	09433/JLG	
9	14	46	GREATEST GAINER JAMES FORTUNE & FIYA	THE TRANSFORMATION	BLU SOUL	8111	
10	9	61	VARIOUS ARTISTS	VOICES	BETHSONY	DRUGS CUSTOM MARKETING GROUP	221252/TIME LIFE
11	10	6	SHEKHAN GLORY MINISTRY	THE BEST OF SHEKHAN GLORY	MINISTRY	UMDG	3023/KINGDOM

THIS WEEK		LAST WEEK		ALBUMS	
(HANSHIN/SOUNDCAN JAPAN/PLANTECH) MAY 5, 2009					
1	NEW	KAT-TUN	BREAK THE RECORDS - BY YOU & FOR YOU LTD J-STORM		
2	NEW	KAT-TUN	BREAK THE RECORDS J-STORM		
3	1	TSUYOSHI TSURUNO	TSURU NO UTA (CD/DVD) PONY CANYON		
4	2	SHONAN NO KAZE	SHONAN NO KAZE - JOKER TOY'S FACTORY		
5	3	TSUYOSHI TSURUNO	TSURU NO UTA PONY CANYON		
6	NEW	THE ELEPHANT KASHIMASHI	NOBORERU TAYO (CD/DVD LTD EDITION) UNIVERSAL		
7	4	DREAMS COME TRUE	DO YOU DREAMS COME TRUE? (LTD EDITION) UNIVERSAL		
8	29	CARPENTERS	CARPENTERS 40/40 THE BEST SELECTION UNIVERSAL		
9	NEW	FLO RIDA	ROOTS (ROUTE OF OVERCOMING THE STRUGGLE) POLYBOY/ATLANTIC		
10	7	VARIOUS ARTISTS	DANCEHALL LOVERS SEASON 6 - COVERS BEST EMI		

THIS WEEK		LAST WEEK		ALBUMS	
(THE OFFICIAL UK CHARTS CO.) MAY 3, 2009					
1	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
2	NEW	ENEMY	MUSIC FOR THE PEOPLE WARNER BROS.		
3	1	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
4	3	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA		
5	5	LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE		
6	10	PINK	FUNHOUSE LAFACE/ZOMBA		
7	6	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL		
8	4	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA		
9	NEW	THE PUSSYCAT DOLLS	DOLL DOMINATION - THE MINI COLLECTION INTERSCOPE		
10	8	AKON	FREEDOM KONVICT/UPFRONT/SPC/UNIVERSAL MOTOVN		

THIS WEEK		LAST WEEK		ALBUMS	
(MEDIA CONTROL) MAY 5, 2009					
1	1	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE		
2	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
3	43	ROSENSTOLZ	DIE SUCHE GEHT WEITER ISLAND		
4	7	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
5	4	SILBERMOND	NICHTS PASSIERT COLUMBIA		
6	5	PETER FOX	STADTAFFE DOWNBEAT		
7	2	ANDREA BERG	ZWISCHEN HIMMEL UND ERDE ARIOLA		
8	3	MILOW	MILOW HOMERUN		
9	6	ROGER CICERO	ARTGERECHT STARWATCH		
10	NEW	MICHAEL WENDLER	RESPEKT ARIOLA		

THIS WEEK		LAST WEEK		EUROPEAN HOT 100	
MAY 16, 2009					
1	1	POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
2	2	RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC		
3	16	JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN & THE PUSSYCAT DOLLS FT. NICOLE S. INTERSCOPE		
4	6	NUMBER 1	TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY		
5	4	HALO	BEYONCE MUSIC WORLD/COLUMBIA		
6	7	MEME PAS FATIGUE!	KHALED & MAGIC SYSTEM ARTOP		
7	3	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FT. CIARA INTERSCOPE		
8	8	AYO TECHNOLOGY	MILOW HOMERUN		
9	10	IN FOR THE KILL	LA ROUX POLYDOR		
10	NEW	C'EST DANS L'AIR	MYLENE FARMER STUFFED MONKEY		
11	9	CA M'NERVE	HELMUT FRITZ DUST IN		
12	NEW	MAMACITA	MARK MEDLOCK COLUMBIA		
13	NEW	TINY DANCER (HOLD ME CLOSER)	IRONIK FT. CHIPMUNK/ELTON JOHN ASYLUM		
14	5	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
15	11	I'M NOT ALONE	CALVIN HARRIS COLUMBIA		
16	12	LIKE A HOBO	CHARLIE WINSTON REAL WORLD/ATMOSPHERIQUES/LONG TALE		
17	19	PLEASE DON'T LEAVE ME	PINK JIVE/JLG		
18	15	DAY 'N' NITE	KID CUDI VS. CROOKERS FOLG'S GOLD		
19	14	WIRE TO WIRE	RAZORLIGHT VERTIGO		
20	18	SHAKE IT	METRO STATION COLUMBIA		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS	
(NIELSEN SOUNDCAN INTERNATIONAL) MAY 6, 2009					
1	1	NUMBER 1	TINCHY STRYDER FT. N-DUBZ 4TH & BROADWAY		
2	2	POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
3	3	IN FOR THE KILL	LA ROUX POLYDOR		
4	4	WE MADE YOU	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE		
5	7	LOVE SEX MAGIC	CIARA FT. JUSTIN TIMBERLAKE LAFACE/JLG		
6	6	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE		
7	NEW	TINY DANCER (HOLD ME CLOSER)	IRONIK ASYLUM		
8	8	HALO	BEYONCE MUSIC WORLD/COLUMBIA		
9	5	I'M NOT ALONE	CALVIN HARRIS FLY EYE/COLUMBIA		
10	9	RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC		
11	11	NOT FAIR	LILY ALLEN REGAL/PARLOPHONE		
12	13	PLEASE DON'T LEAVE ME	PINK LAFACE/JLG		
13	12	AYO TECHNOLOGY	MILOW HOMERUN MUNICH		
14	10	SHAKE IT	METRO STATION COLUMBIA		
15	19	THE CLIMB	MILEY CYRUS WALT DISNEY/HOLLYWOOD		

THIS WEEK		LAST WEEK		ALBUMS	
(SNEP/FOP/TITE-LIVE) MAY 5, 2009					
1	NEW	KERY JAMES	REEL UP		
2	1	CALOGERO	L'EMBELLIE MERCURY		
3	NEW	VARIOUS ARTISTS	MOZART LOPERA ROCK WARNER		
4	2	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE		
5	3	OLIVIA RUIZ	MISS METEORES POLYDOR		
6	NEW	BEN HARPER/RELENTLESS7	WHITE LIES FOR DARK TIMES VIRGIN		
7	4	LES ENFOIRES	LES ENFOIRES FONT LEUR CINEMA 2009 LES RESTAURANTS DU COEUR		
8	5	SEAL	SOUL WARNER BROS.		
9	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
10	6	CHARLIE WINSTON	HOBO REAL WORLD/ATMOSPHERIQUES/LONG TALE		

THIS WEEK		LAST WEEK		ALBUMS	
(NIELSEN BDS/SOUNDCAN) MAY 16, 2009					
1	NEW	JEAN LELOUP	MILLE EXCUSES MILADY GROSSE BOITE/SELECT		
2	2	GINETTE RENO	FAIS-MOI LA TENDRESSE MELON-MIEL/SELECT		
3	NEW	ERIC LAPOINTE	AILLEURS VOLUME 1 DIFFUSION YFB/DEP		
4	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA/SONY MUSIC		
5	1	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY/UNIVERSAL		
6	NEW	PATRICK WATSON	WOODEN ARMS SECRET CITY		
7	NEW	ANNIE VILLENEUVE	ANNIE VILLENEUVE ENTOURAGE/SELECT		
8	4	DIANA KRALL	QUIET NIGHTS VERVE/UNIVERSAL		
9	8	KINGS OF LEON	ONLY BY THE NIGHT RCA/SONY MUSIC		
10	NEW	PAUL POTTS	PASSIONE SYCO/COLUMBIA/SONY MUSIC		

THIS WEEK		LAST WEEK		ALBUMS	
(ARIA) MAY 3, 2009					
1	1	RONAN KEATING	SONGS FOR MY MOTHER POLYDOR		
2	7	SOUNDTRACK	TWILIGHT ATLANTIC		
3	2	LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE		
4	3	SOUNDTRACK	THE BOAT THAT ROCKED UNIVERSAL		
5	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
6	4	TAYLOR SWIFT	FEARLESS BIG MACHINE		
7	9	PAUL POTTS	PASSIONE SONY		
8	5	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA		
9	8	PINK	FUNHOUSE LAFACE/ZOMBA		
10	10	BEYONCE	I AM... SASHA FIERCE COLUMBIA		

THIS WEEK		LAST WEEK		EURO DIGITAL SONGS SPOTLIGHT	
FRANCE (NIELSEN SOUNDCAN INTERNATIONAL) MAY 16, 2009					
1	NEW	WHEN LOVE TAKES OVER	DAVID GUETTA FT. KELLY ROWLAND GUM/VIRGIN		
2	4	CA M'NERVE	HELMUT FRITZ DUST IN		
3	2	MEME PAS FATIGUE!!!	MAGIC SYSTEM & KHALED ARTOP		
4	3	LIKE A HOBO	CHARLIE WINSTON REAL WORLD/ATMOSPHERIQUES		
5	6	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
6	4	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE		
7	NEW	AYO TECHNOLOGY	MILOW HOMERUN MUNICH		
8	9	WE MADE YOU	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE		
9	8	LOVE SEX MAGIC	CIARA FT. JUSTIN TIMBERLAKE LAFACE/JLG		
10	5	RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC		

THIS WEEK		LAST WEEK		EUROPEAN ALBUMS	
MAY 6, 2009					
1	1	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE		
2	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
3	2	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
4	3	U2	NO LINE ON THE HORIZON MERCURY		
5	4	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA		
6	7	PINK	FUNHOUSE LAFACE/JLG		
7	6	DIANA KRALL	QUIET NIGHTS VERVE		
8	NEW	ENEMY	MUSIC FOR THE PEOPLE WARNER BROS.		
9	5	KINGS OF LEON	ONLY BY THE NIGHT HAND ME DOWN/RCA		
10	RE	ROSENSTOLZ	DIE SUCHE GEHT WEITER ISLAND		
11	10	LEONARD COHEN	LIVE IN LONDON COLUMBIA		
12	14	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
13	13	LILY ALLEN	IT'S NOT ME, ITS YOU REGAL/PARLOPHONE		
14	NEW	KERY JAMES	REEL UP		
15	15	CALOGERO	L'EMBELLIE MERCURY		

THIS WEEK		LAST WEEK		ALBUMS	
(FIMI/NIELSEN) MAY 4, 2009					
1	1	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE		
2	2	ALESSANDRA AMOROSO	STUPIDA EPIC		
3	4	ZERO RENATO	PRESENTATE TATICA		
4	NEW	THE BASTARD SONS OF DIONISO	L'AMOR CARNALE RCA		
5	NEW	MATTEO BECUCCI	IMPOSSIBILE RCA		
6	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
7	NEW	BEN HARPER	WHITE LIES FOR DARK TIMES VIRGIN		
8	1	VALERIO SCANU	SENTIMENTO CAPITOL		
9	5	LUCA NAPOLITANO	VAI WARNER BROS.		
10	NEW	NOEMI	NOEMI COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS	
(PROMUSICAE/MEGIA) MAY 6, 2009					
1	3	ROSANA	A LAS BUENAS Y A LAS MALAS DRO		
2	2	SOUNDTRACK	HANNAH MONTANA - THE MOVIE WALT DISNEY		
3	1	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE		
4	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
5	20	ROCIO DURCAL	AMOR OEL ALMA SONY		
6	5	DIANA KRALL	QUIET NIGHTS VERVE		
7	7	PASION VEGA	GRACIAS A LA VIDA SONY		
8	6	CARLOS BAUTE	DE MI PUNO Y LETRA DRO		
9	12	LA OREJA DE VAN GOGH	A LAS CINCO EN EL ASTORIA SONY		
10	15	AMAIA MONTERO	AMAIA MONTERO SONY		

THIS WEEK		LAST WEEK		ALBUMS	
(APB/D/NIELSEN) MAY 5, 2009					
1	1	PADRE CARLO ROSSI	PAZ SIM VIOLENCIA NAD (VOLUME 2) SONY		
2	2	VICTOR E LEO	BORBOLETAS SONY		
3	3	BRUNO & MARRONE	DE VOLTA ADS BARES SONY		
4	4	VARIOUS ARTISTS	CAMINHO DAS INDIAS SOM LIVRE		
5	7	REGIS DANESI	COMPROMISSO ALPHA MIDA		
6	5	SEU JORGE	AMERICA BRASIL O DISCO EMI		
7	8	SIMPLY RED	THE GREATEST HITS 25 SOM LIVRE		
8	18	BEYONCE	I AM... SASHA FIERCE (2CD DELUXE) MUSIC WORLD/COLUMBIA		
9	5	ROBERTO CARLOS/CAETANO VELOSO	REBERTO CARLOS & CAETANO VELOSO E.A. SONY		
10	9	U2	NO LINE ON THE HORIZON MERCURY		

After two top five albums, French rapper Kery James gains his first No. 1 with "Reel" on the France Albums chart. It also bows at No. 14 on European Top 100 Albums.



THIS WEEK		LAST WEEK		SINGLES	
(GLF) MAY 1, 2009					
1	7	LOSING YOU	DEAD BY APRIL UNIVERSAL		
2	4	EH, EH (NOTHING ELSE I CAN SAY)	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
3	1	EMMA-LEE	JOHAN PALM COLUMBIA		
4	5	RIGHT ROUND	FLO RIDA WARNER		
5	NEW	SVENNEBANAN	PROMODE POPE		

THIS WEEK		LAST WEEK		ALBUMS	
1	1	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE		
2	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
3	2	CAROLINE AF UGGLAS	SA GOR JAG DET IGEN SILTON		
4	5	E.M.D.	A STATE OF MIND ARIOLA		
5	3	LARZ KRISTERZ	HEM TILL DIG COLUMBIA		

THIS WEEK		LAST WEEK		SINGLES	
(IRMA/CHART TRACK) MAY 1, 2009					
1	3	POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
2	2	JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE		
3	1	WE MADE YOU	EMINEM WEB SHADY/AFTERMATH/INTERSCOPE		
4	7	LOVE SEX MAGIC	CIARA FT. JUSTIN TIMBERLAKE LAFACE		
5	4	I'M NOT ALONE	CALVIN HARRIS COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS	
1	1	CHRISTY MOORE	LISTEN COLUMBIA		
2	NEW	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
3	2	LADY GAGA	THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
4	4	PINK	FUNHOUSE LAFACE/ZOMBA		
5	5	BEYONCE	I AM... SASHA FIERCE MUSIC WORLD/COLUMBIA		

THIS WEEK		LAST WEEK		SINGLES	
(ULTRATOP/GFK) MAY 6, 2009					
1	1	DUM TEK TEK	HADISE CAPITOL		
2	2	POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
3	6	JUNGLE DRUM	EMILIANA TORRINI ROUGH TRADE		
4	1	I DON'T WANNA DANCE	LADY LINN AND HER MAGNIFICENT SEVEN V2		
5	14	JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE		

THIS WEEK		LAST WEEK		ALBUMS	
1	1	NATALIA	WISE GIRL ARIOLA		
2	5	DAAN	MANHAY PIAS		
3	7	BOB DYLAN	TOGETHER THROUGH LIFE COLUMBIA		
4	4	SUNSETS	THE SUNSETS ARS		
5	5	FREE SOUFFRIAU	ZINGT ANN CHRISTY - ENN BEET JE ANNDERS STUDIO 100		

THIS WEEK		LAST WEEK		ALBUMS	
(CAPIF) APRIL 23, 2009					
1	18	MERCEDES SOSA	CANTORA SONY		
2	2	LOS NOCHEROS	SERIE DE ORO EMI		
3	1	RICARDO MONTANER	LAS COSAS SON COMO SON EMI		
4	NEW	LEON GIECO	COLECCION ANIVERSARIO EMI		
5	2	U2	NO LINE ON THE HORIZON UNIVERSAL		
6	NEW	TEENANGELS	TEENANGLES 3 CRIS MORENA		
7	5	VARIOUS ARTISTS	GIRLZ ROCK WALT DISNEY		
8	NEW	FITO PAEZ	COLECCION ANIVERSARIO EMI		
9	7	RICARDO ARJONA	5 PISO WARNER		
10	8	JONAS BROTHERS	THE 3-D CONCERT EXPERIENCE UNIVERSAL		

THIS WEEK		LAST WEEK		EUROPEAN AIRPLAY	
MAY 6, 2009					
1	2	POKER FACE	LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE		
2	1	RIGHT ROUND	FLO RIDA FT. KESHA POE BOY/ATLANTIC		
3	3	BROKEN STRINGS	JAMES MORRISON FT. NELLY FURTADO POLYDOR		
4	5	HALO	BEYONCE MUSIC WORLD/COLUMBIA		
5	4	JAI HO! (YOU ARE MY DESTINY)	AR RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE		
6	7	SOBER	PINK LAFACE/JLG		
7	6	LOVE SEX MAGIC	CIARA FT. JUSTIN TIMBERLAKE LAFACE		
8	11	LUCKY	JASON MRAZ FT. COLBIE CAILLAT ATLANTIC		
9	14	AYO TECHNOLOGY			

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RECORD COMPANIES: Warner Music Group in New York appoints **Ron Wilcox** to the newly created position of executive counsel, business affairs, strategic and digital initiatives. He was executive VP/chief business and legal affairs officer at Sony BMG Music Entertainment.

DuBose Music Group, a division of DuBose Entertainment, names hip-hop artist **MC Lyte** executive VP. She will continue to rap, and DMG will release her forthcoming album later this year.

EMI Music U.K. & Ireland names **Andria Vidler** president. She was chief marketing officer at Bauer Media, home to such publications as *Q*, *Kerrang* and *Mojo*, as well as numerous radio stations and TV channels.

Island Def Jam Music Group promotes **Gabriela Schwartz** to senior director of marketing. She was director.

EMI Music in London appoints **Jenny Bryant** global president of human resources, effective June 29. She currently serves as interim group human resources director at the international mobile telecommunications company Vodafone.



PUBLISHING: The board of directors at the Harry Fox Agency voted to extend the contract of the company's president/CEO, **Gary Churgin**. He will lead HFA through 2011.

TOURING: The Roxy Theater in Los Angeles names **Ed Levy** GM. He was operations manager at the Viper Room in Los Angeles.

RELATED FIELDS: Thompson Entertainment Group promotes **Jeffrey Kurtis** to director of marketing. He was marketing assistant.

—Edited by Mitchell Peters

GOODWORKS

MATT SORUM ALIGNS WITH FREEDOM CHILDREN

A chance meeting with a former child of war at the recent Stuart House Benefit in Los Angeles opened Velvet Revolver drummer Matt Sorum's eyes to the increasing number of displaced and orphaned children from the Iraq War.

During the March event, Sorum, an ambassador for Stuart House, which helps rehabilitate rape victims, was approached by Freedom Children president Gianna Rossti, who escaped from Iraq at the age of 16. Rossti's story inspired Sorum to lend his help to the nonprofit's efforts to assist child victims of war-torn regions around the world.

"With a lot of the stuff going on, there are a lot of orphan and displaced children," Sorum says. "Sometimes the parents will either get arrested, executed or all kinds of things. There are children on the streets who are homeless."

Freedom Children, the sister organization of the nonprofit lobbyist Alliance Hollywood, will set its sights on helping young casualties of war in all nations, but its current target is the Middle East. "The focus right now is Iraq, because of the war happening there and in Afghanistan," Sorum says. "But it's going to be pretty diverse eventually."

To help bring awareness to Freedom Children, Sorum reached out to friends like Rick Rubin, Cindy Crawford and Slash to attend a recent launch party for the organization in Los Angeles. "I've spent the last couple of weeks e-mailing people," he said prior to the April 26 event, which asked attendees for a \$100 donation. "We're going to take the money and try to build a plan and three months down the line try to do something bigger."

—Mitchell Peters



GOSPEL MUSIC ASSN'S DOVE AWARDS

The 40th annual Gospel Music Assn. Dove Awards, held April 23 at the Grand Ole Opry in Nashville, recognized achievements in all genres of Christian and gospel music. Nashville veteran Steven Curtis Chapman, newcomer Brandon Heath and Casting Crowns topped the list of acts taking home honors. In addition to the Doves, the association's annual GMA Music Week brought together the Christian and gospel music community for a week of programming and events, including an indie artist showcase with producer Tom Jackson and the Christian music band Rush of Fools, a songwriter showcase hosted by Natalie Grant and Matthew West, and a GMA community gathering and artist symposium. PHOTOS: COURTESY OF AARON CRISLER (except where noted)

1 Vaughan Penn (left) and Chynna Phillips (right) presented awards at the Doves ceremony and dropped by Provident Music Group's post-show reception. Michael W. Smith picked up two Doves for inspirational song of the year, "A New Hallelujah," and praise and worship album of the year, "A New Hallelujah."

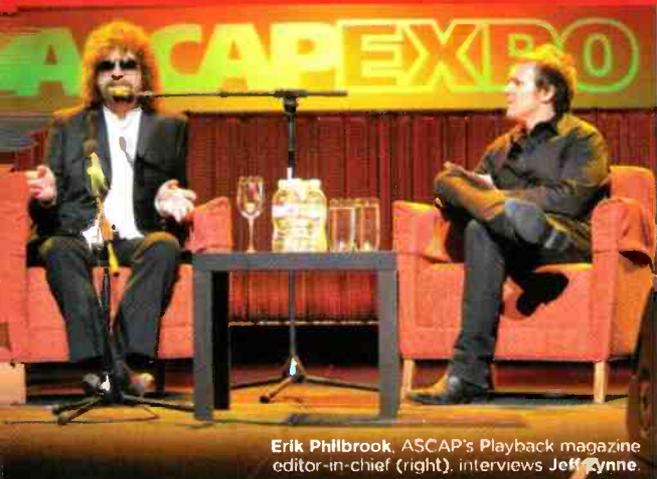
2 The members of rock band Third Day chat with Keith Urban—who recently cut the group's hit song "Call My Name"—before the Nashville4Africa benefit at the Schermerhorn Symphony Center in Nashville. Proceeds from the benefit will support the building of two schools and fund additional educational efforts in Africa. From left: Third Day guitarist Mark Lee, bassist Tai Anderson, lead vocalist Mac Powell and drummer David Carr with Urban. PHOTO: COURTESY OF RICK DIAMOND/GETTY IMAGES

3 From left: Provident Music Group president/CEO Terry Hemmings; Brandon Heath, male vocalist of the year who also won the song of the year Dove Award for "Give Me Your Eyes"; actor Billy Baldwin; and Casting Crowns lead vocalist Mark Hall, whose band picked up its fifth consecutive honor as group of the year.

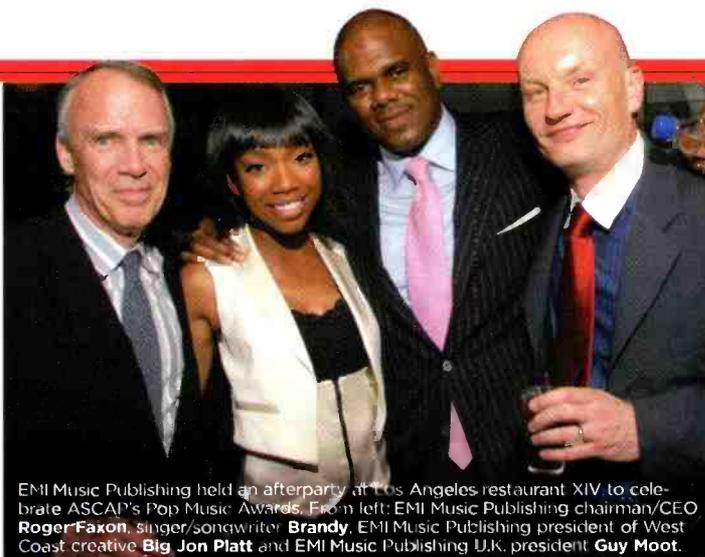
4 An all-star panel closed GMA Music Week with a special artist symposium. From left: Universal Christian Music Group director of sales Jay Schield; Amy Grant; Take 6's Dr. Cedric Dent; Stryper's Michael Sweet, who is also the lead vocalist for Boston; 3 Doors Down's Brad Arnold; Diamond Rio's Marty Roe; Billboard contributor/panel moderator Deborah Evans Price; Jars of Clay's Dan Haseltine; P.O.D.'s Traa Daniels; Stephen Petree; Backstreet Boys' Brian Littrell; GMA president John Styll; and GMA VP of events and programming Joy Fletcher.



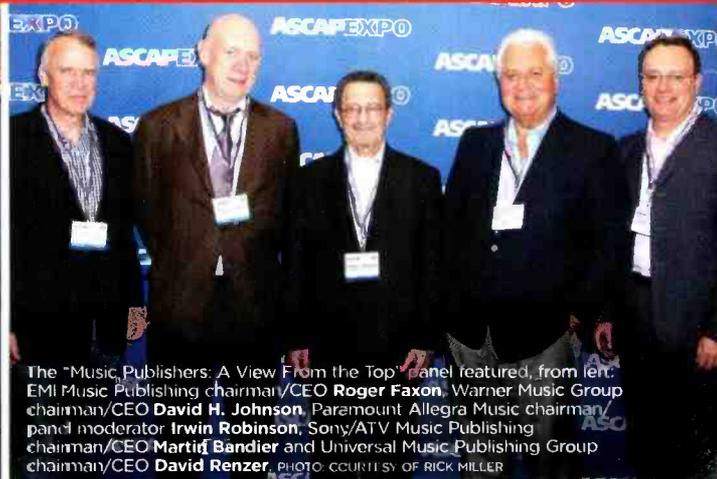
19 Entertainment founder and creator of the "American Idol" franchise Simon Fuller poses with the winning idols from each season. From left: Fantasia Barrino, Taylor Hicks, Carrie Underwood, Fuller, Jordin Sparks, Kelly Clarkson, David Cook and Ruben Studdard. PHOTO: COURTESY OF GARTH VAUGHAN



Erik Phillbrook, ASCAP's Playback magazine editor-in-chief (right), interviews Jeff Lynne.



EMI Music Publishing held an afterparty at Los Angeles restaurant XIV to celebrate ASCAP's Pop Music Awards. From left: EMI Music Publishing chairman/CEO Roger Faxon, singer/songwriter Brandy, EMI Music Publishing president of West Coast creative Big Jon Platt and EMI Music Publishing U.K. president Guy Moot.



The "Music Publishers: A View From the Top" panel featured, from left: EMI Music Publishing chairman/CEO Roger Faxon, Warner Music Group chairman/CEO David H. Johnson, Paramount Allegra Music chairman/panel moderator Irwin Robinson, Sony/ATV Music Publishing chairman/CEO Martijn Bandier and Universal Music Publishing Group chairman/CEO David Renzer. PHOTO: COURTESY OF RICK MILLER

ASCAP POP MUSIC AWARDS AND 'I CREATE MUSIC' EXPO



Stargate's Mikkel Eriksen (left) and Tor Hermansen.

ASCAP held its 26th annual Pop Music Awards and fourth annual "I Create Music" Expo April 23-25 at the Renaissance Hollywood Hotel in Los Angeles. The ASCAP Pop Music Awards, held April 22, honored the songwriters and publishers of ASCAP's most-performed pop songs of 2008. Special awards were presented to

Heart members Ann and Nancy Wilson, who were honored with the Founders Award; Wyclef Jean, who received the Creative Voice Award; and Santigold, who received the Vanguard Award. Stargate's Mikkel Eriksen and Tor Hermansen were named songwriters of the year; "Bleeding Love," written by Jesse McCartney and Ryan Tedder, received the song of the year prize; and publisher of the year honors went to EMI Music Publishing and Sony/ATV Music Publishing, which tied with 20 award-winning songs each.

The "I Create Music" Expo featured an interview with Jeff Lynne, who was presented with ASCAP's Golden Note Award in recognition of his outstanding contributions to music; a Q&A with Heart's Wilson sisters; and panels and sessions featuring top names in music, in addition to "how to" panels, workshops, song critiquing, networking events, product displays and performances.

PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM (except where noted)



From left: ASCAP CEO John LoFrumento and president/chairman Paul Williams, Nancy and Ann Wilson and Alice in Chains' Jerry Cantrell.

INSIDE TRACK

INGRAM'S 'BIG DREAMS'

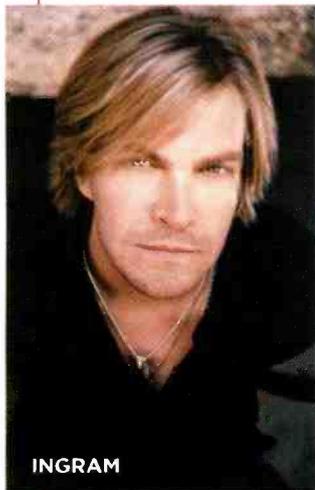
Jack Ingram, the Academy of Country Music's top new male performer in 2008, has "Big Dreams and High Hopes" for his next album, which he says he's "real close" to completing for a late August release.

Ingram tells Track that the album—his follow-up to 2007's "This Is It"—is "basically done" but there's still "a little bit of work to be done, a few songs I'd still like to record. For me as an artist, it's not done till there's a due date."

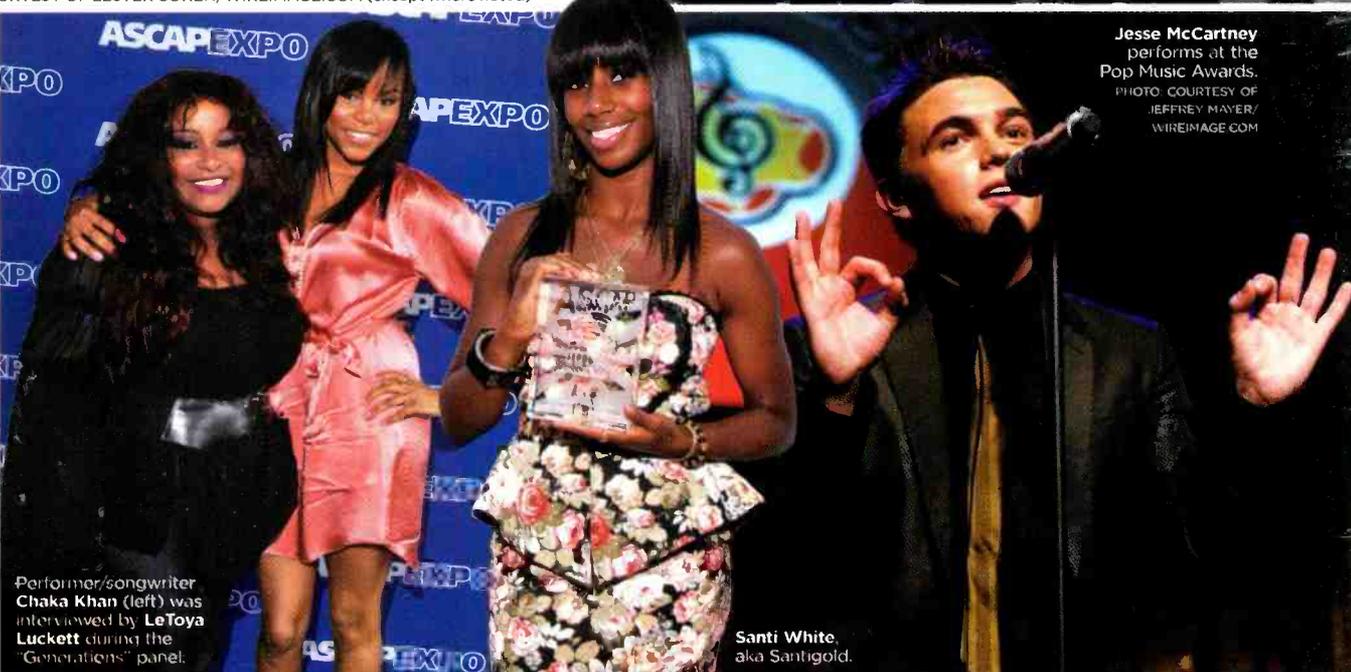
Even in its unfinished state, the album is certainly off to a good start. Its first single, "That's a Man," which Ingram recorded "during the heat of the election," reached No. 18 on Billboard's Hot Country Songs chart, while its successor, "Barefoot and Crazy," is climbing the chart.

Ingram is working with several producers on the project, including Radney Foster and Jeremy Stover, and he helmed a few tracks himself. He's also co-writing the bulk of the material, though other songwriters' contributions include Ellis Paul's "The World Ain't Slowing Down."

"There's a lot of commitment on the album—to your dreams, to relationships," Ingram says. "And if you're going to commit to having a good time, it's important to do that right, too, so that's in there as well."



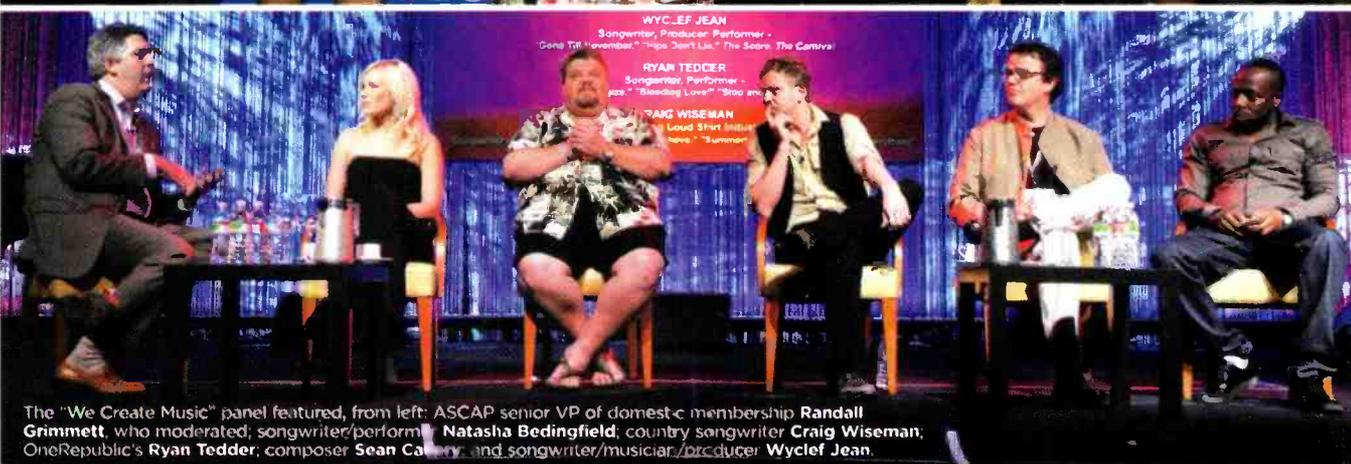
INGRAM



Performer/songwriter Chaka Khan (left) was interviewed by LeToya Luckett during the "Generations" panel.

Santi White, aka Santigold.

Jesse McCartney performs at the Pop Music Awards. PHOTO: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM



The "We Create Music" panel featured, from left: ASCAP senior VP of domestic membership Randall Grimmett, who moderated; songwriter/performer Natasha Bedingfield; country songwriter Craig Wiseman; OneRepublic's Ryan Tedder; composer Sean Carey; and songwriter/musician/producer Wyclef Jean.

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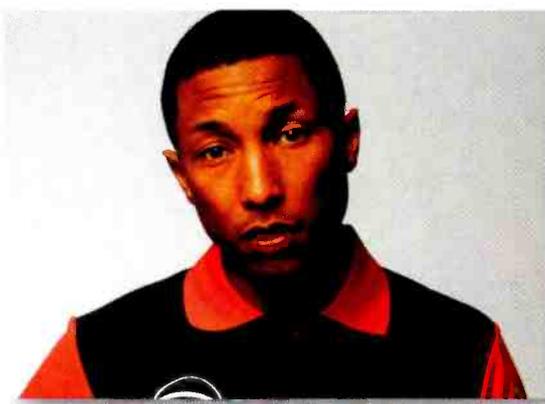
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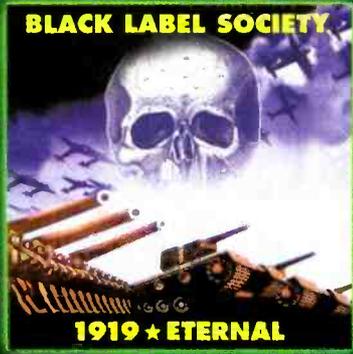
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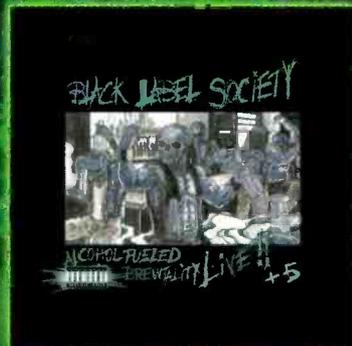
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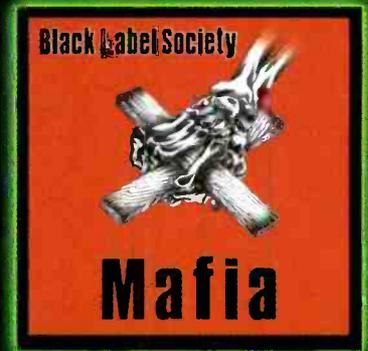
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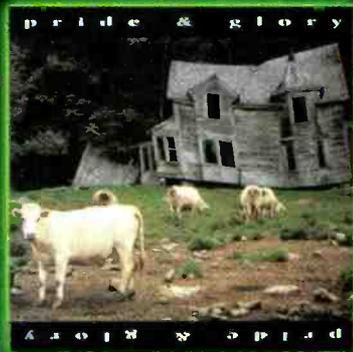
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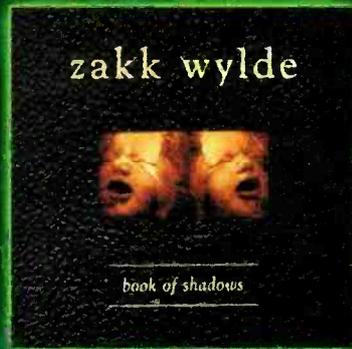
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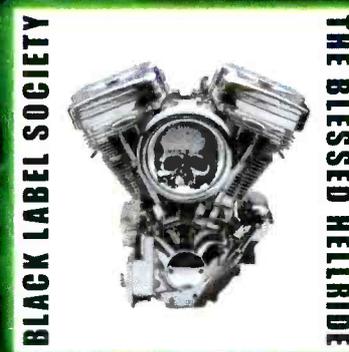
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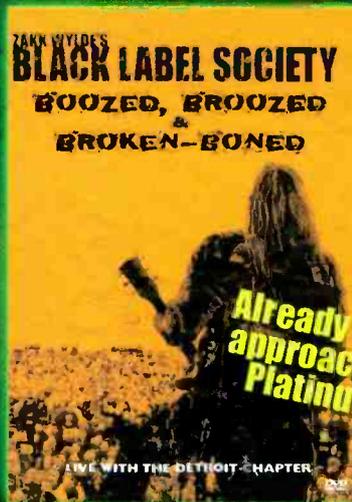
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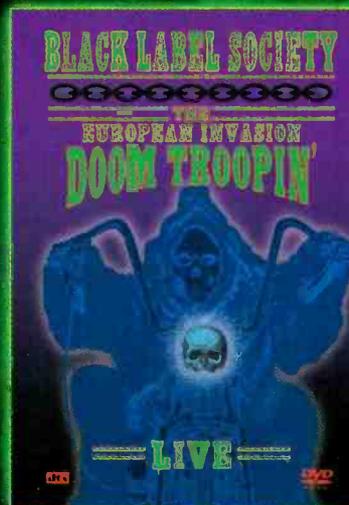
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