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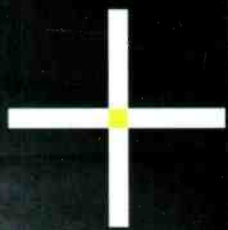
RICK ROSS VS. 50 CENT

Why Their Beef Is A Cash Cow

EXPERIENCE THE BUZZ

ROB THOMAS

From Twitter To TV,
The Campaign To Make
'Cradlesong' Massive



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'HANNAH MONTANA'
SILVERSUN PICKUPS

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AMERICAN IDYLL
How Sony/ATV
Helped Label
Elliott Yamin

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Verdict Save
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Publishers: Crazy You Publishing, Primary Wave Music

"All Summer Long"
Writers: Edward King, LeRoy P. Marinell, Waddy Wachtel
Publishers: EMI Music Publishing, Leadsheet Land Music, Tiny Tunes, Universal Music Publishing Group

"Apologize"
Writer: Ryan Tedder
Publishers: Midnite Miracle Music, Sony/ATV Tunes LLC, Velvet Hammer Music

"Better in Time"
Writer: Andrea Martin
Publishers: God's Crying Publishing, Sony/ATV Tunes LLC

"Big Girls Don't Cry"
Writers: Stacy Ferguson, Toby Gad
Publishers: Big Girls Don't Cry Publishing, Sony/ATV Tunes LLC

"Bleeding Love"
Writers: Jesse McCartney, Ryan Tedder
Publishers: Jambition Music, Write 2 Live

"Bubbly"
Writer: Jason Reeves
Publishers: Dancing Squirrel Music, Inafi Music, Sony/ATV Tunes LLC

"Bust It Baby (Part 2)"
Writers: Jimmy Jam, Terry Lewis
Publishers: EMI Music Publishing, Flyte Tyne Tunes, Pen In the Ground, Universal Music Publishing Group

"Can't Believe It"
Writer: David "Preach" Bal4
Publishers: Ahmattajz Music, Universal Music Publishing Group, Veracity Music

"Closer"
Writers: Magnus Beite, Mikkel Eriksen, Tor Hermansen, Ne-Yo
Publishers: EMI Music Publishing, Pen In the Ground, Sony/ATV Tunes LLC, Universal Music Publishing Group

"Clumasy"
Writers: Stacy Ferguson, Bobby Troup
Publishers: EMI Music Publishing, Headphone Junkie Publishing, Warner/Chappell Music, Inc.

"Dangerous"
Writers: Cristian "Kemo" Bahamonde, Kardinal Offishall, Donald "hAZEL" Sales, Aaliyah "Akon" Thiam
Publishers: Byefall Music LLC, Chrysalis Music, EMI Music Publishing, Give Me Sweets, One Man Music, Sony/ATV Tunes LLC

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"Don't Stop the Music"
Writers: Mikkel Eriksen, Tor Hermansen
Publishers: EMI Music Publishing, Sony/ATV Tunes LLC

"Feels Like Tonight"
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc.

"Forever"
Writers: Andre Merritt, Brian Kennedy Seals
Publishers: B-Uneek Songs, Ms Lynn Publishing, Universal Music Publishing Group

"Good Life"
Writer: Quincy Jones
Publisher: Yellowbrick Road Publishing

"Hot N Cold"
Writers: Lukasz "Dr. Luke" Gottwald, Max Martin, Katy Perry
Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc., Warner/Chappell Music, Inc., When I'm Rich You'll Be My Bitch

"I Kissed A Girl"
Writers: Cathy Dennis, Lukasz "Dr. Luke" Gottwald, Max Martin, Katy Perry
Publishers: EMI Music Publishing, Kasz Money Publishing, Kobalt Music Publishing America, Inc., Warner/Chappell Music, Inc., When I'm Rich You'll Be My Bitch

"I'm Yours"
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Publisher: Goo Eyed Music

"Independent"
Writers: Jeremy "Mouse" Allen, Torence Hatch, Webbie
Publishers: Boosie Bad Azz Publishing LLC, Mouse On The Track LLC, Savage Life Publishing LLC, Trill Productions

"Leavin'"
Writers: Corron Cole, Terius "The Dream" Nash, C. "Tricky" Stewart
Publishers: 2082 Music Publishing, Holy Corron, Marchninth Music, Songs of Peer Ltd., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Like You'll Never See Me Again"
Writers: Kerry "Krucial" Brothers, Alicia Keys
Publishers: Book of Daniel Music, EMI Music Publishing, Lellow Productions Inc.

"Live Your Life"
Writers: Dan Balan, Justin "Just Blaze" Smith
Publishers: EMI Music Publishing, FOB Music Publishing

"Lollipop"
Writers: Stephen "Static Major" Garrett, Darius "Deezle" Harrison
Publishers: Black Fountain Music, EMI Music Publishing, Herblicious Music, Roynet Music, Three Nails and a Crown

"Love in This Club"
Writers: Darnell "BigD" Dalton, Ryon Lovett, Keith Thomas, Usher
Publishers: 1110 Entertainment, EMI Music Publishing, Keef Tha Beef, Ry Love Music, Sony/ATV Tunes LLC, UR-IV

"Love Song"
Writer: Sara Bareilles
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"Low"
Writer: Tramar "Flo-Rida" Dillard
Publishers: Lacel Publishing, Sony/ATV Tunes LLC

"Love Independent"
Writers: Mikkel Eriksen, Tor Hermansen, Ne-Yo
Publishers: EMI Music Publishing, Pen In the Ground, Sony/ATV Tunes LLC, Universal Music Publishing Group

"Never Too Late"
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Publisher: EMI Music Publishing

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Publishers: Sony/ATV Tunes LLC, Specific Harm Music

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"Suffocate"
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"Viva La Vida"
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Publisher: Universal Music Publishing Group

"Wake Up Call"
Writer: James Valentine
Publishers: Universal Music Publishing Group, Valentine Valentine

"What You Got"
Writer: Aaliyah "Akon" Thiam
Publishers: Byefall Music LLC, Sony/ATV Tunes LLC

"Who Knew"
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Publishers: Kasz Money Publishing, Kobalt Music Publishing America, Inc.

"With You"
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ON THE CHARTS

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ROB THOMAS
After reading this week's cover story, visit billboard.com/robthomas to listen to his just-unveiled new single, "Her Diamonds," and read more about his touring plans.

LATIN MUSIC AWARDS
With artists like Enrique Iglesias, Akon, Flex and Carlos Santana being honored, the stars came out April 23 in Miami Beach for the Latin Music Awards. For highlights of the event, go to billboard.com/video.

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Ticketonomics, Part II

Questions About Concert Costs Are More Complex Than They Look

BY FRANK LUBY and JASON GELBORT



LUBY (left) and GELBORT

At a time when consumer budgets are stretched but the cost of goods is not declining, how can concert promoters price tickets in a way that consistently makes money? Ray Waddell's March 7 cover story, "Ticketonomics," offered some good ideas to help promoters answer that question. Unfortunately, many of them address a pricing problem that promoters actually don't have—yet.

The article focused on yield management, the sophisticated process that airlines and hotels use to manage their excess inventory. Yield management would work for concerts if promoters tended to do the best possible job of setting prices for all seats in advance and simply needed a way to fill a few empty seats. But they don't.

If concert promoters decided to "go airline" and apply yield management techniques right now, they would be trying to solve a second problem (managing excess inventory) that would be much less severe if they would first deal with a more urgent problem (more disciplined pricing). That's not ivory-tower theory—it's reality. Look at the beginning of "Ticketonomics": the September 2008 Luis Miguel concert in San Diego where the most expensive seats sold for \$250 but only about 11,000 of 19,000 tickets were sold.

The chances are extremely low that a promoter's concert ticket prices are opti-

mal. The inherent complexity of the business as well as the various, occasionally conflicting interests involved in the concert business—acts that want to maximize ticket revenue, promoters more interested in selling every seat—make it almost impossible to arrive at an ideal price through instinct and experience, the tools most promoters use to set prices. You can see the evidence every time you turn on the YES network and see empty rows of the best seats at Yankee Stadium. The team knows that fans sometimes pay more than \$2,000 for such seats, but that evidence alone shouldn't dictate pricing since it's not sustainable throughout the course of a season.

How can promoters set the right prices?

Let's switch to some cocktail-napkin math on that Miguel concert, when 11,045 fans bought tickets for a venue that holds 19,391. The ticket gross came to \$808,575, for an average ticket price of \$73.21. Now ask yourself: How sensitive are Miguel fans to changes in price? Let's assume that for every reduction of 10% in the average ticket price, 15% more fans would have bought tickets—a reasonable assumption, although price sensitivity varies on a case-by-case basis.

If you knew the exact sensitivity from analyzing the available data, how would you set ticket prices for that evening so everyone could win? The answer would not lead to a sellout. Not even close.

The maximum gross for that evening would have come from an average ticket price of around \$62, roughly a 15% reduction from the actual figure. You can get there by lowering the average price in increments of 5%, which would increase attendance by 7.5%. The gross would rise until you get to around 15%, after which it would decline again. The highest overall take—including the average ancillary spending of \$12 per fan cited by Live Na-

tion CEO Michael Rapino in his recent congressional testimony—would have come at an average ticket price of around \$55 and an attendance of a little more than 15,000 fans. That is still well short of the venue's 19,000-plus capacity. Cut prices further, and everyone starts leaving money on the table.

You might wonder why the best outcome isn't a sellout. If our assumption about price sensitivity is correct, a sellout would have reduced the average price by 50% and the revenue by more than \$110,000—an amount too large to be offset by the higher spending on ancillaries. This example demonstrates several things. First, information about price sensitivity is essential to scaling the venue and setting prices. Second, the best situation for both Miguel and Rapino on that evening was neither what actually happened (11,000-plus fans) nor would it have been a sellout. The answer lies in between, as it often does.

This example focused on the average ticket price in order to keep the math relatively simple. But finding the right price spreads between seating sections is also essential. To do that correctly, you would need to understand the price sensitivities of fans who would sit in those sections or would consider trading up or down. Most important, promoters need to stop building into their ticket prices fixed costs like artist guarantees and mortgage payments. Consumers don't care about a promoter's costs, so they don't adjust their behavior accordingly. The best price for a ticket is the one that maximizes revenue—whatever its relationship to costs.

Companies like Live Nation and AEG already have the data they need to price tickets in a way that grows the pie for everyone involved. The promise of improved financial performance should justify the investment, and the sweat, in mining that data for the right insights. Once they get that part down, they can worry about more formal yield management programs.

Frank Luby is a partner at Simon-Kucher & Partners, a leading consulting practice devoted to pricing, as well as the co-author of "Manage for Profit, Not for Market Share." Jason Gelbort is a senior consultant in the company's Boston office.

FOR THE RECORD

Quebecor Media, the parent company of Quebec's leading Internet service provider Videotron, hasn't expressed support for a graduated response to copyright violators similar to the "three strikes" programs proposed in New Zealand and France. An April 4 story misstated Quebecor's position.

David Field is the manager of the Los Angeles-based South African recording artist Yoav. An April 11 story misspelled Field's last name.

The digital track sales of the Black Eyed Peas' "Boom Pow Pow," which was repriced at iTunes for \$1.29, plunged 28% in the week ended April 12 to 335,000, from 465,000 in the prior week. Due to an editing error, the sales tallies were reversed in an April 25 story.

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Chemistry - Japan's top R&B male vocal duo who made a splendid debut selling over 3 million copies of their first album, followed by the honor of taking part in the official song of 2002 FIFA World Cup.

On last Saturday night of March 2009, commemorating the release of "a CHEMISTRY joint album", a collection of the collaborations the unit had done with famed artists, brands and events through its entire musical career, Chemistry gave a thrill to Billboard Live Tokyo with a special show under the same title.

Many of the guest artists in the album showed up on stage to celebrate the release and enjoyed performance with the two outstanding singers. The lucky audience of the night, who won the amazingly keen contest after more than 10,000 entries for only 50 pairs of free admission tickets, were fascinated to their hearts' content with each and every moment of the literally unprecedented, incomparably luxurious live, as it were a "premium" performance by the superb duo and the guest celebrities.



May-June 2009 Show Schedule

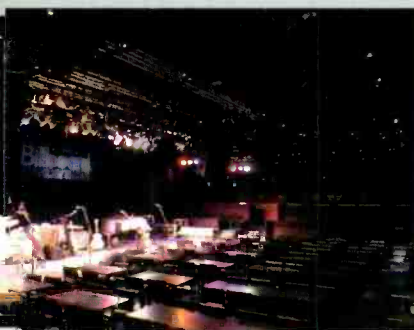
	Tokyo	Osaka	Fukuoka
Wouter Hamel	May.19-20	May.22-23	-
K-Ci&SISQO	May.22-24	May.26-27	-
BRANDY	May.25-27	May.29-30	-
Allen Toussaint	May.29-30	May.28	-
Keziah Jones	Jun.1	Jun.2	-
Erik Mongrain	Jun.2	Jun.1	-
Peter Cincotti	Jun.3-4	Jun.8	Jun.6
Nate James	Jun.5-6	Jun.3	-
Case&Montell Jordan	Jun.10-11	Jun.13	-
Leon Russell	Jun.12-13	Jun.10	-
Snowboy & The Latin Section	Jun.16	Jun.15	Jun.14
Elliott Yamin	Jun.17-20	Jun.22-23	Jun.24
Matt Bianco	Jun.23-25	Jun.20	Jun.22

BRANDY

Keziah Jones

Nate James

Elliott Yamin



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NEW KID IN TOWN
Flex leads winners at Latin Music Awards



DUTCH TREAT
Imagem buys Rodgers & Hammerstein catalog



'HICKORY' WIND
Sony/ATV label readies Elliott Yamin album



HITSVILLE U.K.
Country acts seek to break British market



SHIP AHOY
IFPI's Jo Oliver on the Pirate Bay verdict

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>>> IFPI: U.S. SALES SLUMP 18.6%

Recorded-music sales—made up of trade value revenue from physical sales, digital sales and performance rights—decreased 18.6% year to year to \$5 billion in the United States in 2008, according to new figures from the IFPI. The global decrease was 8.3%, to \$18.4 billion. The physical sales decline in the United States was 31.2%, to \$3.1 billion, compared with a global fall of 15.4%, to \$13.8 billion. For a full report, go to billboard.biz.

>>> COACHELLA POSTS SECOND-BEST YEAR

The 2009 Coachella Valley Music & Arts Festival rang up its second-best year, with an aggregate attendance of 160,000, according to producer Paul Tollett, president of Goldenvoice, a division of AEG Live. The event was held April 17-19 at the Empire Polo Grounds in Indio, Calif. Tollett credits a lineup including Paul McCartney, the Killers and the Cure for the success of this year's event, along with the equity established with fans during the past decade.

>>> MYSPACE CEO TO EXIT

MySpace co-founder/CEO Chris DeWolfe is leaving the company. According to an announcement, DeWolfe's decision to not renew his contract with the company was "by mutual agreement" with News Corp. chief digital officer Jonathan Miller. The company didn't specify when DeWolfe will step down and noted that he will continue to serve on the board of MySpace China and as a strategic adviser to the company.

UP FRONT

DIGITAL BY ANTONY BRUNO and ANDRE PAINE

The Dock Of The 'Bay'

Jail Sentences In Swedish P2P Case Mark New Stage In Anti-Piracy Battle

When a Swedish court issued a guilty verdict in the Pirate Bay trial, the immediate reaction among many pundits and industry critics was simple—it didn't matter.

The Pirate Bay defendants have until May 8 to file their appeal, which could take years to resolve. And because the court didn't order the site to shut down, activity on it remains as high as ever. According to the Web tracking firm Alexa, the Pirate Bay ranks No. 103 among the most-trafficked Web sites in the world, just behind LinkedIn.

Swedish law won't establish a precedent for the European Union (EU), let alone the United States. And previous high-profile legal wins have had only a fleeting effect on peer-to-peer (P2P) activity at best, as the services that shut down in their wake were quickly replaced by new ones.

But the verdict strengthens the recording industry's hand in several ways.

First, it focuses attention on the notion that services can be held liable merely for pointing users to where they can find unauthorized copyrighted material. Whereas the 2000 Napster verdict disallowed hosting P2P files and the 2005 Grokster case made liable the act of distributing technology with the intent to encourage infringement, the Pirate Bay verdict targets search and linking.

"The way that the service is structured, in terms of linking, has ramifications for lots of other services," says Gregor Pryor, partner and digital media specialist at the international law firm Reed Smith in London. "[The Pirate Bay founders are] right—it does have ramifications for Google."

Although the Stockholm district court decided it had jurisdiction in the case and declined the Pirate Bay's request to refer the case to the European Court of Justice, Pryor says that because of the case's broader ramifications, a higher court "might allow reference to the ECJ" during an appeal. An ECJ ruling would set a precedent in Sweden and for all other national courts in the EU.

Second, the verdict included jail time for the principal administrators, the longest ever awarded under Swedish copyright law and certainly the most high profile of other recent piracy-related sentences.

"Each time one of these perceived safe havens become a little less safe, I do think it has an impact," says Eric Garland, CEO of the P2P tracking service BigChampagne. "Cumulatively, you're trying



Shiver me timbers: From left, Pirate Bay co-founders FREDRIK NEIJ, GOTTFRID SVARTHOLM and PETER SUNDE; inset: Judge TOMAS NORSTROM commenting on the verdict.



to eliminate options for people to hang out just outside of [the industry's] reach. When you start to eliminate high-profile safe havens, it has a psychological impact."

Several BitTorrent trackers worldwide have already shut down in reaction to the case. They include Nordicbits, Powerbits and MP3nerds, with rumors rampant that dozens of others are soon to follow. But these are smaller operators that individually have little impact. Larger services like Mininova—more popular than even Pirate Bay in terms of Web traffic, ranking No. 88 on the Alexa list—remain active and defiant.

This leads to a third key aspect of the verdict: It could represent another step in the gradual marginalization of P2P services. After each previ-

ous legal victory against a P2P provider, remaining services have adopted different technologies and business strategies to escape prosecution. The consensus is that P2P services will eventually move toward so-called "darknets"—private virtual networks accessible only on an invite-only basis and not as openly available as the broader Internet.

While darknets are harder to track and control, let alone monetize, they're also less widely used and therefore less of a threat, according to Stan Liebowitz, an economics professor at the University of Texas at Dallas, who has studied the

effects of P2P activity on the music industry.

"If this activity moved to the dark side of the net, that would be a major victory for the industry since it would mean that most individuals would be unaware of how to access this material," Liebowitz says. "A small band of pirates trading intensely with each other is not the problem that should worry movie studios or record companies. Large groups of mainstream users of these sites is what leads to industry declines."

Additional reporting by Glenn Peoples in Nashville.

biz Visit billboard.biz/digital for more on the verdict from Reed Smith's Gregor Pryor and Elisabeth Hoffnell, an attorney at the law firm of Advokatfirman Lindahl in Stockholm.

IFPI general counsel Jo Oliver talks about the Pirate Bay verdict in a Billboard Q&A on page 17.

>>> EMI, SONY/ATV WIN BIG AT ASCAP AWARDS

Stargate's Mikkel Eriksen and Tor Hermansen were named songwriters of the year at the 26th annual ASCAP Pop Music Awards, held April 22 at the Renaissance Hollywood Hotel in Hollywood. Leona Lewis' hit "Bleeding Love," written by Jesse McCartney and Ryan Tedder, was named song of the year. The publisher of the year award was presented to EMI Music Publishing and Sony/ATV Music Publishing, as both companies tied with 20 award-winning songs each.

>>> BMI TO HONOR NEWMAN

Composer David Newman will receive BMI's Richard Kirk Award for outstanding career achievement May 20 at its annual Film & Television Awards. Newman is best-known for his scores for comedic films, including "Throw Momma From the Train" and "Bill and Ted's Excellent Adventure." Hosted by BMI president/CEO Del Bryant and VP of film/TV relations Doreen Ringer Ross, the awards honor the composers of the top-grossing films and top-rated TV programming of 2008.

>>> PARADIGM EXPANDS CHRISTIAN FOOTPRINT

Paradigm acquired the Christian music booking agency Third Coast Artists Agency and will incorporate it into the firm's Nashville office. Third Coast president Mike Snider will bring his entire team and roster into the Paradigm Nashville fold, including such acts as Audio Adrenaline, Mercy Me, Jeremy Camp and Chris Sligh. Paradigm has offices in Beverly Hills, New York, Nashville and Monterey, Calif. Its roster of music acts includes Coldplay, the Dave Matthews Band, the Black Eyed Peas, Aerosmith, the Dead and Phish.

UPFRONT

LATIN BY AYALA BEN-YEHUDA

THE TIES THAT BIND

Execs At Latin Music Conference Urge Artists To Think Long Term

In addition to the usual parties, panels and showcases, this year's Billboard Latin Music Conference in Miami was full of relationship advice.

Don't let your ego get in the way of a good sponsorship. Be a flexible negotiating partner when considering synchronizing deals. And let your fans know how much you love them—preferably with bonus content.

Ed Ruth, director of digital content and programming at Verizon Wireless, bristled at the term "sponsorship," emphasizing that successful brand partnerships are built over time. Ruth noted that Verizon's ties with regional Mexican stars Los Tigres del Norte have developed over four years, and the two sides recently agreed to expand their partnership with a mobile EP, tour support and other promotions (see Latin Notas, page 12).

"Fifteen million dollars to sponsor something with some hospitality and some banners is not something I'm looking to do," Ruth said.

For a first branding tie-in, "build those bridges, and ultimately the money will come," he said. "It may not be the giant

payday, but with the right relationship you'll get more than money."

A common refrain heard at the conference was that labels and artists should think about how their music can fit into a brand's long-term strategic goals, rather than focus on getting a big check right away. Ed Gold, advertising director for State Farm Insurance, suggested that more limited uses of music should command a smaller fee that can then grow depending on how it's featured in a campaign. "Giving it away is not the answer, but maybe starting at a lower level and building up to something is," he said.

Telemundo Communications Group president Don Browne said Spanish-language media exposure offers a lot of inherent value to artists looking to break in the Latin market. He said Beyoncé agreed to accept a relatively low fee for her theme song (with Alejandro Fernandez) to the "El Zorro" telenovela.

"She came to us not because she saw the immediate value, but because she wanted to cross over," Browne said.

The network is partnering with Universal Music Latin Entertainment to re-



Something to talk about: The Latin Music Conference's presidents panel included (from left) Universal Music Latino/Machete president WALTER KOLM, Telemundo Communications Group president DON BROWNE, Fonovisa/Disa president GUSTAVO LOPEZ and CAMILO LARA, chairman of EMI Mexico/Televisa EMI and head of A&R at EMI Latin America. Left, DON OMAR speaks during his keynote Q&A.

One artist whose ethos is deeply rooted in connecting with fans through technology is Don Omar, who was the conference's keynote Q&A. The artist is releasing an iPhone app, a USB drive with bonus content and a code for a bonus track with Daddy Yankee on the CD release of his new album, "IDON," which will arrive April 28 on Machete.

The urban music star said he "wanted to create a formula of being in control and being in contact with each person who made me what I am today."

Omar said he checks the traffic on his Web sites when he wakes up every morning.

"Music nowadays isn't about who sings best," he said. "It's about, 'What am I giving to my fans so they go to their computers again and look for me?'"

ROOKIE OF THE YEAR Flex Tops Billboard Latin Music Awards With Eight Wins

Propelled by the runaway success of his hit single "Te Quiero," Felix Danilo Gómez, the Panamanian DJ/singer better-known as Flex, was the big winner at the 2009 Billboard Latin Music Awards presented by State Farm.

Flex took home eight awards, including hot Latin song, Latin ringmaster and hot Latin song of the year, male. His multiple wins as a newcomer were all the more remarkable given that he was up against a number of established acts.

Enrique Iglesias was the second-biggest winner at the April 23 awards show, prevailing in six categories, including hot Latin songs artist and Latin album of the year for "95/08," a greatest-hits compilation that included two new tracks.

The star urban bachata band Aventura took home four awards, including top Latin album of the year, duo or group. The Mexican rock act Maná also snared four awards, including hot Latin song of the year, duo or group, for its remake of the Marco Antonio Solís hit "Si No Te Hubieras Ido."

Jenni Rivera, Vicente Fernández, Gloria Trevi and Ivy Queen won two awards each, with Fernández winning top Latin albums artist of the year.

Flex's success as a newcomer evoked memories of Son by Four, which as a new act won seven Billboard Latin awards in 2001, thanks to its hit "A Puro Dolor." Flex's "Te Quiero" won in the tropical and Latin rhythmic categories and also swept the newly launched new artist categories,

winning honors for hot Latin song and top Latin album of the year. His "romantic reggaetón" style—a mellower, more pop-leaning variation on reggaetón's dembow beat—earned him the Latin rhythm album of the year, solo honor for his debut album, "Te Quiero."

Reggaetón hitmakers Wisin & Yandel won the award for Latin rhythm album of the year, duo or group for "Los Extraterrestres."

The 2009 Billboard Latin Music Awards took place at the BankUnited Center in Miami and aired live on the Telemundo network. The show featured performances by such acts as Wisin & Yandel, Akon, Don Omar and Maná, as well as Ruben Blades and his legendary band, Seis del Solar.

Special awards were given to Carlos Santana, who was honored with the Lifetime Achievement

Award, and Daddy Yankee, who received the Spirit of Hope Award for his humanitarian work. Presenting the statuette to Santana was Maná, which has recorded and toured with the rock legend and performed with him during the show.

Label and publishing awards were given out April 22 at the Billboard Bash. Espinoza Paz, who last month won BMI's Latin songwriter of the year award, took the Billboard trophy for songwriter of the year. Fellow Mexican Armando Avila won for producer of the year while Paz's publishing company, Editora Arpa Musical, captured the publisher of the year honor. Warner/Chappell Music was selected as the publishing corporation of the year.

In the label of the year categories, Sony Music Latin won hot Latin songs label of the year and tropical albums label of the year, while Universal Music Latin Entertainment took the top Latin albums label of the year category, as well as the Latin pop, regional Mexican and Latin rhythm albums label categories. Rapper Pitbull was the winner in the newly created Latin digital download artist of the year category.

Finalists and winners of the Billboard Latin Music Awards 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.

—Leila Cobo



Panama's finest: FLEX

Warner's New Alternative

Indie Distributors Consolidate As WMG Folds Ryko Into ADA

In a response to declining CD sales, Warner Music Group will fold Ryko Distribution into its Alternative Distribution Alliance subsidiary.

As part of the move, ADA will handle all labels signed to Ryko, which has annual U.S. sales of about \$50 million. The transition is expected to occur in the next 45-90 days, according to WMG sources.

Ryko's staff of about 25 employees will be laid off and can apply for 12 new positions that ADA will add to handle the extra volume. Ryko president Jim Cuomo will serve as a consultant to ADA.

In another development related to sliding physical sales, WMG's major-label distribution company, WEA, will cut about 10 staffers who call on smaller ac-

counts and service those retailers through telemarketers, sources say. In addition, some back-office functions at ADA and WEA will be combined at WEA.

WMG acquired Ryko as part of its 2006 purchase of the Rykodisc label for \$67.5 million. The label will continue to operate and will now be distributed by ADA.

The decline of CD sales has hastened consolidation among independent distributors. Navarre sold its indie distribution operation to Koch Entertainment, now known as E1 Entertainment, in 2007, while Alliance Entertainment shut down its Innovative Distribution Network in December.

Meanwhile, ADA and Ryko appear to have a growing presence in the indie

marketplace. In 2008, ADA had a 2.8% share of U.S. album and track-equivalent album sales, while Ryko had a 0.7% share, according to Nielsen SoundScan. So far this year, ADA's market share stands at 3.04% while Ryko is at 0.76%, which means ADA will have about a 3.8% share once the merger is completed. Billboard estimates the merged ADA's U.S. sales volume at about \$200 million.

In a letter to Ryko-distributed labels obtained by Billboard, WMG chairman of independent music Andy Allen and ADA president Mitch Wolk said the firm remains committed to independent labels. "The combined entity called ADA will expand and strengthen key areas as sales, label development and informa-

tion technology," they wrote.

The letter says ADA's broader service offering will include global physical and digital distribution, a white-label online retail store solution for independent labels, increased nontraditional account management, a dedicated in-house synch licensing representative who will work with the WMG synch team, custom product services, digital marketing tools and a range of health care benefits.

In trying to move beyond being an indie distribution to a full-scale service provider to indie labels, a WMG source says the company will use its clout in the marketplace and offer the ADA indie labels the ability to take advantage of WMG economies-of-scale.

ADA continues to expand its distribution operations, which by June will offer services in Canada, the United Kingdom, Germany and Sweden.

In the United States, Ryko has been known for its DVD catalog, which offers an eclectic mix including slasher movies, classic horror, erotica, documentaries, martial arts and other cult movie genres, even though it had only one video executive. Sources say ADA plans to create a dedicated video sales staff, which will consist of a VP of sales and three or four people in the field.

Reintegration time: **SHOUT OUT OUT OUT**, one group distributed by Ryko.



>>> JONES TO RECEIVE HITMAKER AWARD

Tom Jones will receive the Howie Richmond Hitmaker Award at the 2009 Songwriters Hall of Fame 40th anniversary awards dinner, to be held June 18 at the New York Marriott Marquis Hotel. Since the mid-'60s, Jones has sold more than 100 million records, singing nearly every form of popular music from pop, rock and show tunes to country, dance and techno. His string of hits includes "Thunderball," the theme song for the James Bond film of the same name; "Green Green Grass of Home," his highest-charting U.S. single; "She's a Lady"; "Delilah"; and "A Boy From Nowhere."

>>> BEYONCÉ ANNOUNCES SUMMER DATES

Beyoncé and her all-female band will kick off a 22-date North American tour in June at New York's Madison Square Garden and wrap with a four-night residence July 30-Aug. 2 at Encore at Wynn in Las Vegas. The Beyoncé I Am... trek is co-sponsored by L'Oreal Paris and General Mills and co-produced by Live Nation and Music World Entertainment.

>>> KEYSHIA COLE UNVEILS 20-CITY TOUR

The R&B singer Keyshia Cole announced the dates for her A Different Me tour, which starts May 13 in Cincinnati and ends June 20 in Los Angeles. The 20-city trek also will make stops in Chicago, New York and Cole's hometown of Oakland, Calif., among others. It will include performances by label-mate Keri Hilson, the-Dream and Bobby V.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Mariel Concepcion, Ann Donahue, Andre Paine and Ray Waddell.

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6 QUESTIONS with ANDRÉ De RAAFF by LOUIS HAU

Barely a year after it was launched by Dutch pension fund ABP and music publisher CP Masters BV, Imagem Music Group has made a big splash with its purchase of the Rodgers & Hammerstein Organization.

The acquisition gives Imagem the rights to the songs and musicals of Richard Rodgers and Oscar Hammerstein II, including "The Sound of Music," "Oklahoma!," "South Pacific" and "Carousel." RHO also represents songs by Irving Berlin, Rodgers' compositions with Lorenz Hart and other works.

Neither side disclosed the terms of the deal, the latest in a string of recent acquisitions for Imagem. Last year, the company purchased the classical music publisher Boosey & Hawkes, as well as Zomba U.K., 19 Music, 19 Songs and BBC Catalogue, giving the publishing newcomer rights to works by artists as varied as Igor Stravinsky and M.I.A. In an interview, Imagem CEO André de Raaff talked about his latest acquisition.

1 What are your plans for the Rodgers & Hammerstein catalog?

There are not really new plans that we think, "OK, this is what we're going to do now." This company is doing extremely well, in terms of profit, in terms of NPS [net publisher's share], in terms of resales, in terms of doing new activities. So it's not like an old museum and these copyrights are lying there and nothing is happening. It's the opposite. We're keeping the staff of the company as part of our group, meaning also that I am extremely confident in how they have been working the company—we want to continue like that.

2 What parts of the Rodgers & Hammerstein Organization generate the most cash?

The theatrical licensing business. You sometimes have a great Broadway show and maybe in two years, you don't have a great Broadway show. But schools are constantly playing musicals—that is going on forever and that is really huge turnover. That combination of rights is huge. And of course performance income, the music being used on radio stations or TV stations all over the world. I'm happy to say that mechanical rights is not a very big part of their turnover because that's of course the part that is suffering the most.

3 State Farm recently used a remake of "Sixteen Going On Seventeen" in a TV ad. Do you plan to do more synchronization licensing?

They have always been really careful and really sensitive with what they wanted to do and what they did not want to do. It is a very important part of our business. But I want to add that, as this catalog is so unique and so valuable, I don't want to change the way we're going to exploit it.

4 What appeal does the music publishing business hold for a big pension fund like ABP?

ABP started an innovation fund and one of the things they decided was to go into intellec-



music publishing assets?

It's changed tremendously since the crisis. I remember a year ago that there were a lot of financial institutions who were trying to buy publishing rights as well. If you look at the last 25 years, a lot of financial people saw that music publishing was a great investment, a great asset. Since the crisis, I think 90% of these players are gone because they are more in need of cash.

tual property. When I came to speak to them and wanted to explain how great music purchasing rights were in the long term, they had started their investigation with regard to intellectual property already. Because of that, it went rather quickly. They decided, "OK, let's start to work together." They manage about 200 million euros (\$263 million). A minimum 8% annual return is something that they want to achieve from their investments. Music publishing is something that if you do it in the right way, it is not too difficult to achieve that.

5 Are you going to use this acquisition as a platform for U.S. expansion?

Yes. And not only to look at other properties but also to have a fully-fleshed organization here in America. We only had a Boosey & Hawkes office in New York, which was completely specialized in classical music. We now have this organization. We're going to hire some pop people because in Europe we have a very big pop catalog and we need people here who can handle the rights which we own and which we'll sign, because we're signing a lot of new pop acts as well. That is something which we want to do right away.

6 How's the market for

Put Some Drive In Your Country

Artists From Taylor Swift To George Strait See Strong Ticket Sales

Thanks to their middle-class fan base, cross-generational appeal and correlation with airplay, many music executives view country music tours as a barometer for the health of the overall concert industry. By that yardstick, this year is shaping up nicely. The success of touring in any economic climate depends on headliners, and country is reaping the benefits of laying a solid artist development foundation during the past decade.

What's especially encouraging about this year's country tours is that artists across a wide range of demos are selling tickets. From **Taylor Swift** to **George Strait**, with **Kenny Chesney**, **Toby Keith**, **Keith Urban**, **Rascal Flatts** and **Brad Paisley** in between, country has ticket sellers covering a wide range of career stages and audiences. When you add the two to three acts opening for each of these headliners, that's at least 20 country artists that will be playing for large crowds this summer.

TMG/AEG Live president **Louis Messina** says Chesney's ticket sales are on the same pace as last year, Strait sold out 55,000 seats in the new Dallas Cowboys stadium within an hour and Swift is "the biggest thing I've ever been involved with, selling out in minutes."

Similarly, **Brian O'Connell**, president of country touring for Live Nation, is more than encouraged by the ticket counts he's seeing for his company's country shows this summer.

"I think the way it's going to play out is the true have-to-have-the-front-row, first-in-line-to-get-tickets fans, they're buying like they always would," O'Connell says. "It's going to be that middle area where people will hang on to their dollars a little longer."

O'Connell says the one thing he does know for sure is country music fans still want to see live shows. "It's not a matter of, 'Are we going to carve out country music as part of our entertainment budget?' They want to come, big time, at the right ticket price," he says.

So how do you determine that price? "Pay attention to everything else that's in the market," O'Connell says. "Birmingham [Ala.] is different from Baltimore, Southern California is different from Phoenix. Unless you're Taylor Swift or someone who's white-hot right now, it's not one-size-fits-all."

National tour promoters in general have in the past been accused of cookie-cutter pricing, but O'Connell insists that's not the case. "The economy in Tampa [Fla.] and the economy in West Palm are two completely different animals," he says. "I'm not saying one market is \$50 and one is a quarter. I'm saying you have to have different options for people."

Another key for country is the way supporting slots clearly lead to headlining status. Strait helped build **Tim McGraw**, McGraw helped

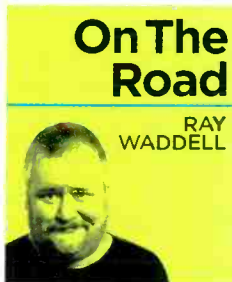


Huckleberry Jam:
BRAD PAISLEY

build Chesney, Chesney helped build Rascal Flatts, Rascal Flatts helped build Paisley and the chain goes on. It also helps that country radio isn't fragmented like other genres, O'Connell notes. "In rock you've got classic rock, metal, pop rock with radio stations that tailor themselves to individual pieces of a specific genre," he says. "In country you have country."

O'Connell believes this cohesiveness helps cross-promote shows. "In Raleigh, N.C., we're coming five times a year," he says. "One party is hosted by Toby, one party is hosted by Flatts, one is hosted by Brad, one is hosted by Kenny, and the guests are the country music fans in Raleigh. And that's how we promote these shows: 'Here's what we're doing from April to September, plan your summer calendars accordingly.'"

In the meantime, O'Connell, like the rest of the business, is watching the daily ticket counts. "We're all paying close attention to what the fans are saying, because if we don't, if our ticket prices are too high, they're going to tell us very quickly they're just not going to buy the tickets," he says. "If you see the lawn selling faster than the reserve tickets, you know they want to come—they just can't fit it into their budget right this second, or they decide to sit on the hill this year. We watch everything."



On The Road

RAY WADDELL

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BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,274,480 \$125/\$110/\$95	KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM Mohegan Sun Arena, Uncasville, Conn., April 17-18	15,053 two sellouts	Live Nation, The Messina Group/AEG Live
2	\$445,527 \$87.50/\$49.50	ROBIN THICKE, JENNIFER HUDSON Fox Theatre, Atlanta, April 14, 16	7,019 9,340 two shows	Atlanta Worldwide Touring/AEG Live
3	\$435,065 \$127.75/\$77.75/ \$52.75/\$32.75	98 ROCKFEST: DISTURBED, STAINED, CHEVELLE & OTHERS St. Pete Times Forum, Tampa, Fla., April 10	10,242 12,789	Ledge Entertainment
4	\$420,471 (\$611.757 Australian) \$62.38	KINGS OF LEON, THE STILLS Entertainment Centre, Newcastle, Australia, March 22	7,415 sellout	Frontier Touring
5	\$416,481 (\$294.473) \$40.31/\$21.21	THE X FACTOR LIVE, SIGNATURE Brighton Centre, Brighton, England, March 6-7	11,286 three sellouts	3A Entertainment
6	\$413,510 (\$533.493 Canadian) \$79.06/\$19.18	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Copps Coliseum, Hamilton, Ontario, March 11	7,766 12,318	Live Nation
7	\$407,648 (\$714,720 New Zealand) \$45.63	KINGS OF LEON, THE STILLS Westpac Arena, Christchurch, New Zealand, March 29	8,934 sellout	Frontier Touring
8	\$404,433 \$122.50/\$43.75	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON 1st Mariner Arena, Baltimore, March 20	6,321 10,795	Live Nation, Haymon Entertainment, Up Front
9	\$403,481 \$71/\$35	CELTIC WOMAN Fox Theatre, Atlanta, March 24-25	7,197 9,332 two shows	Madstone Productions
10	\$400,143 \$67/\$51.75	RASCAL FLATTS, JESSICA SIMPSON Idaho Center, Nampa, Idaho, Feb. 25	6,682 sellout	Live Nation
11	\$398,700 \$81.75/\$41.75	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON FedExForum, Memphis, March 22	5,418 10,175	Freddie C Promotions
12	\$391,218 \$119.99/\$19.99	BARRY MANILOW Dunkin' Donuts Center, Providence, R.I., Feb. 11	5,167 6,205	BRE Presents
13	\$389,337 (\$606.785 Australian) \$55.76	FALL OUT BOY, THE ALL-AMERICAN REJECTS, HEY MONDAY Acer Arena, Sydney, Feb. 21	7,715 8,203	Frontier Touring
14	\$380,926 \$119.19/\$19.99	BARRY MANILOW Sovereign Center, Reading, Pa., Feb. 12	5,412 6,034	BRE Presents
15	\$378,778 \$81.50/\$61.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Mohegan Sun Arena, Uncasville, Conn., March 13	7,505 7,605	Live Nation, in-house
16	\$376,409 \$93/\$27.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS 1st Mariner Arena, Baltimore, March 14	7,743 11,046	Live Nation
17	\$370,967 \$149/\$34	LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON Cox Convention Center, Oklahoma City, March 23	6,207 10,391	Live Nation, Haymon Entertainment
18	\$365,399 \$58.25/\$39.75	MIKE EPPS Fox Theatre, Atlanta, April 17	6,650 9,134	Bay Area Productions
19	\$361,005 \$75/\$35	NEW KIDS ON THE BLOCK, JABBAWOCKEEZ Sommet Center, Nashville, March 16	6,000 8,626	Live Nation, in-house
20	\$359,181 (\$38.130 reales) \$128.57/\$38.57	ALANIS MORISSETTE Via Funchal, São Paulo, Brazil, Feb. 3	5,642 sellout	Evenpro/Water Brother, Mondo Entretenimento
21	\$358,737 \$43.25	JEFF DUNHAM St. Pete Times Forum, Tampa, Fla., March 22	9,113 9,977	in-house
22	\$357,413 \$77.50/\$27.50	NEW KIDS ON THE BLOCK, JABBAWOCKEEZ Giant Center, Hershey, Pa., March 20	5,634 9,481	Live Nation
23	\$356,517 \$99.99/\$19.99	BARRY MANILOW Wachovia Arena, Wilkes-Barre, Pa., Feb. 5	5,263 6,150	BRE Presents
24	\$325,729 \$46.50/\$35.50	SUGARLAND, BILLY CURRINGTON, BRANDON YOUNG Target Center, Minneapolis, April 17	7,272 7,522	AEG Live
25	\$322,426 \$48/\$28	SLIPKNOT, COHEED AND CAMBRIA, TRIVIUM The Forum, Inglewood, Calif., March 7	7,222 10,031	Goldenvoice/AEG Live
26	\$318,284 \$150/\$39	YOUNG JEEZY, LUDACRIS & THE DTP FAMILY, RICK ROSS & OTHERS Phillips Arena, Atlanta, April 5	5,428 8,312	Smooth Entertainment
27	\$317,244 \$75/\$29.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Cumberland Co. Civic Center, Portland, Maine, March 18	5,510 6,419	Live Nation
28	\$316,214 \$99.50/\$19.99	BARRY MANILOW Verizon Wireless Arena, Manchester, N.H., Feb. 4	4,408 6,010	BRE Presents
29	\$315,647 \$95/\$29.50	MÖTLEY CRÛE, HINDER, THEORY OF A DEADMAN, THE LAST VEGAS Erie Civic Center, Erie, Pa., March 7	6,069 6,221	Live Nation
30	\$314,552 (\$223.732) \$40.07/\$31.63	THE X FACTOR LIVE Odyssey Arena, Belfast, Northern Ireland, March 18	8,305 sellout	Aiken Promotions
31	\$306,525 \$75/\$65/\$45/ \$35	HOT 97 APRIL FOOL'S COMEDY FESTIVAL: SOMMERE & OTHERS WaMu Theater at Madison Square Garden, New York, April 1	5,448 sellout	Marquee Concerts
32	\$302,625 \$90/\$45	PAQUITA LA DEL BARRIO Gibson Amphitheatre, Universal City, Calif., March 14	5,969 sellout	Live Nation
33	\$302,397 \$100/\$98/\$37.50	THE POGUES Roseland Ballroom, New York, March 13-14	5,833 6,711 two shows	Live Nation
34	\$301,576 \$89.50/\$49.50	BRYAN ADAMS Beacon Theatre, New York, April 3-4	5,590 two sellouts	Metropolitan Talent Presents
35	\$297,559 \$66/\$31	DENIS LEARY, LENNY CLARKE, ADAM FERRARA Mohegan Sun Arena, Uncasville, Conn., March 28	7,544 sellout	Live Nation, in-house

Tunesmith For Hire

L.A. Indie Artist Scores With U.K. Wrigley Ad

About a year ago, BBC Radio 1 DJ **Jo Whiley** fell in love with a track she heard in a Wrigley chewing gum commercial.

It was a jaunty, acoustic-flavored number with a wistful male voice singing, "There have only been a few people/Who can make me feel the way you do."

Whiley scoured the Web for the song but came up short. Frustrated, she decided to just play the 15-second audio clip from the ad, hoping to expose her listeners to **Joey Ryan**, whom she deemed "one to watch."

Ryan, a singer/songwriter from Los Angeles, wasn't trying to be coy by not releasing the full track. He simply had no idea that the song, "Let You Go," would take off. He wrote it while he was recording a new album, then decided it didn't fit the overall vibe of the project and left it as a demo.

But "Let You Go" was destined to have a second life. Ever since Ryan decided to forgo graduate school and try to make a living as a musician, his day job has been writing songs for Mophonics, a music services and licensing company with offices in Venice, Calif., and New York. He submitted the track along with a few others for the Wrigley campaign. The confectionery company decided to use two of them in its U.K. TV spots for Extra gum.

When they heard that the BBC had started

regional radio showcases and a booking agent. But most importantly, we made it clear to Wrigley's that this type of attention was good for everyone and asked them to extend the license for another six months."

Wrigley had previously licensed the track for a year in the United Kingdom and parts of Europe.

Frick says that while Mophonics has done shared-equity deals with other brands and artists, Wrigley doesn't get a cut of the full track's sales. The confectioner has also submitted the ad for a Clio award.

"While this exposure can give someone an initial push, it's up to the artist to capitalize on it and make smart decisions,"

Frick says. "Brands have approached me about wanting to give away MP3s, but I don't see that as adding value if the band doesn't get paid for it."

Mophonics is looking to capitalize on Ryan's success with the commercial by releasing an EP, "As It Must Be." The set, released April 13, was only issued digitally and is being distributed through the Independent Online Distribution Alliance and TopSpin. Frick says the EP will eventually be released physically, although he hopes one day to be able to operate as an on-demand label, pressing copies only when they're ordered. Frick says that while he can't discuss the specifics of Mophonics' deal with Ryan, he considers them to have a partnership.

"We're much more than a synch house or a jingle house," Frick says. "At our core, we consider ourselves to be a music services provider. Artists could come to us and we could set up digital distribution, but we'd really like them to come into the fold and work on the ad side, too. We see ourselves as a development company."

Ryan is now looking to build on his success with the Wrigley ad. "They didn't sell me as the voice of the campaign, and the stigma about selling out is gone," Ryan says. "But I am also very aware that when you use a song that means a lot and it gets associated with a product, it loses some meaning. Songs in the iPod ads, no matter how successful the band gets, are always known as the songs from the iPod ads."

To that end, Ryan is planning to tour and release more EPs throughout the year. "You can't sit around and wait for licenses and synchs," he says. "You still have to get in front of people and make those connections. Legitimate artists will stick around and translate no matter how people are exposed to them initially."

The Indies

CORTNEY HARDING



For your chewing pleasure: **JOEY RYAN**

playing the Wrigley snippet of "Let You Go," Ryan and Mophonics executive producer **Michael Frick** uploaded the track to such digital retailers and streaming services as Amazon, eMusic, YouTube and Last.fm. But they also wanted to ensure Wrigley knew just how much exposure the song was getting.

"We called them and told them about the BBC airplay, and Wrigley's put us on a plane to London," Frick says. "We got set up with re-

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Loud And Clear

Verizon Takes Aim At Regional Mexican Market With Los Tigres Del Norte

Despite the slow growth of the Latin music download market, the market for over-the-air full-track downloads is growing fast (Billboard, April 4).

Now Verizon Wireless, the largest U.S. mobile carrier, is preparing to use OTA downloads as a key element in an ambitious marketing campaign involving regional Mexican music.

"In the past we've looked at crossover acts like **Shakira** and

Camila, this time we looked at regional Mexican and said, 'This is really speaking to people nationwide,' " says **Ed Ruth**, director of digital content and programming for Verizon Wireless. "We realized there was a need we weren't meeting for our consumers."

As a major step toward meeting those needs, Verizon announced April 22 a marketing partnership with the regional Mexican icons **Los**

Tigres del Norte, tied to their tour and the release of their new album, due in September on regional Mexican label Fonovisa, part of Universal Music Latin Entertainment (UMLE).

Under the partnership, Verizon Wireless will begin selling an exclusive four-track mobile EP in July, which will be the first element of a multitiered campaign that will also include Verizon's sponsorship of Los Tigres' tour and other promotional support through Verizon print ads and radio spots.

The deal is "a major step in consolidating the genre's positioning in the digital music world," says **Gustavo López**, president of the Disa and Fonovisa labels. "Seventy-five percent of regional Mexican digital and mobile sales come through mobile phones, which is almost the exact opposite of main-

stream. This is a growing market and those that cater to this consumer base will experience increased sales and customer retention."

Although some aspects of the Los Tigres campaign are still being worked out, Ruth says the purchase of the mobile EP will come with special privileges.

For example, fans might be automatically entered into contests that will allow them to meet Los Tigres at venues around the country. Fans who've purchased any Los Tigres content through their Verizon phone will be able to purchase tickets to the act's concerts the same way.

The campaign is similar to what Verizon did last year with the Mexican pop group **Camila** and, to a lesser degree, its current partnership with the pop trio **Reik**. Verizon is sponsoring 10 shows on Reik's tour and providing exclusive content and interactive opportunities for fans. **Camila** and **Reik**

are signed to Sony Music Latin.

"This particular marriage of a retail partner such as Verizon, which supports both sales of content and our capacity to create bigger touring for the artist," says **Lorenzo Braun**, VP of digital business for Sony Music, "is sort of an answer to the 360 approach [Sony] has,

involving every aspect of our business with the artist."

For Fonovisa and Los Tigres, who are already one of the most successful touring Latin groups in the United

States, the campaign underscores the growing importance of the digital and mobile business for UMLE as a whole and for Disa and Fonovisa, which focus on regional Mexican music.

Overall, mobile content sales for UMLE went up more than 20% in 2008. While master tones account for the bulk of that, OTA full-track downloads are growing, and one out of four digital tracks that UMLE sells is OTA, compared with as few as one out of 10 in the general market.

Latin Notas

LEILA COBO



Rhinestone cowboys: **LOS TIGRES DEL NORTE**



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EN BREVE

PERSONAL LAUNCHES 'PLAN MUSICA'

On the heels of launching its over-the-air full-track store, the Argentine wireless carrier Personal has created a flat-rate music plan to introduce the Nokia 5800 Xpress handset into the market. Personal's "Plan Musica" includes 200 text messages, 200 minutes and 200 megabytes of data per month for 99 pesos (\$27), including transmission costs. The plan also includes 100 full-track downloads per year. The plan will be limited to the Nokia 5800 Xpress at first but will likely become available on others in the future, according to Aliado Digital. The cost of the Nokia 5800 Xpress, a touchscreen optimized for music, is 1,299 pesos (\$353) and includes a preload of the Killers' album "Day & Age" (Universal).

LU STEPS OUT FOR CARESS

The Colombian tropical-pop star Fanny Lu has kicked off her spokeswoman duties for Caress Skinwear body washes with the rollout of a U.S. radio spot featuring her current No. 1 Hot Latin Songs track, "Tu No Eres Para Mi." The campaign also includes personal appearances. The campaign was brokered by the Los Angeles-based Axis Agency.

TIEMPO LIBRE TEAMS WITH CAFÉ BUSTELO

Café Bustelo is changing its design on 1 million coffee cans beginning in late April to feature an image of the Cuban music group Tiempo Libre. The redesign is set to coincide with the May 5 release of the band's album, "Bach in Havana" (Sony Masterworks). The partnership between the label and Café Bustelo's parent company Rowland Coffee Roasters includes a free download from "Bach in Havana" at javacabana.com, as well as Bustelo-branded inserts in Tiempo Libre's CD. The barter deal also includes a sponsored meet-and-greet and performance April 29 at Café Bustelo's store in Miami's Gansevoort Hotel, as well as the brand's presence at other Tiempo Libre appearances. The partnership was initiated by New York's BMF Media.



—Ayala Ben-Yehuda

MALT ROCK

Cerveza Indio Taps Bands For Ad Campaign

The Mexican beer brand Cerveza Indio decided last year that it needed an image makeover. So it threw its support behind some unlikely candidates for a corporate endorsement: the anti-establishment rock band Molotov, the rock-electronica indie group Kinky and the rock-ska act Panteón Rococó.

Armed with the slogan "La Cosa Es Buscarle" (The Thing Is to Find a Way), Cerveza Indio featured the acts (as well as actors) on billboards, in print ads and in a series of TV spots discussing their search for creative inspiration. Now, the campaign is expanding to concerts, with the Forza Fogoza festival set for May 9 at Querétaro's 10,000-capac-

ity Casino Leonístico. Molotov, Kinky, Los Amigos Invisibles, Sussie 4 and other alternative bands will play the show, whose co-sponsors include Mentos, Ray-Ban, Pepsi and Electropura water. (Panteón Rococó is on a U.S. tour.)

Prior to its high-profile rock campaign, Cerveza Indio employed more discreet branding tools like prepaid phone cards and its advertising emphasized the beer's taste and color more than a lifestyle, advertising and promotions head Polo Hernandez says.

"We did a study and decided that for the consumer, music was relevant . . . not only because he listens to it, but because he's constantly in search of it," Hernandez says.

To align itself with music discovery, Cerveza Indio set up a Web site featuring

free song downloads and video interviews from about two dozen Mexican indie bands, as well as a blog and a forthcoming music podcast.

The Forza Fogoza festival may visit other secondary and major markets in Mexico, depending on how the Querétaro show goes. Ticket prices range from \$19 to \$30.

While the beer company is still deciding which acts to support for its next campaign, it will continue to focus on alternative music, Hernandez says.

For Kinky, the idea of aligning with Cerveza Indio was to raise its profile in its home country. The band divides its time between Mexico and the United States, where it has a strong follow-

Will play for beer: **KINKY**



ing and where its management is based. "We got value from it as well as payment," Netzwerk Management's Frank Girona says, noting that the extra exposure may have helped the band sell out a recent show at Mexico City's Metropol-

itan Theater.

"You can't see it as a direct correlation from one to the other," Girona says, adding however that "seeing a 30-foot-high billboard of the band plastered around Mexico is not a bad thing."

—Ayala Ben-Yehuda

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Put your hands together: ELLIOTT YAMIN

Alternative Press

Sony/ATV Hopes To Strike Gold Again With Hickory Imprint

There's nothing better than pushing the envelope and having it come back stuffed with cash from sales of a hit album.

That's what happened when Sony/ATV Music Publishing issued **Elliott Yamin's** self-titled 2007 debut album on its own Hickory Records label and hit the jackpot with U.S. sales of 550,000 copies, according to Nielsen SoundScan.

Now it's hoping to duplicate that feat with the former "American Idol" contestant's second album, "Fight for Love," due May 5.

Hickory Records is part of Sony/ATV chairman/CEO **Martin Bandier's** initiative to look for nontraditional revenue opportunities, according to Sony/ATV co-president **Danny Strick**. "With physical sales [and CD mechanical royalties] dropping, we were looking for ways to utilize the company as a creative resource," Strick says. "Hickory Records is a way to release a couple of albums a year to work with artists beyond our normal publishing role."

Sony/ATV isn't the first music publisher to start its own label. Chrysalis runs Echo, Warner/Chappell operated Perfect Game for a time, and Hickory started in the '50s as the recording arm of Acuff-Rose Music. Sony/ATV acquired Acuff-Rose in 2002 from Gaylord Entertainment for \$157 million and reactivated Hickory in 2007 to release Yamin's debut.

But starting a label is one thing. Funding one is a whole other proposition, something that Sony/ATV has neatly sidestepped. Rather than building a traditional label infrastructure around Hickory, Strick hired **Fred Croshal** and his company Croshal Entertainment Group. The latter outfit then hires publicists and the independent radio promotion firm Hits to work "Fight for Love" in the United States. Sony Music Entertainment's indie distributor RED handles distribution and provides radio promotional support. Hickory is also looking to license the album in Europe. Strick and Croshal had previously worked together at **Madonna's** Maverick Records, where Croshal was GM and Strick was an A&R executive.

From the artist perspective, Yamin's relationship with Sony/ATV and Hickory represents new business models and changing the system, according to Yamin's manager **Jeff Rabhan**. Sony/ATV owns the masters and the

company splits net profit 50-50 with Yamin, Rabhan says. One of the benefits of the deal was being able to collaborate with other Sony/ATV songwriters and draw on the expertise of Strick and Sony/ATV East Coast A&R VP **Rich Christina**. Both executives, along with Bandier, are "great song" executives, Rabhan says.

"Danny and Sony used their ability to create a model that made sense to everybody," Rabhan says. "There was no need to shop the record elsewhere."

Yamin, who is signed to Sony/ATV as a songwriter, co-wrote eight songs on "Fight for Love," including "Someday" with **Dave Tozier** and "Apart From Me" with producers and Sony/ATV writers **Midi Mafia (Dirty Swift and Bruce Wayne)**. Other songs that include ATV songwriters on Yamin's album are "You" and "Don't Be Afraid," each co-written and produced by Stargate; "Know Better," co-written and produced by the Midi Mafia; "Fight for Love," co-written by **Johnta Austin**; and "Can't Keep On Loving You (From a Distance)," co-written and produced by **Tawgs Salter**.

Hickory also distributed **Everlast's** 2008 album, "Love, War and the Ghost of Whitey Ford," and plans a May 19 release for **Ruben Studdard's** "Love Is," produced by **Jimmy Jam** and **Terry Lewis**. "Love Is," which includes tracks by Stargate, is being released in partnership with 19 Recordings.

"It will be kind of interesting to put out two or three records a year," Strick says. "We have some other things up our sleeve for the future. We are doing a dance project with **Jason Nevins**, a huge dance remixer, who will partner with us to record an album of dance versions of songs from the Sony/ATV catalog."

Strick says Hickory doesn't want to compete with the likes of Interscope on a regular basis. He adds that it provides "another color to the palette" available to Sony/ATV.

"If you have the right creative," Strick says, "are funded enough to take the occasional shot and you can use a lot of the indie creative talent out there, there is a way to find an audience outside the major-label structure." ...

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Store Wars

Indies And Chains Clash Over Record Store Day Down Under

BRISBANE, Australia—A fight over Record Store Day has exposed friction between Australia's small independent stores and larger retail chains, with the Australian Music Retailers Assn. in the firing line.

AMRA's decision to include chains like the 70-store JB Hi-Fi and 200-store Sanity in its April 18 Record Store Day Australia program caused a split with the U.S. organizers—who dropped AMRA's event from their campaign—and local indie retailers, some of which staged their own event under the Record Store Day banner (billboard.biz, April 9).

"We're trying everything we can to keep the doors open," says Steve Morgan, manager of the Melbourne indie store Greville Records, which turned its back on the AMRA-organized event. "Then the big chain stores want to jump in and steal our glory. There's a bit of bad blood there."

Small stores have long harbored resentment regarding the business tactics of the bigger chains, with accusations that their buying power is squeezing out smaller operators.

As owner of the independent Mall Music store in Sydney, AMRA chairman Geoff Bonouvrie says he's well-placed to see both sides of the argument.

"I can understand why people might get paranoid," he says. "I have a very big JB Hi-Fi less than 100 meters from me. In the beginning, you become concerned about it. In the end, it's made me a better retailer."

Ironically, it was the independent retailers that created AMRA. The trade body formed in 1991 as the Independent Music Retailer's Assn. before expanding to include the chains, becoming AMRA in 1993. It currently represents around 250 of Australia's 400-odd independent stores.

"Ten years ago the independent single store ruled the roost," Bonouvrie says. "The undeniable fact is that, in a lot of areas, JB

have set the benchmark. You just can't exclude them."

The big chains remain unrepentant about their Record Store Day participation.

"Any customer would find the notion of a 'row' between outlets as out of step with what's important and, frankly, a tiresome waste of space and energy," says Evelyn Barry, strategic project manager of Sanity Entertainment.

With the Australian market enduring the same tough times as many others, Bonouvrie calls for a new working relationship among all parties.

According to trade organization the Australian Recording Industry Assn., the CD market shrank 12.2% in 2008 to 38.5 million units. Sources say business in the early part of 2009 has continued the downward trend.

Neither AMRA nor ARIA break out official market-share figures for retailers. But sources estimate that specialists—JB and Sanity included—have a 70% share of total album sales. No retailer has escaped the downturn but retailers say adapting to the climate is key to survival.

"You need to develop a new model, embrace the DVD and these other related areas," says AMRA treasurer Gavin Ward, who is also GM of Leading Edge Music, a coalition of 200 independent outlets. "You won't have a business if you don't diversify."

AMRA is insistent that Record Store Day Australia 2010 will again feature big chains as well as small outlets but says it's keen to heal the rift with the indies.

"A lot of these people are genuinely independent, and they pride themselves on doing things their way," AMRA executive director Ian Harvey says. "All power to them. I hope they will reconsider their position next year."

But Patrick Monaghan, spokesman for the Melbourne indie Basement Discs, which last year helped launch Record Store Day in Australia, says that's unlikely.

"They can do what they want," he says. "What we have here is an indie community spirit." ...



Wall game: **SUGARLAND** seeks U.K. success.

GLOBAL BY PAUL SEXTON

THE 'C' WORD

Can Country Music Ride Taylor Swift's Coattails Into The U.K.?

LONDON—Taylor Swift's successful Atlantic crossing has left labels optimistic that the U.K. mainstream may finally be ready to embrace country acts.

Nashville superstars have found slim pickings in Britain in recent years. But Swift's "Fearless" (Mercury) album sold 34,000 copies in the first week after its March 9 release, according to the Official Charts Co., debuting

on the album chart at No. 5.

"Fearless" has total shipments of around 150,000, according to Universal Music Group International, while the single "Love Story" peaked at No. 2. The album has also been in the top 10 in Norway and Ireland and in the top 30 in Sweden and Greece.

In September, Swift and Big Machine founder Scott Borchetta made an early visit

GLOBAL NEWSLINE

>>>MTV AWARDS FOR KENYA

Kenya will host the second MTV Africa Music Awards, sponsored again by the Bahrain-headquartered telecommunications company Zain. The 2009 Pan-African awards will take place Oct. 10 at the indoor arena of the Moi International Sports Centre in Nairobi and will be broadcast to audiences in sub-Saharan Africa beginning Oct. 17 through a string of partner channels/platforms. According to an MTV statement, the show "will subsequently air to a potential TV audience of 1 billion people on all MTV networks around the world." The inaugural MAMAs took place in November 2008 in Abuja, Nigeria. —Diane Coetzer

>>>SELF-PUBLISHED SONGWRITER GETS IVOR NOD

Coldplay, Duffy and the Ting Tings have been joined by the largely unknown self-published songwriter Nick Hemming as nominees for the 54th edition of the Ivor Novello Awards for songwriters and composers. The Ivors, staged by the British Academy of Songwriters, Composers and Authors in association with PRS for Music, will take place May 21 at London's Grosvenor House Hotel. Hemming's inclusion as a self-published writer who releases his own recordings is a first in Ivors history. The guitarist/songwriter from alt-folk act the Leisure Society, Hemming's December 2008 release "The Last of the

Monopoly Money

A Regulatory Challenge Isn't Likely To Dent JASRAC Dominance

TOKYO—The Japanese music business isn't expecting a major overhaul in broadcast fee collections, despite a regulator's order requiring the country's largest authors' society to change its collection practices.

The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) is preparing to appeal the Fair Trade Commission's Feb. 27 cease-and-desist order against its blanket fee collection system, which the FTC says is blocking other rights agencies from entering the sector. The appeals process could take up to five years to conclude. Dur-

nopoly on copyright fee collection in 2001, but since then, its royalty collections from TV and radio broadcasters have climbed from 17.2 billion yen (\$138 million) in 2001 to 26.6 billion yen (\$267.9 million) in the 12 months ended March 31, 2008. TV and radio royalties account for 23% of JASRAC's total collections, up from 16% in 2001, more than making up for the decline in mechanical royalties.

Those fees are set to continue rising under an agreement with the National Assn. of Commercial Broadcasters in Japan. The seven-year contract, which has five years left to go, will steadily increase fees paid by broadcasters up to a maximum of 1.5% of their total annual revenue, in return for unlimited use of JASRAC-managed repertoire. Broadcasters have to pay separately to use non-JASRAC repertoire.

The society is negotiating with the FTC "as to what we can comply with and what we technically can't," JASRAC deputy GM Nobuya Kitada says. JASRAC is working with broadcasters on a system that will monitor and record every song used. Under such a system, it will be possible to calculate what percentage of broadcast works are JASRAC-controlled and reflect that in the society's fees.

"The FTC seems to think we've been collecting fees for music not under our control," Kitada says. "Using their logic, it's difficult to explain to our rights' holders why they should receive reduced royalties."

The FTC believes broadcasters have "mixed views" on the current arrangement, while JASRAC maintains they are "not unhappy" with the status quo. The source of the original FTC complaint is widely believed to be an agency trying to break into the market, rather than a discontented broadcaster.

Japan's second-biggest rights agency, e-License, tried unsuccessfully to enter the sector in 2006, only to find that broadcasters didn't want to pay additional fees. E-License declined to comment.

A source at a national TV broadcaster says the JASRAC deal is "easier for us and probably cheaper in the long run. If we had to keep records of every song used in order to divide up royalties, we'd have to hire another four or five people."

But the source adds, "If there is music that a producer really wants to use, I don't think they'll avoid using it just because the company has to pay a little extra."

With JASRAC controlling more than 7 million songs, while its nearest rival e-License has only about 20,000, there seems little immediate threat to its place at the top of the pile. ♦♦♦

to the United Kingdom, the flagship market for her European launch. UMGI VP of international marketing Kate Farmer says the label launched a highly targeted campaign to promote Swift.

"We did all kinds of things," Farmer says. "Pop radio mixes, dance mixes, a new album [cover], tailor-made artwork, press photos and so on. But without great songs, which is what she delivers, we wouldn't be where we are now."

Swift returns to England Aug. 22-23 for the V Festival.

"The indications are that country is in the ascendancy again in Europe," UMGI VP of international marketing Iain Snodgrass says. "Whether that can be attributed to Taylor's success is a matter for debate. But if it opens doors and ears at media, all the better, particularly as country has so much to offer in its different forms."

While the likes of Keith Urban and Rascal Flatts have previously flopped in the United Kingdom, where many country albums aren't released at all, the signs say that Swift may not be a lone flag-bearer this time.

Sugarland has also made more modest, but still significant, progress. Although it is yet to chart a single or album, the duo's "All I Want to Do" recently landed on the playlist at the United Kingdom's most listened-to station, the AC network BBC Radio 2. The song is from the act's Mercury Nashville album "Love on the Inside," which has been licensed for Europe to the Hump Head imprint of independent label Wrasse.

Wrasse co-founder Ian Ashbridge says the playlisting came about following the release of a new mix of the track that removed the steel guitar, noting that Radio 2 "seems to be moving the goal posts toward country in a pop-ish way. You have to be realistic and pick things [for them] that are relevant."

Radio 2 head of programs Lewis Carnie says country artists "have been slow to produce the right material for this country" in recent years. "Both Swift and Sugarland got the material

right, and we've supported them," he says.

Paul Fenn, joint managing director of the promoter Asgard, which brings many roots- and Americana-leaning country acts to Britain, praises Universal's "perfect campaign" for Swift while noting its "links with country are tenuous."

"Rascal Flatts never had a chance," he adds of the act's February 2008 launch, after which the band's "Rascal Flatts" (Angel/EMI) album spent just one week on the U.K. chart at No. 64. "The music just never lent itself to the market, and somebody should have told them before they wasted the money."

Publicist Richard Wootton, who works country artists in the United Kingdom, pinpoints the closure of the Country Music Assn.'s London office in 2000 as a crucial setback for the genre.

"We'd had a run [of success] in 1997-98 with the Mavericks, Shania [Twain], Faith Hill had a hit, Trisha [Yearwood] got close, and LeAnn Rimes was very successful," he says. "Then the CMA closed their office, which made the record companies just stop. But now, things are coming back." Wrasse's Ashbridge says country music had been "persona non grata"

in the United Kingdom two years ago.

"A lot of that was to do with the media and the public's association of country music with America," he says. "They were anti-American, largely because of the Bush administration. Now, things are more positive toward America, and that's not insignificant."

Ashbridge believes the dollar's strength against the pound and shrinking U.S. sales will encourage more acts to follow. Martina McBride is due to play her first U.K. shows in 10 years in July, when her "Shine" album will also be released by Sony's catalog division.

"For the genre to grow, it's key that more artists take this opportunity," Radio 2's Carnie says. "We still love Dolly Parton and Willie Nelson, but we need a new generation of talent, and I believe that's happening. We're ready to support them." ♦♦♦

Country is in the ascendancy again in Europe.

—IAIN SNODGRASS, UMGI

Melting Snow" is nominated as best song musically and lyrically. He has also written music for the U.K. independent film director Shane Meadows' movies "A Room for Romeo Brass" (2000) and "Dead Man's Shoes" (2004). —Andre Paine

>>> BUSHFIRE CD DRAWS CHARITY CASH

A double-disc charity CD has raised more than \$1.6 million Australian (\$1.2 million) to aid victims of February's bushfires, according to Sony Music Australasia. Bruce Springsteen, Billy Joel, Midnight Oil and John Farnham were among those donating works for the 35-track set "Bushfire Aid: Artists for the Bushfire Appeal," which Sony rush-released Feb. 23. "The support from retailers, TV, print and radio media partners, artists, composers, publishers and digital channels has been truly out-

standing," says Sony Music Australasia chairman/CEO Denis Handlin. Sales have passed 100,000 copies, according to Sony, which in May will present a donation check to the Salvation Army. The official death toll from the fires that swept across the state of Victoria stands at 173. —Lars Brandle

>>> MOBOs MOVE NORTH

The United Kingdom's MOBO Awards this year will be staged in Glasgow, the first time the ceremony has been held outside of London. The city's SECC arena will host the 2009 awards for music of black origin Sept. 30. The event was launched in 1996. The 2008 ceremony was held at Wembley Arena and the show was broadcast in 75 countries. MOBOs founder Kanya King said in a statement that Glasgow's thriving urban music scene helped organizers decide where to hold the 2009 event. —AP



They don't have to abandon the comprehensive collection system, [just] adjust it.

—HIROO IWANARI, FAIR TRADE COMMISSION

ing that time, little change is expected.

"It is not our job to help individual companies enter the market but to create a level playing field for that to happen," says Hiroo Iwanari, director of the FTC investigation division handling the case.

Iwanari concedes that even if JASRAC complies with the order, its dominance may well continue.

"What we're saying to JASRAC," he says, "is please reflect the percentage of works managed by them in the fees charged, so they don't have to abandon the comprehensive collection system, but adjust it."

JASRAC lost its government-sanctioned mo-

DIGITAL BY ANTONY BRUNO

ADD SUPPORTED?

Labels Need To Strike Deals With Sites



We four kings: **KINGS OF LEON** saw click-to-buy sales surge after premiering their new album on Last.fm, suggesting ad-supported streaming services don't necessarily cannibalize downloads.

When the online music social network MOG recently said it plans to start a new music service later this year (billboard.biz, April 15), the company made it clear that it won't be a fully ad-supported operation.

That's a bit surprising, considering that the 3-year-old MOG has been driven by advertising since day one. Last August, the company even created a network designed to sell ads for music bloggers who used MOG as their content hub.

MOG CEO David Hyman says the advertising model works fine for blog content, most of which is acquired for free from volunteer bloggers. But when it comes to music, he says the ad-supported model is simply untenable.

"We just don't think the economics work," Hyman says. "It's a combination of the ad market being deflated from the economy, coupled with

where the labels are with their rates. When you combine those two, you end up with a model that can't work."

It's a conclusion that many early ad-supported music pioneers are starting to come to. In March, Last.fm said it will begin charging a subscription fee for its previously free ad-supported radio service in certain countries with soft ad sales. imeem recently renegotiated its licensing deals with a few major labels to ease its cost burden. And other services have eschewed advertising completely for more innovative models, such as Lala.com, which allows users to stream any song in its catalog once for free and sells unlimited streams

for 10 cents a track.

Labels and publishers have the right to charge what they want for their content. And they are certainly not responsible for subsidizing another company's business plan. But to help ensure their own long-term survival, they also need to foster the development of promising services, like free social music sites, that can potentially generate new revenue for them beyond the paid-download market.

With sites like Last.fm, imeem, iLike and Pandora drawing about 20 million to 30 million users each, labels naturally want to see a paid return on that traffic.

But a recent Forrester Research report titled "Monetizing Social Music" says traffic alone shouldn't determine rates.

"Rights owners must work with destinations to

strike a balance that ensures content income growth reflects improvements in monetization and not just audience growth," it says.

Some of the rates charged for on-demand free music streaming are set with the assumption that these services cannibalize sales. But research shows that in many cases the opposite is true. When Last.fm premiered the new Kings of Leon album, "Only by the

Night," the band's back catalog experienced a click-to-buy increase of more than 2,000%, according to the Forrester report.

A new approach to licensing alone won't solve the problem. Rates for online ads are in the gutter, and asking labels and publishers to drop their licensing fees that low isn't fair. Services need to develop a better way of making money as well.

The new Vevo music video streaming service created by Universal Music Group and YouTube (Billboard, April 18) is a good example. Universal's original licensing deal with the online video giant didn't bring in the cash it expected. So the major, which had previously sued MySpace and video-sharing site Veoh for copyright infringement, worked out a new model with YouTube that addressed the problem of falling ad rates. There's no guarantee it will work, but its success or failure could move forward the process of monetizing music online.

Social music services have done much in the last two years to demonstrate how consumers prefer to discover and recommend music online, create playlists and interact with each other. But figuring out how to make money from that activity will take the cooperation of rights holders and new services.

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BITS & BRIEFS

FORRESTER STUDIES SOCIAL MUSIC

Forrester's "Monetizing Social Music" report says dedicated social music sites like Last.fm, MOG and Pandora attract only 5% of U.S. Internet users, compared with 8% of Web surfers who frequent MySpace and the 17% who visit YouTube. Only 10% of those surveyed in the Forrester study say they want to connect with other users with similar tastes, although 22% of them want to share playlists and 19% want personalized recommendations. The report also projects that the European social music audience will nearly double by 2014, while licensing revenue in the region is expected to grow more than eightfold to €392 million (\$516 million) during the same period.

MUSIC APP USAGE LAGS

While music-based iPhone applications get a lot of at-

tention, they're lagging in usage, according to an upcoming report from Compete. When asked what kind of iPhone apps they use most, respondents cited weather forecast applications as their No. 1 choice, at 39%. In second place were the Facebook applications, at 25%. Games placed third, at 20%, while music applications were cited by only 10%. When the categories mix, however, usage goes up. The TapTap Revenge music game app remains the most downloaded iPhone app.

GOOM COMPLETES FUNDING ROUND

Goom Radio, the online radio company founded by former Clear Channel and Google executives, raised more than \$16 million in its first venture funding round, led by Wellington Partners, Elaia Partners and Partech International. Goom plans to go live in the United States later this year.

HOT RINGMASTERS™ MAY 2 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	17	#1 KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEATURING SAMMIE
2	4	8	DAY N NITE	KID CUDI
3	2	9	RIGHT ROUND	FLO RIDA
4	3	13	BLAME IT	JAMIE FOXX FEATURING T-PAIN
5	5	16	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
6	6	10	POKER FACE	LADY GAGA
7	7	4	BOOM BOOM POW	THE BLACK EYED PEAS
8	8	8	I LOVE COLLEGE	ASHER ROTH
9	11	5	THE CLIMB	MILEY CYRUS
10	20	3	KNOCK YOU DOWN	KERI HILSON FEATURING KANYE WEST & NE-YO
11	10	9	NEXT TO YOU	MIKE JONES
12	9	18	GIVES YOU HELL	THE ALL-AMERICAN REJECTS
13	16	8	TURN MY SWAG ON	SOULJA BOY TELLEM
14	15	10	SHE'S COUNTRY	JASON ALDEAN
15	12	17	TURNIN ME ON	KERI HILSON FEATURING LIL WAYNE
16	17	17	ALL SUMMER LONG	KID ROCK
17	18	6	YOU CAN GET IT ALL	BOW WOW FEATURING JOHNITA AUSTIN
18	13	10	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT
19	14	11	ROCKIN' THAT THANG	THE-DREAM
20	21	25	CHICKEN FRIED	ZAC BROWN BAND

Keri Hilson teams with Kanye West and Ne-Yo on "Knock You Down," which vaults 20-10 this week. The track earns the top 20's largest percentage increase (up 37%) as it tallies 20,000 downloads.

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.



RATTLE AND HUM

Sometimes hearing the music just isn't enough. For those requiring a more visceral experience in their home audio system, there's the ButtKicker. The wireless, silent subwoofer transforms the bass in your audio into vibrations that, when placed strategically in a couch or chair, re-creates the "feel" of the sound.

The ButtKicker kit comes with a low-frequency audio transducer, a 300-watt digital amplifier, wireless audio transmitters, a remote control and a mounting plate. It works with any audio or gaming system.

The full wireless home theater system costs \$400, with a la carte options also available. —AB



Jo Oliver

IFPI
GENERAL
COUNSEL

The IFPI's chief attorney hails the Pirate Bay verdict as a key win for the music biz.



"It's been a busy week," deadpans Jo Oliver, several days after a Swedish court sentenced four men behind the notorious BitTorrent tracker site the Pirate Bay to a year in jail each, after they were found guilty of assisting in making copyrighted material available.

The sentence represented a key victory for the recording industry in its fight against piracy following recent setbacks, including the rejection or withdrawal of "three strikes"-type laws in France and New Zealand. It's a fight Oliver has been leading since becoming the IFPI's general counsel in June 2008, after two years of heading the trade organization's litigation department.

A New Zealander who's retained her accent despite years working abroad in London and New York, Oliver has been at the forefront of the IFPI's attempts to get Internet service providers (ISPs) to take responsibility for piracy on their networks, as well as pursuing peer-to-peer file-sharing sites in international courts. She says that the dual approach will continue, arguing that the Pirate Bay verdict will have a crucial "deterrent impact on others that would engage in this sort of activity."

Oliver is tight-lipped about which sites the IFPI is targeting next—"We wouldn't want to announce our secret plan to Billboard," she quips—but talks happily about the Pirate Bay case and its implications.

You obviously won the argument inside the courtroom, but in light of the pro-Pirate Bay protests in Sweden, do you feel you won it outside as well?

The individuals behind the Pirate Bay have certainly been able to paint themselves as Internet freedom fighters and they have some public sympathy with a certain portion of, in particular, the Swedish population. But we certainly think that, throughout this trial, there has been less and less sympathy for that position because it's become clear that these guys were deliberately engaged in this operation. It wasn't something they were doing for fun on the side in their bedrooms. It was a commercial enterprise. They intended to facilitate copyright infringement, they intended to make money from it, and they did.

What kind of precedent does it set?

It will have a huge impact, particularly against BitTorrent sites and services. In cases like Grokster in the U.S., U.S. law doesn't apply everywhere, but that was a hugely influential decision, and peer-to-peer services don't operate in the

same way anymore because of that decision. I think the same will apply to BitTorrent services following the Pirate Bay decision.

Given that previous shutdowns of sites like Napster and Kazaa have failed to make much impact on overall P2P traffic, why is the Pirate Bay victory so significant?

I don't necessarily agree that other cases haven't had an impact. They've certainly changed the way people can operate on the Internet. We have market-by-market statistics and, in some cases, P2P has been contained against the growth of broadband penetration, so there's different ways of cutting the numbers. The Pirate Bay was an incredibly popular service that has a certain symbolic importance. In addition to that, it's a very important legal precedent.

But Napster and Kazaa were important legal precedents as well and other sites sprang up to take their place. What's different this time?

Parallel with the development of the legal cases against sites like

the Pirate Bay, we've also seen a huge increase in the number of options available [to access digital music] legally, which certainly wasn't the case around the time of the Napster case. There weren't the myriad of options that there are available now, like Spotify or Nokia [Comes With Music]. You can't have a legitimate market unless those who don't have a license are stopped.

Will this ultimately just drive piracy to parts of the Internet where it's harder to find or to countries where it's harder to legislate against?

There always is an element of driving certain types of behavior underground, but that's an indication of progress. Twenty-two million people [currently] using the Pirate Bay are no longer going to be using a service if it's underground, at an odd location and more difficult to access. Certainly, there are enforcement issues in some other countries but there are always options available for action.

How important was it that prison sentences were handed out in terms of the judgment

acting as a deterrent?

It makes it clear that it's a very big risk for anyone who's going to engage in that sort of activity. If I were [a Torrent site's] lawyer, I'd be saying, "Are you prepared to look at criminal conviction and jail time? If you are, then continue. But if not, think again." I don't know about you, but I'd find that a huge deterrent.

Pirate Bay spokesman Peter Sunde has claimed that what the site does isn't demonstrably different from what Google does. What's your view on that?

What they do is dramatically different to Google. Their operation is deliberately set up to facilitate copyright infringement. If you were to search for Coldplay on Google, you'd get a wide variety of results including information about the band, news on upcoming tours and so on. On Pirate Bay, you'd just get a list of links to Coldplay albums. If Google links to infringing material, then they'll receive a notice from us to remove that and they will respond. Pirate Bay makes fun of copyright owners when they're sent notices.

The Pirate Bay still seems to be laughing—the site's still running, and Sunde claims it won't ultimately pay any fine or go to jail. What happens next?

These individuals have taken a certain PR position from the start, so it's not surprising that they've kept that position. The convictions themselves don't mean that the service will shut down, but we've started that process already. There are certain legal steps, and every service needs an ISP, so we'll be looking to the ISPs to take some action. I'm confident the appeal court will uphold the convictions.

After the setbacks in France and New Zealand, does the three strikes movement still have legs?

Absolutely. We've seen from a number of governments a commitment to dealing with the P2P piracy situation at the ISP level. With France [the rejection] was a question of timing and it's going to be re-presented. In New Zealand, although the provision that was in the law has not come into force, the government is now looking to put a more detailed provision into play.

South Korea recently passed three strikes legislation, which would enable the culture ministry to order that service be shut off to repeat file sharers. Is the IFPI comfortable with national governments having such direct authority?

The key thing is to have ISPs take steps that are going to be effective in dealing with piracy. That does play out differently in different countries and with different legal systems, and that's fine by us. What we want to see is an effective solution to piracy.

You can't have a legitimate market unless those who don't have a license are stopped. There are enforcement issues in some other countries but there are always options available for action.





THE ROCK STAR NEXT DOOR

Matchbox Twenty Made Him Famous.
'Smooth' Made Him Rich.
Now **Rob Thomas** Is Back With
'Cradlesong'—And He's Going To
Tell You All About It On Twitter

BY CORTNEY HARDING

In the midst of a photo shoot for a Bloomingdale's ad in Manhattan's West Village, Rob Thomas overhears a conversation about Twitter. "Dude," he says, reaching for a new scarf to throw over a faux-vintage T-shirt, "I've gotten to the point where I sit around and wait for things to happen so I can Twitter them." ■ Thomas Twittered about the interview ("Did an interview with Billboard during the shoot. She was nice and surprised at my normality. So I peed on her.") He Twittered about his outfit ("I'm totally rocking the light scarf. Nothing says 'rock' like the light scarf. Totally.") And he has Twittered about watching movies, being sick and making breakfast. ■ In fact, if you subtract the time that Thomas spends answering fans' questions about his upcoming album and tour plans, he could be just another guy, Twittering his lunch break away. But of course, Thomas isn't your average nine-to-fiver. "I always saw being a rock star as my day job," he says. "I mean, don't get me wrong, it's a great job. But my job is to write songs and perform, just like your job is to do interviews and write articles. I don't think of myself as a personality." ■ He isn't exactly a stranger either. According to a survey commissioned by Warner Music Group, one-third of the total U.S. population aged 13 and older is familiar with Thomas, and within this group 68% are fans of his music. Many of them have also bought his music: His band Matchbox Twenty's three albums and greatest-hits collection have sold 15.2 million copies in the United States, according to Nielsen SoundScan; and his first solo album, 2005's "Something to Be," sold 1.6 million copies (see chart, page 20).

Even with that impressive track record, Thomas doesn't just assume the public automatically will buy his next album, "cradlesong," due June 30 on Atlantic. Keenly aware that his fan base ranges dramatically in terms of age and technological interest, Thomas and his label are making every effort to reach people regardless of their chosen pop culture medium. So his marketing plan marries Twitter and TV and SayNow and the Sunday paper.

The start of the campaign was Web-centric. Thirty-second clips of the first single, "Her Diamonds," were linked to March 31 on Twitter and Fanbase, the same day the ringtone was made available on his Web site. On April 22, the song premiered on Billboard.com, shipped to radio and launched as a ringtone across all the major carriers—fairly standard practice for an artist in 2009.

On May 10, however, the single will go on sale at Best Buy stores around the country. The physical disc, complete with another song as a B-side, also will be advertised in the circular and provide fans with the ability to pre-order the new album. (In another nod to the '90s, Alicia Silverstone is set to star in the video for the single, which features Thomas' trademark surging choruses and themes of lost love.)

"We can't ignore physical," says Livia Tortella, GM/executive VP of marketing and creative media at Atlantic Records. "Retail is really excited about the new album. And we can still feel the impact of circulars at key points in the campaign."

Thomas is going against the prevailing trend with his physical single. Many stores don't stock them and sales have slid precipitously for several years. According to Nielsen SoundScan, 900,000 physical singles were sold in 2008, down from 1.5 million in 2007 and almost 3 million in 2006.

Atlantic also partnered with Verizon, music site Rhapsody and media behemoth Viacom to promote the album. This partnership is one of several with Atlantic, according to Rhapsody spokesman Ryan Luckin, although he stresses they try to make each one unique: There will be a two-week stream of the record, as well as two bonus tracks. An artist spot will feature Thomas in voice-over with a clip of his video and air on VH1, MTV and TV Land.

Luckin adds that the single will be integrated into popular MTV shows according to the Viacom deal, so "Her Diamonds" could conceivably show up as the background



Oz fest: MATCHBOX TWENTY onstage in Melbourne, Australia.

track to a scene featuring one of the young women on "The Hills" or "The City" looking pensive and sad. Thomas also is slated to perform the track in May on "The Ellen DeGeneres Show" and in July on "Today."

For the smallest screen of all, Tortella says the label is working on designing an iPhone app. While details aren't set in stone, last month Thomas told the audience at Billboard's Mobile Entertainment Live conference, "We have a couple of great ideas. Do you remember those little pens where you turn the girl upside down and it's a girl in the bikini, and her bikini comes off? We're going to do that and it'll be me in a bikini. And one that you can get a picture of me and poke it and it'll go, 'Ow, ow.' So it's good for both fans and nonfans."

Super fans can use SayNow, a service that allows them to leave voice-mail messages for Thomas. The service made its name with teen pop stars like the Jonas Brothers and Demi Lovato. He says he's a little confused by the applica-

tion and might just be too old to wrap his brain around it. "I don't really listen to them, and I'm upfront about that," he says. "It's good for me to leave messages about the tour, but it seems like an odd way to communicate."

He'll also be communicating by radio, with a promotional tour of stations when the single is released. "Radio is a huge driver, even today," Thomas says. "You have to fortify it and not just count on them to add you because they've played your songs before. It buys you some good will. I don't go on and do the wacky morning show stunts. I just show up and play some songs, which is what I do anyway, and meet some fans."

Thomas adds that this whole plan is less comprehensive than what was originally presented to him. "I'm fortunate enough to be at a stage where I can say, 'No, I need some time here and there' and 'I don't really want to do all of that,'" he says. "It's a double-edged sword, though, because I know that if the record doesn't sell as much as it could have, I have no one but myself to blame."

If his previous sales are any indication, Thomas shouldn't have to beat up on himself too much. Still, he says, he's constantly reminded that it's a whole different world now than when Matchbox Twenty started out in the '90s.

"We've always tried to be ahead of the curve," says his manager, Michael Lippman, who also manages Matchbox Twenty. "Not so much with the first record, because I wanted them to just tour and develop their craft and have space. But with the second record, the merger of AOL and Time Warner had just happened, and I know that was important. So I set up a deal where you could join AOL by listening to the Matchbox Twenty CD. Then with the third album, we released it on a USB drive on a bracelet."

Lippman says adopting new marketing methods is necessary because fans have reached a saturation point, besieged by so many bands and different media outlets that they're simply overloaded. "There is no more brand loyalty," he says. "Nobody waits for albums; they just go out and find other bands. They are distracted and multitasking and can't be bothered to keep up. There was a time when a band could announce they were putting out an album, do a few interviews and play a few shows and people would just come and buy it. Now you have to keep convincing them."

At the same time, Lippman acknowledges that, for someone so well-known, Thomas spends plenty of his time out of the public eye instead of convincing people to pay attention to him. Thomas and his wife, Marisol, founded the Sidewalk Angels foundation, which helps homeless people and animals—but he doesn't emblazon his face on his

NO DOUBTING THOMAS

With Matchbox Twenty and in his solo career, Rob Thomas is a SoundScan stalwart for album sales (below) and single song downloads.

SOURCE: The Billboard 200 through the April 25 chart. Sales through the week ending April 12.

	Matchbox Twenty	Rob Thomas			
Nielsen SoundScan U.S. Sales:	8,097,000	4,011,000	2,423,000	1,587,000	746,000
Debut:	193	3	6	1	3
Debut Date:	3/22/1997	6/10/2000	12/7/2002	5/7/2005	10/20/2007
The Billboard 200 Peak:	5	3	6	1	3
The Billboard 200 Peak Date:	9/6/1997	6/10/2000	12/7/2002	5/7/2005	10/20/2007
Weeks on Chart:	118	77	72	57	36
	"Yourself Or Someone Like You" Lava/Atlantic/AG 1996	"Mad Season" Lava/Atlantic/AG 2000	"More Than You Think You Are" Melisma/Atlantic/AG 2002	"...Something to Be" Melisma/Atlantic/AG 2005	"Exile On Mainstream" Melisma/Atlantic/AG 2007

TITLE	NIelsen SOUNDSCAN U.S. SALES
"Smooth" (Santana featuring Rob Thomas)	2,156,000*
"Lonely No More"	833,000
"This Is How a Heart Breaks"	471,000
"Ever the Same"	539,000
"Streetcorner Symphony"	402,000
"Little Wonders"	529,000

FIGURE COMPRISES 1,477,000 PHYSICAL SINGLES AND 679,000 DIGITAL SONG DOWNLOADS.

good deeds. "Rob's not a celebrity," Lippman says, "nor does he want to be. People know him as a songwriter and a singer, not as the guy who got in a fight or dated a model and wound up in the tabloids. The record company has pushed, on occasion, for him to be more visible, but he always pushes back."

"It's a cliché, but I try to keep the focus on the music," Thomas says. "I am not open enough to be a celebrity. I'm not going to move to L.A. and go out every night. I live in Westchester [County in New York] and my neighbors are richer and more successful than me, and I can just hang out. I'm not spilling my soul on Twitter." Thomas is canny about what he writes—by letting readers know about his taste in things like scarves and sandwiches, he's created an illusion of intimacy without letting them in on personal life.

When they tour, he and the band are known as road warriors. Matchbox Twenty's 2008 concerts grossed \$23,028,694, with 340,223 attending out of a capacity of 393,175, according to Billboard Boxscore. Fourteen of forty-five arena dates sold out.

Details for an upcoming solo tour are still being worked out, according to Carole Kinzell, Thomas' music agent at Creative Artists Agency, which books him in North and South America, Asia and Australia. "We're putting together the package right now," she says. "We're aiming for large theaters to small arenas, about 3,500-7,000 capacity, depending on the market. His previous solo tour had three stages: We started him off in smaller venues doing a showcase tour, then did a theater tour and finally a summertime outdoor amphitheater tour."

While ticket prices for the upcoming tour haven't been set in stone, Kinzell says they will likely reflect the prices from the previous Matchbox Twenty tour. "We had a high ticket of about \$70 and then went down into the \$40-\$50 range," she says. "We're also conscious of the economy this time around and will set the prices market by market."

Thomas, who is published by EMI, wrote or co-wrote all the songs on the Matchbox Twenty albums and his solo albums and also co-wrote the Carlos Santana smash "Smooth." (While "Smooth" might seem absurdly ubiquitous, the Matchbox Twenty track "How Far We've Come" is actually his most-synched song, racking up 13 placements from October 2007 through the end of 2008.)

For the majority of the listening public outside North America, Thomas remains best-known for "Smooth." The song was a major hit in several markets, including the United Kingdom (No. 3) and Australia (No. 4).

In Australia, Thomas and his band have enjoyed substantial chart success. Earlier this year, the rights collecting society Phonographic Performance Co. of Australia announced that "How Far We've Come" was the most-played recording on Australian TV and radio during 2008.

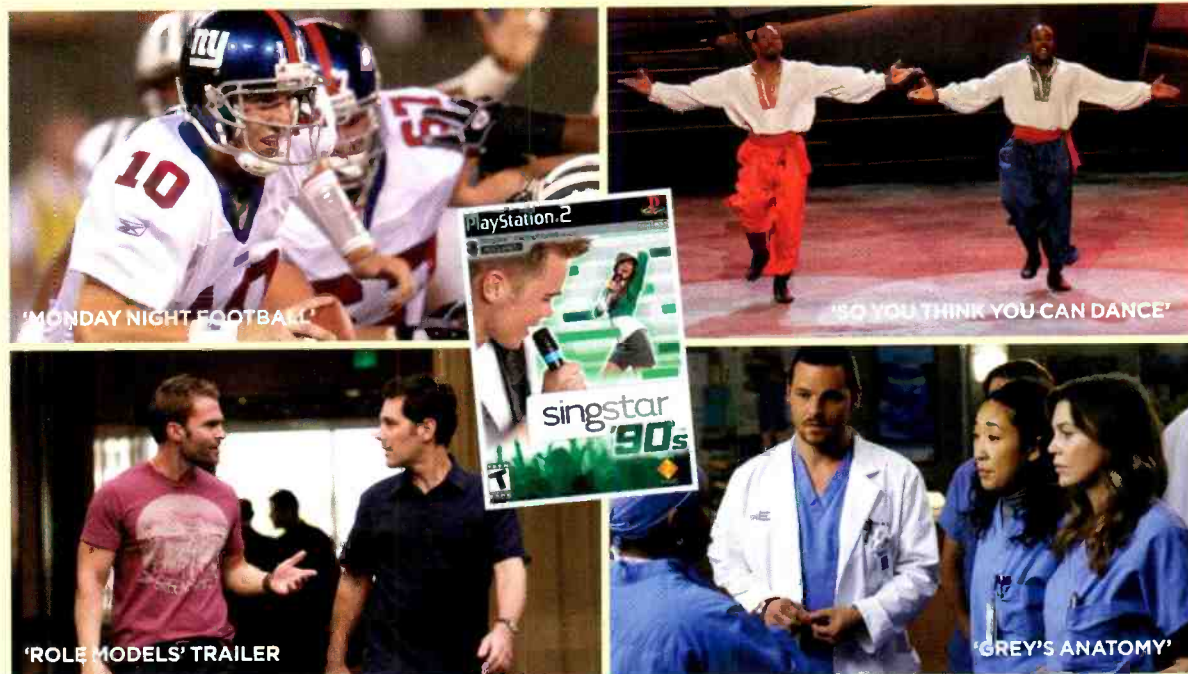
Australia also gave the band its first No. 1 album when its debut, "Yourself or Someone Like You" (Atlantic/Warner), topped the Australian Recording Industry Assn. chart in 1997. Its highest peak elsewhere was No. 11 in Germany, while in the United Kingdom it stalled at No. 50. Matchbox Twenty has toured Australia and New Zealand five times, most recently in April 2008.

Thomas' debut solo album, "Something to Be," also hit No. 1 in Australia—the only other market where it did so besides the United States. Australia is also the only territory where all five singles from the album made the top 40. According to the booking agency ITB, Thomas' live work will be concentrated on North America in 2009; plans for overseas shows aren't yet set. ITB books Thomas in the United Kingdom, Europe and South Africa.

This longevity on the domestic and international markets begs the question: What is it, specifically, that makes Thomas tick? "The secret is, I really don't have a secret," he says. "If anything, we were lucky because we never had a moment. We were never huge and on the cover of Rolling Stone, and we never had a flop where everyone said we were awful. We wrote some great songs, and great songs stick

EVERYTHING BUT THE KITCHEN SYNCH

Songs from Matchbox Twenty and Rob Thomas appear in everything from presidential election promos to NASCAR to movies for orthopedic surgeons.



3/30/2009	Rob Thomas	"All That I Am"	"So You Think You Can Dance"
2/13/2009	Rob Thomas	"Smooth"	"SingStar 90s" videogame
10/9/2008	Rob Thomas	"Ever the Same"	"Rachel Ray"
6/12/2008	Rob Thomas	"Smooth"	"The Black Donnellys"
5/20/2008	Rob Thomas	"Streetcorner Symphony"	"Grey's Anatomy," "Six Degrees" promos
3/31/2008	Rob Thomas	"Streetcorner Symphony"	American Assn. of Orthopedic Surgeons (film)
8/28/2007	Rob Thomas	"Now Comes the Night"	"Brothers & Sisters"
8/29/2006	Rob Thomas	"Even the Same"	"Discovery Channel: Trail Mix"
8/29/2006	Rob Thomas	"When the Heartache Ends"	"Discovery Channel: Trail Mix"
5/5/2006	Rob Thomas	"This Is How a Heart Breaks"	"Grey's Anatomy," "Desperate Housewives" promos
3/17/2009	Matchbox Twenty	"Feel"	"48 Hours: Hard Evidence" promos
2008	Matchbox Twenty	"How Far We've Come"	ABC News' presidential race coverage promos
2/17/2008	Matchbox Twenty	"How Far We've Come"	NASCAR 2008 60th-anniversary image campaign
3/31/2008	Matchbox Twenty	"How Far We've Come"	"Private Practice"
3/31/2008	Matchbox Twenty	"How Far We've Come"	Nokia commercial
3/31/2008	Matchbox Twenty	"How Far We've Come"	"Monday Night Football"
3/31/2008	Matchbox Twenty	"I'll Believe You When"	"Monday Night Football"
6/4/2008	Matchbox Twenty	"How Far We've Come"	"The Hills"
6/12/2008	Matchbox Twenty	"How Far We've Come"	"The Riches" promos
7/22/2008	Matchbox Twenty	"How Far We've Come"	"Live With Regis and Kelly"
9/17/2008	Matchbox Twenty	"How Far We've Come"	"Role Models" trailer
9/25/2008	Matchbox Twenty	"How Far We've Come"	The History Channel winter image spot
10/15/2008	Matchbox Twenty	"How Far We've Come"	Sci Fi Channel promo
12/2/2008	Matchbox Twenty	"How Far We've Come"	"World News Tonight" promo
10/1/2007	Matchbox Twenty	"How Far We've Come"	"Aliens in America"
2005	Matchbox Twenty	"This Is How a Heart Breaks"	NBA Playoffs on ABC

around. People didn't get into an image, they got into Matchbox Twenty or me."

Never being associated with a moment, Thomas says, is what has allowed him to maintain his career. "There are some acts that are so tied to a hit or two, or to a certain scene," he says, rattling off the names of a few pop stars before asking that they not be mentioned. "Some of these people are so 'now,' but they're going to sound dated very quickly. Some of these people will always be associated with a scene, and they can't grow beyond it."

Lippman adds that Matchbox Twenty and Thomas have never licensed their music to a commercial, nor have they accepted corporate sponsorship for a tour. His songs have appeared in a number of films and TV shows, including "Grey's Anatomy," "Desperate Housewives" and "Monday Night Football." He says Thomas' first foray

into the commercial world will be a partnership with Lyric Culture clothing's upcoming line at Bloomingdale's, with Thomas as the first contemporary artist to appear in the line's ads. But that's as far as his brand-building ambitions go.

"I have no mogul ambitions at all," Thomas says. "I have a lot of money already. I could never sell another record and live comfortably for a while. I have a lot of creative and songwriting goals, and I never want to live album to album. But I'm 37 years old, I know what I want, and I don't want a second career. If I were younger or single, sure, I'd try my hand at things. But I'd rather spend time working on causes I believe in and hanging out with my family."

Additional reporting by Jen Wilson in London.

Public Enemies

RICK ROSS HAS BEEF WITH 50 CENT—BUT CAN THE INTERNET-FUELED ARGUMENT SELL ALBUMS?

By Mariel Concepcion

Photograph by Jonathan Mannion

In early April, Rick Ross, the Miami-born rapper known for highlighting his coke-dealing past, found himself in Medellin, Colombia—a city known for its coke-dealing. Sporting a white linen suit, his staple dark shades and an iced-out bracelet, Ross was filming the video for the single “All I Really Want.” At one point, a sun-kissed woman wearing a gold bra-and-panty set caressed the shoulders of the 300-pound self-proclaimed boss as he sat on the edge of his bed, overlooking the city. ¶ “I wanted to go somewhere I wanted to go to but hadn’t been to yet,” Ross says. “I wanted to capture a foreign setting, beautiful women—just really break down some of the simple things.”

Last weekend, when he shot a video for the promo single “Cold Blood,” Ross traded the sunshine of Medellin for the darker tones of a funeral parlor. Clad in a black suit, black leather gloves and another pair of shades, he sat in a back pew and watched a makeshift ceremony. It was a memorial for the death of Curtis Jackson, aka 50 Cent.

Since the beginning of this year, Ross and 50 Cent have taken verbal and visual jabs at each other. It started with the release of Ross’ first promo single, “Mafia Music,” from his third album, “Deeper Than Rap.” On it, Ross rapped: “I love to pay her bills, can’t wait to pay her rent/Curtis Jackson baby mama, I ain’t asking for a cent/Burn the house down, gotta buy another/Don’t forget the gas can jealous stupid motherfucker.” While this beef hasn’t—and hopefully won’t—escalate to physical confrontations, the release of “Mafia Music” led to an onslaught of Web-released diss tracks, cartoon spoofs, comedy skits, music videos, photos, Web sites and more from both sides.

The real winner may be Universal Music Group, which owns Island Def Jam and Interscope, the labels the rappers are signed to. Since the dispute started in January, the sales of Ross’ two previous albums have increased by 62%, while sales of 50 Cent’s three catalog titles grew by 74%, according to Nielsen SoundScan. And the more that bloggers wrote about the battle, according to the online chatter tracker Nielsen BuzzMetrics, the more the two artists reaped the benefits (see chart, page 24). “Deeper Than Rap” looks as though it will debut atop the Billboard 200 next week with sales of about 150,000 copies.

“For Ross, the beef actually elevated him to a national platform, but his music is incredible enough to back it up,” says Chris Atlas, senior VP of marketing for IDJ, Ross’ label. “If it was just purely beef and we had wack music, there’s nothing to sell. But the beef got him even more national attention, and when those who hadn’t checked for him went out and heard his previous music, Ross was able to back it up. And now, controversy aside, the music is speaking for him. There is a lot of anticipation for this album.”

While 50 Cent’s album sales also got a boost from the beef,

the rapper’s last two singles—both from his often-delayed “Before I Self Destruct”—haven’t fared as well. Last year’s “Get Up” peaked at No. 23 on the Hot R&B/Hip-Hop Songs chart, but “I Get It In” barely cracked the top 50.

Seeing these results—and believing that 50 was trash-talking him and his collaborators—Ross jumped into the fray. “I feel like when he came in the game he brought a lot of energy,” Ross says. “But for God’s sake, MTV even killed the dude’s reality show. It’s like Tyson trying to get back in the ring now.”

Some critics question if the beef was a publicity stunt by Ross to draw attention to “Deeper Than Rap,” but the album has its own bona fides; it features production work from J.U.S.T.I.C.E. League, the Runnerz, the Inkredibles and Tricky Stewart, as well as guest appearances from Lil Wayne, Kanye West, T-Pain, Nas and the-Dream, among others. The first single, “Magnificent,” is No. 7 on Hot R&B/Hip-Hop Songs and features John Legend.

“People made plenty of assumptions [about the beef] but my name was mentioned before I ever did anything,” Ross says. “And where I grew up, if I have a homeboy that gets shot at every time he goes down a certain street and if I’m riding in the car with him one particular day and we go down this same street and they happen to shoot at the both of us, I’m involved now. When someone mentions my name because they’re attacking someone that I’m close with, it’s my problem now.”

That’s how the feud got started, according to Ross. First, he released “Mafia Music” online, which referenced the public rift between 50 and his son’s mother about child support and the house she lived in with their child, which mysteriously burned down after a court ruling in 50’s favor. 50 struck back with “Try Me” by way of his blog site, thisis50.com, in which he rhymed, “Officer Ricky! Radio for backup/See his ass anywhere, you know I’m gonna act up.”

“We’re going to act like we didn’t hear that,” an unimpressed Ross said during a radio show interview about the comeback. “We gonna give him 48 hours to come up with another one.”



'Money doesn't make me—I make the money. That applies to my opposition.' —RICK ROSS

A few days later, 50 posted another video, which warned, "There's nobody in control of me. I do what I want to do. Rick Ross, I'm-a fuck your life up, for fun. You're gonna really understand how resourceful I am."

This is where things got personal—and when online chatter really took off, according to Nielsen BuzzMetrics. 50 upped the ante by posting a video with Tia Kemp, the mother of Ross' son, in which he interviewed her and took her on a shopping spree; he also released the first "Officer Ricky" cartoon, a spoof on Ross' past as a corrections officer (a job the rapper denied he held until it was proved by photos of him in uniform).

At the beginning of February, Ross released the video for "Mafia Music," in which he flaunts his mansion, cars, jewelry and handgun, among other things; he also put out another diss track, "Kiss My Pinky Ring."

And so it went: 50 Cent released a clip of what was allegedly a homemade sex tape of the mother of Ross' second child through a new site, boobootv.com (although, at press time, that site was listed as "under construction" with the tag "Too Hot for ThisIs50.com"). Ross replied with the "Gay Unit Workout" clip, in which he mocked 50 Cent's G-Unit crew. Someone—Ross and his label say it wasn't him—leaked a photoshopped image of 50's son's head on a gorilla's body on thisiscurl.com, a site Ross launched in the midst of the beef. 50 released a video of someone said to be the mother of longtime Ross collaborator DJ Khaled.

The latter two incidents apparently crossed a line, since they were both removed shortly after New York radio show hosts Funkmaster Flex and Miss Info suggested 50 had taken things too far. 50 agreed to remove the video if the image of his son was taken down first.

Despite the apparent animosity behind the feud, Ross says "Deeper Than Rap" isn't an angry album. Other tracks include the reggae-tinged "Yacht Club"; "Lay Back," with vocals from Robin Thicke; and "Bossy Lady," which features Ne-Yo and may be the third single.

While IDJ's Atlas says the beef may help sales, he isn't relying on it to promote "Deeper Than Rap." A strong viral campaign featuring videos of Ross doing everything from recording a track in the studio to sending direct messages to fans has also taken off on Ross' site, DeepInTheRap.com, bolstering the banner ad campaigns on other sites like WorldStarHipHop.com, AllHipHop.com and LifeFiles.com, among others.

From late February through the end of March, Ross did a promo tour that hit Miami, Houston, Dallas, Detroit, Atlanta and other cities. Ross will also perform a series of dates throughout the country, including an as-yet-announced event with MySpace, and he will start an official tour in late June.

The week his album came out, Ross performed on "Late Night With Jimmy Fallon"; did in-store appearances in New York, Miami, Washington, D.C., and Atlanta; and appeared in

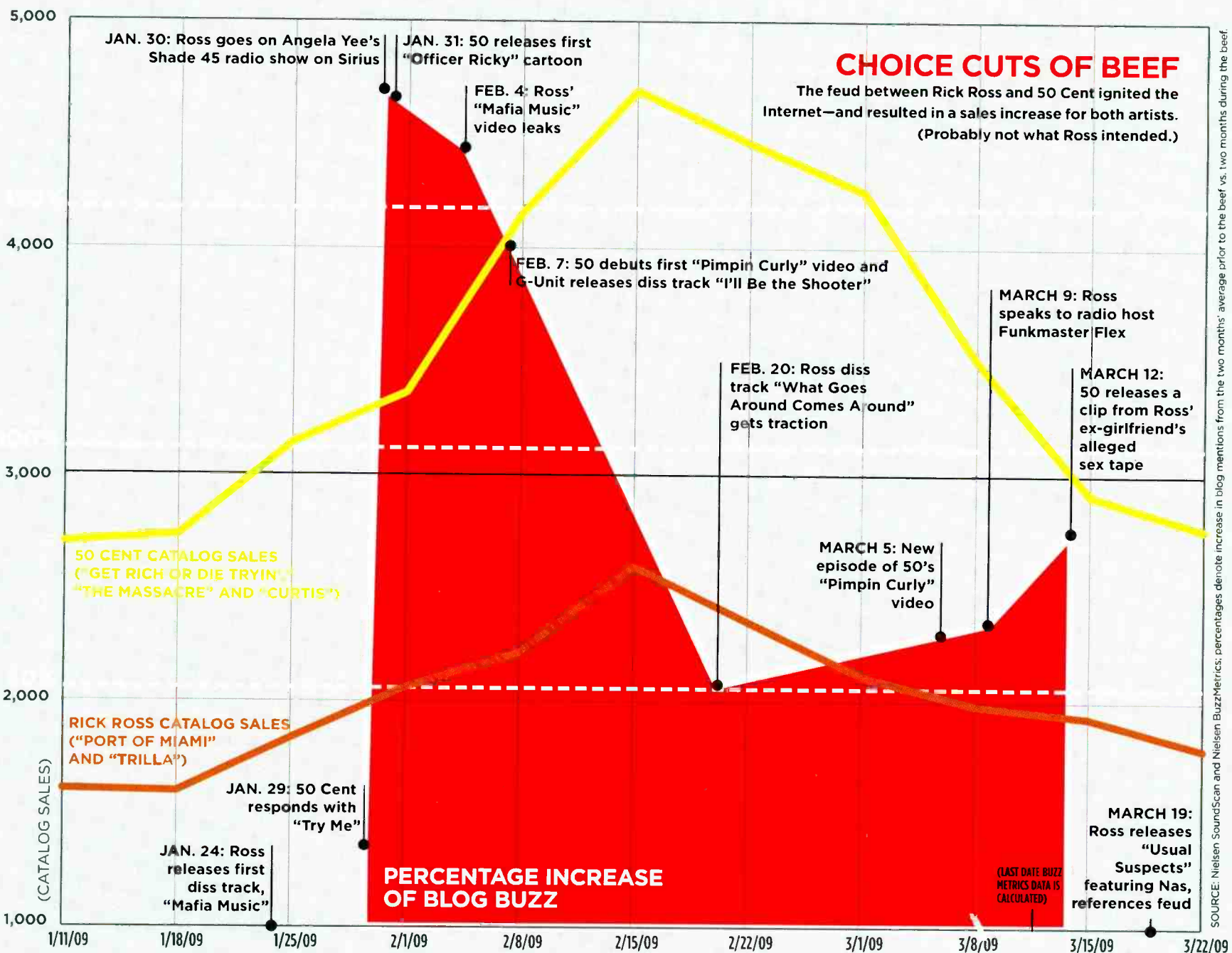
a BET special devoted to his album, as well as the network's "Spring Bling."

And his marketing isn't just focused on the media world; there are billboards in Ross' hometown and snipe campaigns in New York, Philadelphia and Boston. In addition, he is selling custom-made hoodies, T-shirts and posters with the iconic logo of his face.

Like most rappers, Ross is a businessman as well as a showman. He recently signed a joint venture with Def Jam for his Maybach Music group, which plans to release an album by his group Triple C's by the end of the year. Ross also teamed with the rapper Birdman to executive-produce and star in "H," a movie about two homeboys caught in the drug game. "It's a plot that actually has a strong message at the end," Ross says.

To hear Ross talk, it sounds as though the video for "Cold Blood" just metaphorically buried 50 himself—not their feud. "Money doesn't make me—I make the money," he says. "That applies to my opposition. If you rely on your money, you're engaging in something that won't work. If you aren't making music that people want to hear or are in the streets with the people, you're going to run out of things to do. Cartoons can only take you so far."

Of course, anything he does may help 50 Cent sell more albums as well. And when 50 releases "Self-Destruct"—no doubt accompanied by a fresh round of bravado—Ross' album may get a sales boost from his enemy as well.





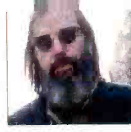
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Mach & Daddy get romantic

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MUSIC

ROCK BY MIKAEL WOOD

Geek Chic

Passion Pit Embraces Its Inner Dork

Passion Pit's Ayad Al Adhamy knows that the speed with which his Boston-based electro-pop group has ascended from MySpace anonymity to buzz-bin ubiquity tends to make for prime backlash fodder. But the keyboardist insists that he and his bandmates aren't especially worried, thanks to one simple fact: They're not pretty boys.

"I think it helps that we're so dorky," Al Adhamy says with a laugh. "People are like, 'Aw, they're not that handsome.'"

According to Frenchkiss Records president Syd Butler, capitalizing on Passion Pit's regular-guy charm is central to the label's rollout of its debut album, "Manners," due May 26.

"If these guys were coming out in Gucci suits," Butler says, "people would be like, 'Who are these assholes?' But they're not models—they're genuine and nerdy, and they haven't been corroded yet. People feel like they're their neighbors. We want to promote that aspect."

True to those humble roots, frontman Michael Angelakos formed Passion Pit in 2007 not as a band but as a Valentine's Day present: He originally recorded the six-song "Chunk of Change" EP for a girlfriend at Boston's Emerson College, then watched as the song "Sleepyhead" caught fire last year throughout the blogosphere. After quickly assembling a live outfit, Angelakos spent much of 2008 playing shows; Frenchkiss rereleased the EP in September, and in December the group signed to Columbia in the United Kingdom.

Bassist Jeff Apruzzese acknowledges that the rapid rise was a wild ride. "It's just been snowballing since I started playing with these guys," he says. "All of a sudden it went from a show with six other bands at the Middle East in Cambridge [Mass.] to a sold-out tour in Europe. I'm still surprised when we show up in Pontiac, Mich., and we're playing to 300 kids."

Al Adhamy remembers a gig in Paris for which the members of Phoenix called to get on the guest list. "That's when I was like, 'Hold on—this is crazy.'"

For "Manners," the band's goal was to make a record that "doesn't have to cater to a small group" of in-the-know bloggers, Al Adhamy says. "It has the option of a bigger audience. I think it could be on the radio."

It already is in the United Kingdom, where BBC Radio 1 has spun the album's lead single, "The Reeling." Passion Pit manager Rich Cohen describes the band's deals with Frenchkiss and Columbia U.K. as "two completely different things" but says the two labels are in regular communication about the project. "This is a priority for Columbia worldwide," he says. "They want to make money, so they need the band to



Talk about the passion: **PASSION PIT**

be fruitful, and they need Frenchkiss to make that happen."

Butler also notes that because Frenchkiss is distributed by Sony Music's RED, staff at Columbia in the United States have helped "translate" goals between the two labels. "Our expectations here are different from theirs," he says, adding that Frenchkiss is predominately album-based, whereas Columbia U.K. focuses more on singles.

RED senior VP of product development Alan Becker says RED's strategy for "Manners" is to let the album "develop naturally as an indie record," then apply Sony's muscle if and when it's called for. He compares Passion Pit's situation to that of Los Lonely Boys, whose self-titled 2004 disc was up-streamed by Epic after an initial release on the New York indie Or Music. "When Epic took on that project," Becker says, "it was something much more fully developed than what Epic

could have done at the grass-roots level."

In Apruzzese's view, Passion Pit's position sets the band up to reap rewards from the indie and major-label spheres. "Because we were originally signed to Frenchkiss in the U.S.," he says, "that gave us some leverage in terms of allowing us to have creative control and not being sucked into a 360 deal where the label takes 35% of everything and tells you what you can and can't wear."

Though his current contract with the band only calls for one more album, Butler is advising Passion Pit to think long term. "I try to remind these guys that just because they're big on the blogs or in their hometown, that doesn't mean they're actually big," he says. "I tell them, 'If you want a career in this business, you have to earn it. You're 21 right now. You have 30 years ahead of you.'"

LATEST BUZZ

>>> ON THE ROAD AGAIN

Green Day has announced a slate of 38 summer dates that begins July 3 in Seattle and marks the chart-topping rock band's first full North American tour in more than three years. The summer trek, which will support the trio's May 15 album "21st Century Breakdown" (Reprise Records), heads clockwise through Canada and the United States. The band plays Midwest, East Coast and Southern dates before finishing up Aug. 25 in Los Angeles. Venues will be announced at a later date. The new album, which follows 2004's Billboard 200-topping "American Idiot," was produced by Butch Vig (Nirvana, the Smashing Pumpkins); the first single, "Know Your Enemy," was released to radio April 16. Green Day will celebrate the release with a May 18 show at New York's Bowery Ballroom.

>>> GREAT DANES

Kanye West, Nine Inch Nails, Oasis, Lil Wayne and Coldplay are set to headline the 39th annual Roskilde Festival, to be held July 2-5 outside Copenhagen. Additional artists slated to perform at the seven-stage event, which is the longest-running outdoor music festival in the world, include Lily Allen, Yeah Yeah Yeahs, Pet Shop Boys, Nick Cave & the Bad Seeds, Slipknot, the Mars Volta, Royksopp and Gang Gang Dance. Organizers have announced an environmentally conscious theme for the 2009 Roskilde dubbed "Green Footsteps," which will raise global climate change awareness among the estimated 75,000-plus attendees. The fest's Odeon and Sustainable Stages will host CO2-friendly concerts, and donations will go toward environmental projects in India and Bangladesh. Tickets for the complete Roskilde Festival experience—including a four-day warmup that kicks off June 28—are now on sale for approximately \$281.

Reporting by Monica Herrera and Evie Nagy.



Up from below: MACH & DADDY

LATIN BY AYALA BEN-YEHUDA

Mach & Daddy Rise Again

A South American Pair Searches For Nothern Exposure

The Panamanian duo Mach & Daddy broke internationally with their 2005 album, the aptly titled "Desde Abajo" (From Below). Spurred initially in Latin America by the infectious soca hit "La Botella," the song and the album developed slowly in the United States, at a time when radio was focusing on Puerto Rican reggaetón.

But thanks to the patient servicing of record pools and club DJs playing remixes, airplay did eventually come—and brothers Pedro ("Mach") and Martín ("Daddy") Machore went to No. 16 on Billboard's Hot Latin Songs chart in 2006. "Desde Abajo," which was released on the indie label Panama Music and licensed to Universal Latino, has sold 52,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan.

Now, armed with a stateside success story, Mach & Daddy return May 19 with their follow-up, "Gracias A Dios." Much has changed in the market since the duo's last outing. The Panamanian "romantic" style, a poppier take on reggaetón, has gained ground in the States, with such acts as Flex and Panama Music labelmates La Factoria, Eddy Lover and Makano finding mass appeal at pop and urban formats.

With that in mind, Mach & Daddy's new single is the solidly romantic "Te Extraño Tanto." While acknowledging that the new album is more commercial, "we've always done romantic style," Martín says. Pedro adds, "There's a lot of fusion: soca with bachata, reggaetón, romantic style. It's a stronger offering."

Produced by DJ Greg and Fasher—hit-makers in the Panama Music stable—"Gracias A Dios" covers the bases with the title track, a soca hit in Central and South America. In keeping with the drowning-your-sorrows theme of "La Botella" (The Bottle), the album also contains the similar "Perdido en el Licor" (Lost in Liqueur). And in accordance with the label's habit of having its artists col-

laborate on each other's albums, "Gracias A Dios" features duets with Junior Ranks and La Factoria vocalist Demphra.

Panama Music is reapplying some of the lessons that it learned following the first Mach & Daddy release, label founder Januarío Crespo says. In 2005, "we didn't have the experience in doing radio promotion or local [U.S.] TV contacts," he says. This time, Mach & Daddy are doing formal appearances on national TV shows timed to the release of their album. The label is focusing efforts on the western United States, particularly Texas and California, where the duo first broke big. Mach & Daddy's initial promo tour will hit radio stations in Texas cities McAllen, Houston and Dallas as well as San Francisco, Los Angeles and Fresno, Calif.

L.A. in particular is a crucial market for the act, which benefits from a high concentration of Central Americans who follow musical trends in their home countries online, Crespo says. Social networks and grass-roots promotion will therefore still play a key role in pushing requests at radio, as will concerts at L.A. venues that book Latin acts.

Crespo expects to repeat with Mach & Daddy what helped drive demand with his other artists, such as Eddy Lover. "Without any radio play, we got 2,000 or 3,000 people at [L.A.'s] Prince Hall, because of the Internet," Crespo says. Requests then flooded local rhythmic station KXOL (Latino 96.3). "No matter where they are in the U.S., they get online every day to read news of what is happening in their country, and they read the entertainment pages and that's how the music flows," he says.

Panama Music also focuses on branding itself (with artists giving shout-outs to the label on their tracks) and frequently updates its Web site with new music, videos and wallpaper from its roster. "Everything that's worked for our other artists we're going to apply to Mach & Daddy," Crespo says.

DANCE BY LUKE BAUMGARTEN

Scene Stealing

What Happens When A Movement Moves On?

Electroclash's glory struck a brief, bright chord, taking shape by 1999 and exploding into the mainstream consciousness by 2001.

At the genre's dawn, the theatrical outfit Fischerspooner landed a deal with Capitol Records that was as big and splashy as its music. Larry Tee, a longtime club DJ and party boy, coined the term "electroclash" and became the movement's chief proponent. The gender- and genre-bending rapper/singer Peaches became the occasionally bearded public face of the scene when she headlined the electroclash tour.

While the scene's influence can still be heard in acts like Katy Perry, Justice and Simian Mobile Disco, none of electroclash's formative artists ever broke the 75,000 mark, according to Nielsen SoundScan. Despite the odds stacked against them, however, all three

acts have chosen to stay in the music industry and keep recording; coincidentally, all are releasing new albums May 5.

But they're faced with a new set of questions: What would they do now that their sound was considered passé? And since electroclash is as dead as disco, how are these artists planning on redefining themselves?

For Fischerspooner, it's about escaping the expectation and bureaucracy that accompanied success. The duo's Warren Spooner says being on a major label made him feel more like an accountant than an artist, juggling budgets and submitting proposals. The act's new album, "Entertainment," is self-financed, self-released and, in Spooner's mind, reconnects with the art in a way that Fischerspooner's sophomore album, "Odyssey," could not.

"With 'Entertainment,' I was inspired to do something a little rawer," he says. "The goal previously was to always push toward the highest production values possible, but it

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> WORTH THE WAIT

The title of Duke Special's sophomore set, "I Never Thought This Day Would Come," seems appropriate for the Belfast, Northern Ireland-based singer/songwriter, whose given name is Peter Wilson. First released Oct. 17, 2008, by Universal Music Ireland, the record made its long-awaited U.K. bow (with four bonus tracks) April 20 through Universal Classics and Jazz (UCJ).

His 2006 debut, "Songs From the Deep Forest" (V2), sold 75,000 copies worldwide, according to his manager Phil Nelson of the Brighton, England-based First Column Management. "I Never Thought" has shifted 13,500 copies in Ireland, according to Universal Music Ireland.

"We're picking this up off the great momentum they generated in Ireland," says UCJ prod-



Patience is a virtue: DUKE SPECIAL

uct manager Mike Bartlett, who cites the strong performance of the lead single, "Sweet Sweet Kisses," on Irish radio as a key factor in taking the U.K. option. The track was A-listed on the national top 40 station RTE 2FM, according to UMI product manager David Harris. It was released April 20 in the United Kingdom and made the national AC station BBC Radio 2's playlist.

A U.K. and European tour began April 23, booked by the Brighton-based 13 Artists. "I Never Thought" will receive a

6 QUESTIONS

with STEVE EARLE
by ROBERT LEVINE

Steve Earle knew the singer/songwriter Townes Van Zandt so well that he watched him play Russian Roulette one night when he was drunk and admires him so much that he named his son after him.

After establishing himself as an important new voice with a string of late-'80s albums that blended roots-rock and country, Earle struggled with his own substance abuse problems. But he came back in the mid-'90s, then drew controversy and critical acclaim with more political material like "Jerusalem" and "The Revolution Starts... Now."

Van Zandt, who died in 1997, never became famous as a performer. But other singers had hits with his compositions—most famously, Willie Nelson and Merle Haggard recorded a version of his outlaw ballad, "Pancho and Lefty," that became a No. 1 country hit in 1983—and his own versions hold up well enough that Fat Possum recently reissued some of his albums.

Earle honors Van Zandt's influence on "Townes," which comes out May 12 on New West Records, by playing his songs in the same stark style they were originally recorded.

"Townes was, literally, my mentor," says Earle, who picked up Van Zandt's talent for songwriting and his propensity for hard living. "This may be the best record I've ever done," he adds. "And that hurts my feelings because I'm a singer/songwriter."

1 Why did you decide to record an album of Townes Van Zandt songs?

I did it now to facilitate finishing my novel—I started the novel six years ago and writing songs for this album would take a few [more] months out of that process. I had thought of doing this a few times, but I talked myself out of it every time because I'm a singer/songwriter and I had something I wanted to say.

2 Why Van Zandt instead of, say, Woody Guthrie?

I didn't know Woody Guthrie. I was in Texas, and by the time I was 17 I knew Townes Van Zandt and Jerry Jeff Walker and Guy Clark. There were a lot of really good songwriters in Texas when I was growing up, and the people you can sit in the same room with are going to affect you more than the people you just hear on records. Every single one of these tracks, my heart rate went up when I did it. And I realized

that of course I have an emotional stake in these songs—this is the reason I became a songwriter.

3 The story goes that you met Van Zandt when he heckled you when you were performing at the Old Quarter in Houston.

I saw him without a mic between us at Jerry Jeff Walker's 33rd birthday party about two weeks before. He walked in at about three in the morning with a beautiful buckskin jacket on, started a craps game and lost every dime he had and his jacket. I didn't get up the nerve to talk to him. Then I was playing the Old Quarter and he turned up.

4 Are you surprised that many people today see him as a tragic figure?

What happened to him was certainly tragic, but I don't think most of the people who knew him saw him as tragic. I was originally just as impressed with all the dark, scary alcohol and drug use as anybody, but pretty quickly I realized that all of that got in the way of what was important about him.

5 You made a comment about him that became famous: "Townes Van Zandt is the best songwriter in the whole world and I'll stand on Bob Dylan's coffee table in my cowboy boots and say that."

I was asked for a blurb [for a Van Zandt album] and that's what I said. It was literally a sticker. Do I believe that he was a better writer than Bob Dylan? No. Do I believe he deserves to be talked about in the same breath as Bob Dylan? Yes. And I think Bob Dylan does, too. I was opening for Dylan in 1988, and the first night I was on the tour Bob played "Pancho and Lefty."

6 What's your novel about?

It's my second book—it's about a defrocked doctor who's a heroin addict who lives in San Antonio in 1963. Ten years before, he was traveling with Hank Williams when he died. And Hank Williams' ghost shows up. The short answer is it's about Hank Williams' ghost and heroin and Roe v. Wade. I may get my ass kicked for this, but no one can say I'm not going for it.



Clash and burn: From left, LARRY TEE, FISCHERSPOONER, and PEACHES

becomes so costly, then so political." Tee, realizing that everything he now loves musically he discovered on the Web, went about cobbling together many of those artists—along with Internet celebs (Perez Hilton on a song called "My Penis," for example)—into his raucous new set "Club Badd." Tee says his goal was to create something so completely modern it

would make 2002 seem like 2,000 years ago, and he points to his collaboration with the gossip blogger, as well as name-dropping blogged-about-today, gone-tomorrow micro-stars like the self-proclaimed "Queen of the Internet" Jeffree Star and the New York nightclub promoter Roxy Cottontail.

For Peaches, it's about establishing herself as a brand independent of any scene. Her bravada, beats and facial hair catapulted her to a level of mainstream recognition no one else in electroclash achieved: She worked with Joan Jett and Feist, toured with Nine Inch Nails and found her music in everything from "The

L Word" to "Lost in Translation." Now she's turned her attention to composing tracks that sound like early Madonna and are drenched in new wave synths. She still talk-raps about her beard and mustache and all the sexually masculine things she'd like to do with her feminine parts, but "Mud," a track from her new album, "I Feel Cream," could be a Vanity 6 song.

Peaches dedicates the first few lines of the opening track on "I Feel Cream" to the movement. Quoting selectively from "Serpentine," she talk-raps, "I've done the dash/Done electroclash... outlasted the backlash." ...

staggered European release by Universal throughout May, with discussions taking place with U.S. labels. Duke Special is published by Netzwerk One Music. —Richard Smirke

>>> RHYTHM KINGS

The Pretoria, South Africa-based dance act Rhythmic Elements' single "2 by 2" is tipped to take the publicly decided MTN record of the year honor May 2 at the South African Music Awards. The single was a dancehall and radio smash last year and helped propel sales of the act's debut album, "The Offering" (Universal/House Afrika Records), to 30,000 copies, according to Universal.

The album, released July 4, 2008, proves there's more to the duo than one hit. It has also earned Rhythmic Elements SAMA nominations for album of the year and best urban dance album, and the duo will perform at the Sun City ceremony.

Producer Master T and vocalist/composer McKenzie bring traditional rhythms to

their contemporary sound. "I think it's because the guys look to their roots that fans are listening to the full album and not just the single, and it's also earning Rhythmic Elements a diverse audience," says Dharam Sewraj, Universal national division and production director.

The duo is also working on releases for artists on its own Two Tone Records, but the act may have new music of its own by late 2009. Neo Tagane at Brits, South Africa-based Two Tone Entertainment is the group's manager and booking agent, and Sheer Publishing is its publisher. —Diane Coetzer

>>> GENIUS LOVES COMPANY

Having achieved cult status in Italy with its sleeper hit "Pop Porno," the retro electronic pop duo Il Genio is aiming to go international. The act's debut album, "Il Genio," was initially released on the small indie Disastro Records based in Altavilla Vicentina. "The album has already had several incarnations," says manager Erik Tisocco, who

is also Disastro's label manager. "We first released it in March 2008, Universal Music Italy took it on license in November, and it was distributed with the magazine XL [a supplement to the national daily La Repubblica] in December."

"Pop Porno" was serviced to radio in February 2008, but it was the video that turned it into a hit, peaking at No. 11. A black-and-white tribute to the French director Jean-Luc Godard, featuring the duo's Alessandra Contini and Gianluca De Rubertis, it was picked up by the music channels All Music and MTV and has been viewed more than 2.8 million times on YouTube.

Il Genio's agent is Marco Obertini at the Brescia-based Circolo Forestieri, and the duo is co-published by Cramps Music and EMI Publishing Italy. Tisocco says Il Genio is an international publishing priority for EMI, and the duo will take "Pop Porno" to foreign markets by "recording it in French and Spanish." —Mark Worden



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THE BILLBOARD REVIEWS

ALBUMS

R&B

VARIOUS ARTISTS

The Soul of Hip-Hop, Volume 1

Producer: Jonathan Kaslow
Stax Records/Concord Music Group

Release Date: April 28

Building sonic bridges between the past and the future, hip-hop has steadily sampled its way from trendy fad to global force. Playing a major role in that transition: the venerable Memphis label Stax Records. Its deep well of soul, R&B and funk courses throughout the work of such forward-thinking rap/hip-hop acts and producers as Public Enemy, Ice Cube, DJ Quik and DJ Hi-Tek. Featuring classic and little-known tracks by Isaac Hayes, David Porter, the Emotions and others, this 14-track collection doubles as a fascinating aural history about how the past inspired the hip-hop generation. One example is the Dramatics' 1971 song "Get Up and Get Down," which has been sampled by a diverse lineup ranging from LL Cool J, N.W.A and Redman to Raekwon featuring Ghostface Killah—proof positive that old school can still be cool.—GM

ROCK

WILLIE NILE

House of a Thousand Guitars

Producers: various

River House Records

Release Date: April 14

Willie Nile has never been prolific, at least when it comes to releasing studio albums. "House of a Thousand Guitars" comes out a "mere" three years after 2006's revelatory "Streets of New York"—the Buffalo, N.Y.-born rock troubadour's quickest one-two punch since his first pair of albums. And listening to these 12 songs makes it even more of a treat. It's not that Nile does anything new; in fact, he remains a model of consistency in his literate lyricism and melodic touches culled from a triumvirate of Dylan-Springsteen-Reed influences. The key is simply the way he tosses off one ace song after another, including the name-checking gallop of the title track, the 12-bar chug of "Doomsday Dance," the ambient build of "Love Is a Train," the British Invasion harmonics of "Here Love Falls Like Rain" and the harrowing character vignettes of "Now That the War Is Over." The piano-heavy second half has a quieter, more subtle kind of virtue typified by the downtown Billy Joel flavor of "When the Last Light Goes Out on Broadway."—GG

CAMERA OBSCURA

My Maudlin Career

Producer: Jari Haapalainen
4AD

Release Date: April 21

Rarely has an album title been

DEPECHE MODE

Sounds of the Universe

Producer: Ben Hillier
Mute

Release Date: April 21

While most of its '80s electro-pop contemporaries have faded into semiobscurity, Depeche Mode continues to produce darkly atmospheric tracks about love, lust and death that have the vulnerability and immediacy of a shared secret. The chirps and bleeps that marked the band's debut, "Speak & Spell," gradually gave way to emotionally raw, expansive songs under the guidance of songwriter Martin Gore. After nearly 30 years, the trio—now comprising Gore, Dave Gahan and Andrew Fletcher—still imbue every aspect of its 12th studio album, "Sounds of the Universe," with imagery and sonic flourishes that make its music fresh and familiar. "Corrupt" and "Wrong" wouldn't be out of place on "Violator" or "Music for the Masses"; they possess the taut, Gothic glamour of those albums. And Gahan, who wrote two worthy tracks ("Come Back" and "Miles Away"), handles provocative lyrics with his usual swagger. Some of the album's less successful songs—"Little Soul," for example—are also its sunniest and most languorous, and lack the dramatic tension that has been Depeche Mode's calling card. Despite the departure of Alan Wilder in 2005 and tales of intraband combustibility, "Sounds of the Universe" captures an act with enough passion and inspiration to teach the artists it has influenced a few new tricks.—AC



as fitting as the Glasgow, Scotland, sextet Camera Obscura's "My Maudlin Career." The group's fourth album (but first for 4AD) overflows with the signature mix of sticky-sweet lyrics backed by grandiose pop arrangements. Throughout the 11 tracks, frontwoman Tracyanne Campbell tries to fall out of love, calls relationships things of the past, admits to loneliness and in the title track declares, "I don't want to be sad again." "Maudlin" tones down the organ prominent in 2006's "Let's Get Out of This Country" but makes up for it in generous layers of string and horn arrangements, glockenspiel and doo-wop harmonies. The result is a flawless blend of sunny pop, Motown, blues and jazz with the cleanest production in Camera Obscura's catalog. For a woman who has experienced so much heartbreak, Campbell sure sounds happy. Maybe she's just a hopeless romantic.—LL

MEG & DIA

Here, Here and Here

Producer: Howard Benson
Warner Bros.

Release Date: April 21

The Draper, Utah-based sisters

Meg and Dia Frampton have certainly evolved since their 2005 self-released debut, "Our Home Is Gone." First an acoustic duo with Dia singing and Meg on guitar and vocal harmonies, the pair is now a slick five-piece factory of radio-ready pop-rockers, and the duo's second major-label release erupts with energy and robust production. The set is dominated by up-tempo, piano- and guitar-driven tracks like "Going Away" and "What If," where jogging verses accelerate into running choruses. "Giants" uses bongos and a disco beat to dance-friendly ends that cry out for a club remix, and "Inside My Head" channels the pseudo-reggae rock of Sublime. Dia's well-honed vocals suggest a young rocker who has learned how to wield power but not quite when to let a more vulnerable side show. More nuance emerges near the end with the piano waltz "Kiss You Goodnight" and the closing title track, alluding to a Mozart quote about the art of composing music, which alternates compellingly between acoustic guitar with lo-fi production and a full electric suite.—EN

ROBERT BRADLEY'S BLACKWATER SURPRISE

Out of the Wilderness

Producer: Bruce Robb
Quarter 2 Three Records

Release Date: April 21

There's no better purveyor of the swampy waters of roots music today than pianist/songwriter Robert Bradley. He and his band Blackwater Surprise mark their studio return after a six-year absence with the agreeably soulful "Out of the Wilderness." It's his fifth outing since 1994 when the blind busker was plucked off Detroit's streets to document his rough-hewn tunes teeming with homespun lyrical acumen. Reunited with keyboardist Bruce Robb, who produced 2003's "Still Lovin' You," Bradley brightens the CD's 10 originals with his effervescence, grooved choruses and gravelly voice, reminiscent of James Blood Ulmer. He pays homage to his home state on the country-inflected "Alabama"; gives it up to Ray Charles on the "Shaft"-like, reggae-tinged "Americaland"; and dances through the R&B and rock of "Everybody Wanna Party," a perfect summer anthem. There's not a moment of contrivance here, just pure, spirited fun.—DO

FOLK

JESSE WINCHESTER

Love Filling Station

Producers: Bil VornDick,
Jesse Winchester

Applesseed Records

Release Date: April 21

In a year that's already seen several overdue comebacks—among them, folkie Tom Rush, erstwhile Manfred Mann vocalist Paul Jones and MG's founder Booker T. Jones—legendary songwriter Jesse Winchester's may prove the most significant. Since the late '70s the author of such classics as "The Brand New Tennessee Waltz" and "Biloxi" has averaged about one studio album per decade (his last was 1999's "Gentleman of Leisure"), which makes the arrival of "Love Filling Station" reason to celebrate. Recorded in Nashville and abetted by some estimable talent (including Jerry Douglas on lap steel), it swings easily between country/pop material like the sentimental, '50s-ish "O What a Thrill" (previously covered by the Mavericks) and the jaunty, Western swing-flavored "It's a Shame About Him," plus a handful of well-chosen covers, notably Ben E. King's "Stand by Me." Throughout, Winchester's keening upper register remains as delicious as a honey-coated confection, while the occasional raspy inflection conveys a touch-of-gray elegance.—FM

JAZZ

BERNIE WILLIAMS

Moving Forward

Producers: Loren Harriet,
Bernie Williams

Reform Records

Release Date: April 14

ART BRUT

Art Brut vs. Satan

Producer: Black Francis
Downtown Records

Release Date: April 21

The English rock act Art Brut has established itself as the class clown of the indie scene, creating lightweight punk songs with a sarcastic edge. For the band's third effort, it recruited illustrious Pixies frontman Black Francis as its producer and decided to get (a bit) serious. "Art Brut vs. Satan" finds singer Eddie Argos battling many demons, from a hangover on "Alcoholics Unanimous" to an awkward morning-after on "What a Rush." While Argos' shout-singing retains its comic charm, the band's songwriting has evolved since the two-minute headbangers of its 2005 debut, "Bang Bang Rock & Roll." The seven-minute closer, "Mysterious Bruises," is Art Brut's most ambitious song to date, but a funky guitar hook and thoughtful lyrics make it a highlight. Francis' production has noticeably tightened the band's sound, as Freddy Feedback's bass bounces crisply alongside dueling riffs. Art Brut may never shed its screwball charisma, but "Satan" is a successful step in a mature direction.—JL



TINTED WINDOWS

Tinted Windows

Producers: Tinted Windows
S-Curve

Release Date: April 21

Although the roster of the newly

formed act Tinted Windows is a bit of a head-scratcher—middle Hanson brother Taylor Hanson, Fountains of Wayne's Adam Schlesinger, former Smashing Pumpkin James Iha and Cheap Trick drummer Bun E. Carlos—it all seems to make sense after one listen to the supergroup's self-titled debut. "Whoa whoa" and "come on, come on" choruses abound on a set that's packed with radio-ready pop tunes that will stick in your brain for days. The power-pop punch of songs like "Kind of a Girl," "Messing With My Head" and "Take Me Back" make up for the girl-woes lyrics that leave much to be desired (sample line: "Since you said goodbye/I just want to die"), while the cool, laid-back vibe of "Cha Cha" and the open-wide chorus of "Nothing to Me" set the perfect soundtrack to summer.—JM



THE BILLBOARD REVIEWS

SINGLES

First things first: "Moving Forward," the second album by former New York Yankees center-fielder Bernie Williams, is the product of a musician with real chops, not a celebrity dilettante. Once again, he serves up a pleasing mix of light jazz and pop numbers, including a remake of Jon Secada's 1992 hit "Just Another Day," with Secada himself on lead vocals; the pretty instrumental title track; and "Go for It," featuring the jazz guitarist Mike Stern. Williams is a committed student of his instrument, but he's also savvy enough to cater to his tri-state area Yankee fan base, giving them a lovely version of "Take Me Out to the Ballgame" and a recording of Bruce Springsteen performing "Glory Days" at a charity benefit, with Williams on lead acoustic. But while the Springsteen track will help move a few more copies, it's an awkward way to end an album that otherwise keeps the spotlight properly trained on Williams himself.—*LH*

LATIN

ZOÉ Reptilectric

Producers: Phil Vinall, Zoé
EMI

Release Date: April 7

Since its release in Mexico last year, "Reptilectric" hasn't strayed far from the top of the Mexican album charts, for good reason. Zoé stands out among its peers in the Latin alternative scene, thanks to darkly sophisticated songwriting and epic mixtures of the acoustic and electronic. The act evokes a Ziggy Stardust-like theme of an isolated pod of a human floating across space, though one who's looking to connect through signals and satellites. With the help of the noted British producer Phil Vinall, Zoé has created music to match its lofty con-

cepts. Standouts include the title track, with its crashing guitar and lonely piano, and "Últimos Días," an uptempo with soaring new wave synths.—*ABY*

DVD

THIRD DAY Live Revelations: On Stage, Off Stage, Backstage

Directors: Jonathan Erwin,
Andrew Erwin

Essential Records

Release Date: April 7

This 75-minute documentary lives up to its title by providing Third Day fans unprecedented access to the band's life on the road as well as time at home with their families. Filmed during last fall's Music Builds tour, the two-disc set includes a live CD with riveting performances of songs including "Call My Name," "This Is Who I Am," "Slow Down" and "Otherside," which features the steel guitarist Robert Randolph. The footage demonstrates why this is one of the most-awarded bands in Christian music, shining a spotlight on the musicianship of drummer David Carr, bassist Tai Anderson and guitarist Mark Lee and the star power of frontman Mac Powell. The singer prowls the stage with a smoldering intensity that rivals any mainstream rock legend yet moves the audience with the heart of an evangelist: Imagine Jim Morrison meets Ronnie Van Zant meets Billy Graham. Beyond the live footage, the intimate, familial moments are especially revealing, providing a glimpse into the challenges of balancing career and family. The DVD includes interviews with victims of Hurricane Ike and footage of the devastation, underscored by Third Day's poignant hit "Cry Out to Jesus."—*DEP*

POP

KATY PERRY

Waking Up in Vegas (3:22)

Producers: Greg Wells, Katy Perry

Writers: K. Perry, D. Child, A. Carlsson

Publishers: various
Capitol

While the ballad "Thinking of You" didn't stir up the same buzz as her previous danceable top 10s, Katy Perry turns it back up a notch with her most radio-friendly song yet, "Waking Up in Vegas." The fourth single from her platinum album "One of the Boys" pokes fun at the pop tart's antics while indulging herself in Sin City. Written by "I Want It That Way" songwriter Andreas Carlsson, Desmond Child and Perry, the fun starts with the sound of coins clinking out of a slot machine. The momentum continues with hypnotizing guitar effects that conjure a car's engine as it speeds onto the Strip, a forceful drum set laying out the foundation and Perry's infectious vocal driving over. Bets are on for this one.—*MM*

ELLIOTT YAMIN

Fight for Love (3:35)

Producers: Terry "Maddscientist" Thomas, Johnna Austin

Writers: J. Austin, T. Thomas

Publishers: various
Hickory/RED

"I'm ecstatic, I feel the magic," are the opening lines that encapsulate the spirit of the lead single from the season-five "American Idol" finalist's sophomore album. Co-written by R&B hitmaker Johnna Austin (Mary J. Blige, Mariah Carey) and Theodore Thomas, Yamin's soulful delivery demonstrates that he is no one-hit wonder. Soaring over a laid-back, smooth R&B beat, his vocals capture the essence of being in love. This gem is already resonating with listeners at top 40 and should have no problem snugly settling in at AC. R&B radio should also take notice: This is a guy who held his own duetting with Blige on "Idol," and he shows those chops here.—*AV*

AMY MACDONALD

This Is the Life (3:05)

Producer: Pete Wilkinson

Writer: Amy Macdonald

Publisher: Warner/Chappell,
BMI

Decca Records

Much of the world has already discovered this well-crafted uptempo folk/pop song, which topped the charts last year in Austria, Belgium, France and the Netherlands, as well as reaching the top five in several other countries. Now it makes inroads stateside, climbing 24-19 on the Triple A radio chart. The 21-year-old's Scottish accent shines through, while a memorable hook and energetic instrumentation make for a polished and distinctive sound uncommon in today's newcomers. Crossover potential abounds: Adult Top 40 has warmed to poppier sounds of late, such as those from Britney Spears, but programmers would be smart to seek this Amy, too.—*GT*

ERIC HUTCHINSON

OK, It's Alright With Me (2:31)

Producer: Will Golden

Writer: E. Hutchinson

Publisher: Bayside High
Music, ASCAP

Warner Bros./Let's Break

The online singer/songwriter sensation Eric Hutchinson's "Sounds Like This" came out in May 2008, and it's an album that "keeps inching along." The first hit, "Rock & Roll," was the only No. 1 single at Triple A by a new artist in 2008, and with follow-up "OK, It's Alright With

RICK ROSS FEATURING JOHN LEGEND

Magnificent (4:17)

Producer: J.U.S.T.I.C.E. League

Writers: various

Publishers: various
Def Jam

Pair two of the most distinctive voices in the music industry—a captivating rapper and a seasoned R&B vocalist—and the result is "Magnificent." Rick Ross features John Legend on one of the chill-out anthems of the season and the stellar lead single off his third album, "Deeper Than Rap." For the high rollers, the yacht groupies and those elite few who demand perfection, clever, if illogical, lyrics abound: "I'm tha magnificent with tha sensational style, when I decorate a home, marble flooring like da Nile." The J.U.S.T.I.C.E. League production outfit reteamed with Ross on four songs including "Magnificent," a top 10 single on Billboard's Hot R&B/Hip-Hop Songs chart. Their magic is cemented by sampling "Gotta Make It Up to You," a sensual 1983 slow jam as performed by Angela Bofill.—*MM*



Me," Hutchinson attaches his hip, soulful energy to a piano-pop song that you can't help but foot-tap to. Reminiscent of Billy Joel's bouncy material from the beginning of his career, Hutchinson's appeal is already similar to that of Jason Mraz, with whom he'll tour this summer.—*MM*

COUNTRY

TAYLOR SWIFT

You Belong With Me (3:52)

Producers: Nathan Chapman,
Taylor Swift

Writers: T. Swift, L. Rose

Publisher: not listed

Big Machine

Taylor Swift keeps straddling

the country/pop line with great success on her third single from her chart-topping "Fearless" album. "You Belong With Me" is a driving country rocker with enough of a pop sheen to continue Swift's crossover success at multiple formats. While some may scoff at the lyrical content, which for older listeners might seem like the Peter Pan world of high school, the singer herself just graduated last year and has time to grow. Right now, teen fans are living life through her songs, while their parents are reliving their youth. Not a shabby way to connect with a wide audience.—*CW*

DAVID COOK

Come Back to Me (4:08)

Producer: Rob Cavallo

Writers: A. Bjorklund, E. Lind,
Z. Maloy

Publishers: Zac Maloy Music,
Sony/ATV Tunes, ASCAP, Stellar Songs, EMI

Blackwood, BMI

19/RCA

David Cook's third single from his platinum-certified self-titled album finds the current "American Idol" champ in familiar territory. The Espionage writing team ("Irreplaceable"), along with Zac Maloy, craft a laid-back power ballad with enough hooks to maintain Cook's heat on the pop and adult top 40 charts. Cook gives an earnest, restrained vocal performance, reflective of the pensive lyric about letting a loved one go so that the person can grow. Credit producer Rob Cavallo and Cook for finding a nice balance between such an obvious pop structure with enough muscle to hold the attention of his more rock-minded fans.—*CW*



R&B

SOLANGE

T.O.N.Y. (3:54)

Producer: Jack Splash

Writers: J. Splash, T. DeCarlo
Callaway

Publishers: various

Music World/Geffen/Interscope

The third single from Solange's critically acclaimed "Sol-Angel and the Hadley St. Dreams" album could finally be the one R&B radio responds to. Indicative of the overall '70s vibe of the project, "T.O.N.Y." has enough charm to sway the most current-minded R&B heads. Philly-style horns, a Motown-inspired groove and spirited girl-group background vocals frame a clever lyric about a regrettable one night stand.—*CW*

LEGEND & CREDITS

EDITED BY WAYNE ROBINS

CONTRIBUTORS: Ayala Ben-Yehuda, Alexandra Cahill, Gary Graff, Louis Hau, Laura Leebove, Jason Lipshutz, Michael Menachem, Jill Menze, Fred Mills, Gail Mitchell, Evie Nagy, Dan Ouellette, Deborah Evans Price, Gary Trust, Alex Vitoulis, Chris Williams

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 (Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



METAL BY ANN DONAHUE

Maiden Voyage

Ed Force One: IRON MAIDEN

'Iron Maiden: Flight 666' Shows How The Band Rocked The World—Literally

It's part concert film, part "Spinal Tap" and part instructional video on how to conduct a 45-day world tour in countries where music fans have never seen a heavy metal band up close and personal.

It's "Iron Maiden: Flight 666," a documentary chronicling the first leg of the band's 2008 *Some Where Back in Time* tour. Having won the award for best music documentary at the recent South by Southwest Film & Music Festival, the film opened April 21 in many of the countries the band visited on tour, as well as in almost 50 U.S. theaters.

This wasn't just any if-this-is-Tuesday-it-must-be-Belgium jaunt around the globe captured on film. Iron Maiden purposefully selected stops that are traditionally underserved by the heavy

metal touring market, including India, Costa Rica and Colombia.

How did the band manage to do this? Simple: It has its own plane. A remodeled 757 took the band, the crew and 12 tons of cargo on the trip, which totaled almost 50,000 miles. ("It's designed for use; there's no rock'n'roll Jacuzzi," manager Rod Smallwood says.)

With singer/licensed pilot Bruce Dickinson at the controls of Ed Force One, the documentary follows Iron Maiden as it plays 23 sold-out shows in stadiums and amphitheatres in 13 countries.

At first, Smallwood says, the band was hesitant about participating in the documentary. But the chance to record the scope of the tour for posterity won out.

"I had to sit back a little and see what was going on: No one's ever done this, with the incredibly different cultures and our own plane," Smallwood adds. "The excitement was contagious. And we

thought it would be great for the family album."

Iron Maiden drummer Nicko McBrain says with a laugh, "There were a couple times when I said, 'Let's open the emergency exit and toss [the filmmakers] out.' But for the most part, you wouldn't have known they were there."

Directors Sam Dunn and Scot McFadyen, who previously wrote and directed the documentaries "Metal: A Headbanger's Journey" and "Global Metal," gathered 500 hours of footage as they traveled with the band around the world.

Dunn and McFadyen laid out in advance which song was going to be recorded during each tour stop, making sure to position the cameras so they would get the scope of the audience in each city and not interrupt the flow of the performance.

"No offense to Martin Scorsese, but when I see another camera in the shot, I lose the feeling of being at a concert," McFadyen says. "We had five cameras and our goal was to make it

look like we had 100 cameras."

It's inevitable that any movie about a hard rock band will be compared to "Spinal Tap." However, the members mostly steer clear of any stereotypical antics. "Our goal was to give people a look behind their rock star status," Dunn says.

For example, the band is shown during downtime snorkeling, playing golf and getting whupped on the court by retired Australian professional tennis player Pat Cash. But there are also plenty of only-in-metal moments: The flight attendants on the plane all wear Iron Maiden shirts, the cockpit has an Eddie bobblehead, and the band gets mobbed by crying, hysterical fans begging for autographs and—in some cases—to be adopted by bassist Steve Harris.

"We're bigger now than we were 15 or 20 years ago," McBrain says. "We're on the second, third and sometimes fourth generation of fans. They're the true stars of our film."



Flexing sales muscles: 3OH!3

BUILDING TRUST

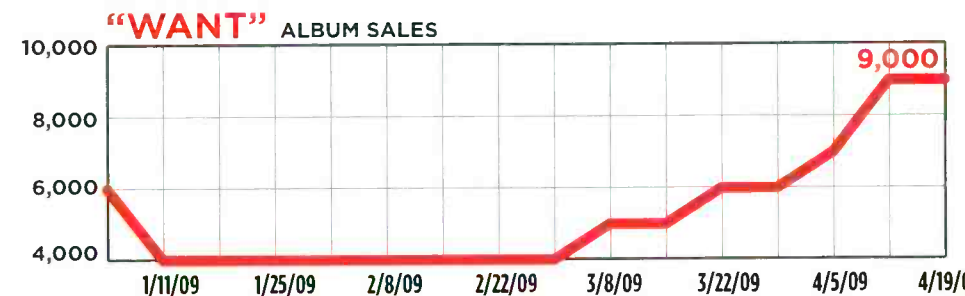
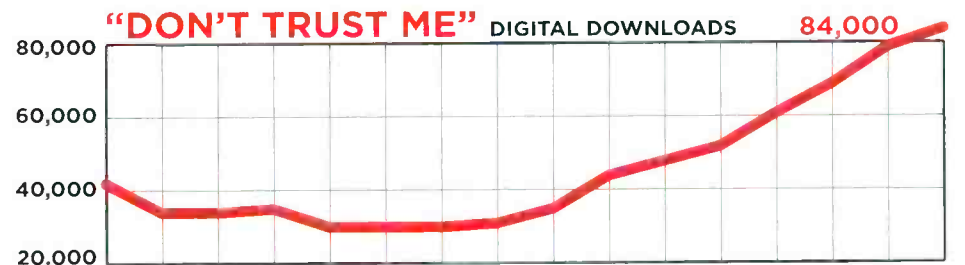
3OH!3 may have a hit single with "Don't Trust Me," but there's one thing that's no lie: 2009 has been good to the Boulder, Colo., electro duo.

The act's Photo Finish/Atlantic album, "Want," posts its best sales week and grabs a new chart high on the Billboard 200 as it rises to No. 44 with slightly more than 9,000 copies. With a gain of nearly 10% this past week, the album snared its seventh straight sales increase.

Meanwhile, "Don't Trust Me" notches its best digital download sales week, with 84,000 sold—bulleting at No. 14 on Hot Digital Songs. Like the album, the song has been steadily rising in sales each week. This marks its 10th consecutive weekly sales gain. Top 40 stations are also giving 3OH!3 some love—"Don't Trust Me" climbs to No. 22 this week on the Mainstream Top 40 chart. —Keith Caulfield

THE NUMBERS DON'T LIE

High-profile TV appearances (including "Last Call With Carson Daly," MTV's "Spring Break") and a jam-packed touring schedule (the Alternative Press tour, a European junket supporting Katy Perry, South by Southwest) have contributed to 3OH!3's chart momentum. Coming up: The Bamboozle festival (May 3), headlined by the newly reunited No Doubt.



SOURCE: Nielsen SoundScan

IRON MAIDEN AND ED FORCE ONE: JOHN McMURTRY/IRON MAIDEN HOLDINGS, 3OH!3: SARAH CASS



A new dawn:
DAY26

R&B BY GAIL MITCHELL

'Forever' Brothers

Day26 Overrides Drama To No. 1 Debut

Day26 has overcome the creative differences and other issues that plagued the group during MTV's just-wrapped "Making the Band 4."

The Bad Boy quintet's sophomore album, "Forever in a Day," debuts this week at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart and No. 2 on the Billboard 200. According to Nielsen SoundScan, the group logged first-week sales of 113,000 copies. Propelling those sales is the current single "Imma Put It on Her," featur-

ing Yung Joc and Diddy, which hit a new peak (No. 58) after four weeks on Hot R&B/Hip-Hop Songs. The song is in heavy rotation at MTV Jams and power rotation at MTV Hits.

Aside from label chief Sean "Diddy" Combs, Day26 is the only Bad Boy act to start its career with consecutive No. 1s on Top R&B/Hip-Hop Albums. The group—comprising Brian Andrews, Mike McCluney, Qwanell Mosley (aka Que), Robert Curry and Willie Taylor—first made

history in 2008 with its self-titled debut album. Bowing at No. 1 on the Billboard 200 with 190,000 in sales, the album gave Bad Boy its first back-to-back chart-topping albums following Danity Kane's No. 1 debut.

Billboard caught up with Day26 during rehearsals in New York for part two of the show's live season finale set to air April 23. (Part one aired April 16.) The group is slated to perform "Imma" during the show, which kept viewers glued to the screen as

Que and his groupmates argued over creative differences and lack of label advance money. Adding to the tension was Que's personal and financial issues with his family.

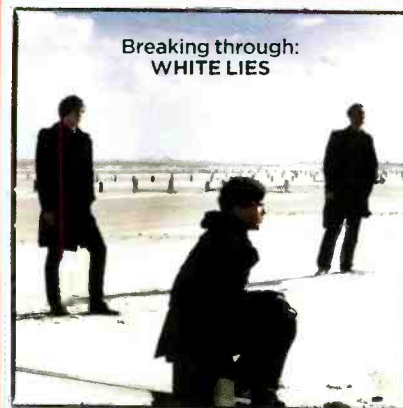
"We had to learn how to work with each other," Taylor says of the turmoil, which he guarantees was real and not scripted. "With the last album, Diddy was at the creative helm; this time the ball was in our court. We weren't listening to each other. But at the end of the day, we figured out we were saying the same thing but in different ways."

Sporting production by Blaze, Jermaine Dupri, Jazze Pha, Ne-Yo, T-Pain and Bryan-Michael Cox, the album also features Day26 cutting its production teeth on a couple of tracks. The idea musically, Taylor adds, was to show that the group is equally adept at slowing things down and pumping the vibe back up. A \$13.98 Target-only exclusive "Forever" package includes a DVD featuring behind-the-scenes footage and Day26 answering fans' questions.

Winding down its 26 Days of Day26 promo tour, the act will next co-headline a series of West Coast dates with Capitol's J. Holiday. The run includes a May 10 show at Los Angeles' Club Nokia. It's all part of the group's Forever in a Day national tour that launches May 6.

Attributing the Forever journey to growing pains, manager Screwface of Starstruck Management says Day26 is a "gifted and tough group" whose members are ultimately there for each other.

Taylor agrees. "We're strong, we're brothers, and we're staying together." ...



SPREADING LIES

The White Lies' debut album, "To Lose My Life," was No. 1 on the U.K. chart last January. But the up-and-coming London band is circumspect when it comes to predicting whether the album will get a similar reaction in the United States.

"It's not often that bands from the U.K. really break over here," drummer Jack Brown says during a recent stopover at New York's Bowery Ballroom. "It takes such a long time to infiltrate that subculture. And it's impossible to really predict when this country is so big and we are so small."

But White Lies—which includes bassist/backing vocalist Charles Cave and singer/guitarist Harry McVeigh—is definitely up for the challenge. Since the March 17 stateside release of the Fiction/Geffen album, the trio played two gigs at Austin's recent South by Southwest conference, appeared on "Late Show With David Letterman" and co-headlined a coast-to-coast tour with the English dance punk/new wave band Friendly Fires—including a critically acclaimed performance at the Coachella festival. White Lies will also appear on "Last Call With Carson Daly" (April 24) and at Lollapalooza (Aug. 7-9).

The whirlwind activity is having an impact. "To Lose" debuted its first week at No. 146 on the Billboard 200 and No. 4 on Top Heatseekers with nearly 4,000 in sales, according to Nielsen SoundScan. The album has sold 12,000 copies to date, while the title track is bubbling under the Modern Rock radio airplay chart and stands a strong chance of debuting there in the coming weeks.

Recorded in Brussels, "To Lose My Life" was produced by Ed Buller and Max Dingle. The set, mixed by Alan Moulder (My Bloody Valentine, the Smashing Pumpkins), recalls the dramatic melancholia of Joy Division and Echo & the Bunnymen. However, Cave cites the alternative rock band Secret Machines as a principal influence.

The group is slated to head back to Europe for a string of dates, including a stop at the Readings and Leeds Festival in August. In the meantime, the plan is to continue working the single at radio and do another stateside tour in the fall.

Brown says, "We've got ourselves in a really good position to do as well as we can." —Jill Menze

FOREIGN EXCHANGE

She's only been speaking English for a year. But that isn't stopping BoA from conversing in the universal language of music.

A superstar in Japan and her native South Korea, the 22-year-old is also a skillful dancer who has been singing professionally since she was 13. She is part of a current Asian musical exchange program whose emissaries include Utada (Billboard, Feb. 28), the Teriyaki Boyz, Se7en and Wonder Girls. With 12 No. 1 albums in Asia, BoA has sold 7.6 million copies, according to SoundScan Japan.

The SM Entertainment artist now brings her R&B- and dance-styled synth pop to the United States. Her self-titled, first English-language album arrived March 17. It debuted at No. 127 on the Billboard 200 and No. 3 on Top Heatseekers, selling 8,000 copies. The lead single, "I Did It for Love"—produced by and featuring Sean Garrett (Usher, Beyoncé)—has sold 4,000 digital downloads. A previously released album track, "Eat You Up," peaked at No. 8 on the Hot Dance Club Play chart and has sold 28,000 downloads.

"I just wanted to make fresh, hot dance music," says BoA, who also worked with producers Brian Kennedy and Bloodshy & Avant. She says her future collaborator

wish list includes Justin Timberlake, Ne-Yo and T-Pain.

BoA, who is represented by Creative Artists Agency, is currently on the East Coast leg of a cross-country radio promo tour. Featured as an "Up and Coming Artist" on the Clear Channel Web site, she will perform Aug. 15 at rhythmic WDRE Long Island, N.Y.'s outdoor festival.

BoA now divides her time between Tokyo and Los Angeles. During the short time she's been in the States, she has compiled a short list of favorite things: In-N-Out Burger, Coffee Bean and Dave & Buster's—in between explaining the origin of her name.

"People have asked me if it's an acronym for 'best of Asia,'" the diminutive singer says with a laugh. "Even for 'Bank of America.' No, it's just a creative styling of my real name, which loosely translated means 'sparkling jewel.'"

Which is why SM Entertainment U.S. president Nikki SeMin Han is confident that BoA will break through stateside. "She's the only female artist in the world," he says, "who can deliver the most powerful dance performance together with her music."

—Gail Mitchell and Rob Schwartz



Coming to America: BOA

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SLOW RIDE

>> Ascending to the top of the Modern Rock chart in its 29th chart week, Anberlin's "Feel Good Drag" earns the distinction of the longest climb to No. 1 in the chart's 20-year history. Previously, the record was held by the 27-week rise of 10 Years' "Wasteland" in 2006.

ROSS WILL RULE

>> Rick Ross is on his way to his third No. 1 album on the Billboard 200 as "Deeper Than Rap" looks like it will debut atop the list next week. Industry prognosticators predict the Slip-N-Slide/Def Jam set will sell more than 150,000 copies in its first week.



BRIT'S BOUNTY

>> On the Mainstream Top 40 radio airplay chart, Britney Spears notches her third top 10 in a row as "If U Seek Amy" vaults to No. 10. It follows "Womanizer" and "Circus." Spears last strung together three top 10s in 1999 with her first three singles.

CHART BEAT

>> Jason Mraz and Colbie Caillat pair up for the Adult Top 40 chart's first top 10 duet in 13 years, as "Lucky" lifts 11-10. The only other top 10 title to sport a shared lead credit was the song that led the list upon its March 16, 1996, launch: Mariah Carey and Boyz II Men's "One Sweet Day."

>> As a cornerstone of the New York Yankees lineup for 16 years, Bernie Williams collected 2,336 hits. This week, he ups his count of Billboard chart hits, as "Moving Forward" enters the Billboard 200 and Top Contemporary Jazz Albums. The set's leadoff cut, "Go for It," concurrently steps up to the plate on Smooth Jazz Songs.

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

Billboard

CHARTS

The Walt Disney Chart Story; Discount Discussion

In its fourth week on the Billboard 200, the soundtrack to "Hannah Montana: The Movie" reaches No. 1 for the first time, climbing to the top of the chart with 133,000 copies, according to Nielsen SoundScan. That's a decline of 32% compared with last week's 196,000—but that sum was powered by the film's April 10 opening combined with sales driven by the Easter holiday shopping.



Overall album sales are down 19% this week as the market readjusts after the busy week.

"Hannah" fends off the second chart week of Rascal Flatts' "Unstoppable" (No. 3 with 107,000; down 69%) and the debut of Day26's "Forever in a Day" (No. 2 with 113,000). The former album arrived at No. 1 last week with 351,000.

With the soundtrack's ascension to No. 1 coming a week after its Lyric Street cousin Rascal Flatts opened atop the list, it gives the Disney Music Group back-to-back chart-toppers on the Billboard 200 for the first time.

All told, the Disney Group has seen 16 No. 1s across its various labels. Its first, in 1965, was the soundtrack to the film "Mary Poppins" on the Buena Vista label. The label group didn't earn its second until "The Lion King" soundtrack on Walt Disney Records roared atop the list in 1994. The "Pocahontas" soundtrack, also on Walt Disney Records, followed suit in 1995. The remainder of Disney Music Group's 13 No. 1s have come since 2003.

CHEAP TRICK: While checking out the soundtrack to "Hannah Montana: The Movie" in Amazon's MP3 store the week it was released, I was surprised to see the recommendations that were suggested for purchase. You know, those albums that are billed under the header, "Customers who bought this item also bought."

You'd think the suggestions would be along the lines of **Jonas Brothers**

or **Demi Lovato** and other tween-friendly acts. (Well, yes and no: Lovato was—but not Jonas Brothers.)

But nearly all of the 52 suggestions were titles that were either currently

free or had been previously deeply discounted or free. They included **U2's** "No Line on the Horizon," the various artists set "Motown Number 1's Vol. 2," the 99 cent compilation "99 Perfectly Relaxing Songs," a free Sub Pop sampler and

giveaway tracks from **Mieka Pauley** and **Erin McCarley**.

And since the "Hannah" album was on sale for just \$3.99 at the time I browsed the collection, it might mean that people who like one inexpensive album tend to like other low-priced selections as well.

The "Hannah" set might not be the best-case scenario. At the time, it was brand-new, so it didn't have much of a purchase history to offer the customer. Unlike, say, an album that's been out a couple of months, which should, in theory, have had a couple of thousand people buy it in addition to another album.

Take the "99 Most Essential Pieces of Classical Music" collection, which

has previously been offered through Amazon's MP3 store for as little as 99 cents. When I checked its availability, it was priced at a more reasonable \$7.99. So, what albums did "customers who bought this item" also buy? The same as what the "Hannah" suggestions turned up. Is it worrisome that, at least on the surface, a deeply discounted album only seems to encourage other deep-discounted sales?

It's too early to tell. Amazon's MP3 store is still getting a foothold in the iTunes-dominated market and trying to compete. Worst case? The recommendation system is flawed.

The armchair psychologist in me thinks these inexpensive deals are just anomalies and the customer that they speak to either may not be familiar with how Amazon's MP3 service works or are newcomers to the download world.

For example, a recent hot seller in Amazon's MP3 store was the nondiscounted **Decemberists** album "The Hazards of Love." Customers who bought it also picked up such titles as **Neko Case's** "Middle Cyclone," **M. Ward's** "Hold Time," **Kings of Leon's** "Only by the Night" and other titles that haven't been offered at a low price.

The trick is, how do you get customers interested in a 99 cent classical compilation to spend \$9.99 for another album?

Over The Counter

KEITH CAULFIELD



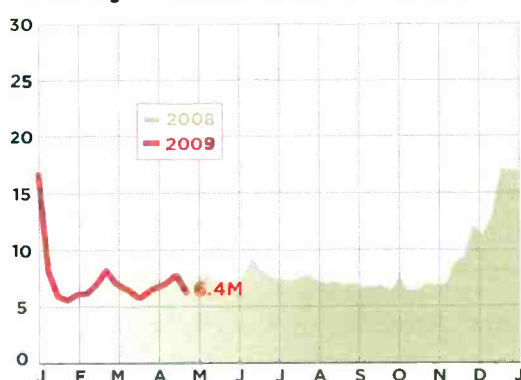
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,363,000	1,389,000	23,137,000
Last Week	7,837,000	1,499,000	23,995,000
Change	-18.8%	-7.3%	-3.6%
This Week Last Year	7,504,000	1,208,000	19,329,000
Change	-15.2%	15.0%	19.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	127,395,000	111,732,000	-12.3%
Digital Tracks	341,196,000	399,777,000	17.2%
Store Singles	476,000	472,000	-0.8%
Total	469,067,000	511,981,000	9.1%
Albums w/TEA*	161,514,600	151,709,700	-6.1%

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

DIGITAL TRACKS SALES

'08	341.2 million
'09	399.8 million

SALES BY ALBUM FORMAT

CD	107,557,000	87,282,000	-18.9%
Digital	19,313,000	23,679,000	22.6%
Cassette	36,000	14,000	-61.1%
Other	489,000	757,000	54.8%

For week ending April 19, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2008	2009	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	70,891,000	60,801,000	-14.2%
Catalog	56,503,000	50,931,000	-9.9%
Deep Catalog	40,244,000	37,089,000	-7.8%

CURRENT ALBUM SALES

'08	70.9 million
'09	60.8 million

CATALOG ALBUM SALES

'08	56.5 million
'09	50.9 million

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

Main Billboard 200 chart table with columns for rank, artist, title, and weeks on chart. Includes entries like Soundtrack (Hannah Montana), Day26 (Forever In A Day), Rascal Flatts (Unstoppable), and Soundtrack (Twilight).



It's a career-high week for the act, as its new album starts with 43,000. The band's first release, 2006's "Caravans," peaked at No. 80 and its best sales week came in early March of 2007 when it sold nearly 10,000.



Best Euy sale-priced the set last week for \$9.99, thus aiding its 4% gain. With overall album sales down 19% this week, a 4% increase yields a big position jump on the chart.



The physical release of the EP to brick-and-mortar retailers goes the sales of the set by 53%, following its two-week run as a (mostly) digital exclusive.



Her performance of the album's "If This Isn't Love" on the "American Idol" results show (April 15) causes a 36% spike for the album.



The traditional physical release of the CD to retailers April 14 pushes the set into the top 100 (up 169%), enabling its graduation from the Heatseekers chart.

Continuation of the Billboard 200 chart table, listing artists like Kanye West, Alan Jackson, Akon, Yanni, Dolly Parton, Papa Roach, Lil Wayne, Soulja Boy Tell'em, The All-American Rejects, Charlie Wilson, Metallica, Keyshia Cole, The Lonely Island, Kid Rock, Coldplay, Slim Thug, Mastodon, India.Arie, Ne-Yo, Katy Perry, Rodney Atkins, Lily Allen, Bow Wow, Mary Mary, Jim Jones, Metric, Kenny Chesney, Neko Case, Seether, Varioous Artists, Gorilla Zoe, The Decememberists, Varioous Artists, Seal, Martina McBride, Demi Lovato, Donnie McClurkin, Dierks Bentley, Soundtrack, Eric Church, Billy Ray Cyrus, Blue October, Leonid Cohen, Musiq Soulchild, Varioous Artists, Robert Plant / Alison Krauss, Israel Houghton, The Ting Tings, Francesca Battistelli, and Anthony Hamilton.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions.

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Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Disturbed, Rihanna, MGMT, Soundtrack, Queensryche, Bruce Springsteen, Smokie Norful, The Airborne Toxic Event, Chris Tomlin, Randy Travis, Slipknot, Michael W. Smith, The Killers, Various Artists, Saving Abel, Soundtrack, Easy Star All-Stars, Soundtrack, Jesse McCartney, George Strait, Pastor Troy, Mims, Jonas Brothers, J. Holiday, Red, Third Day, Silverstein, Leona Lewis, Kidz Bop Kids, Jim Gaffigan, Kellie Pickler, Miley Cyrus, Jazmine Sullivan, Lamb of God, Young Jeezy, Andrew Bird, The Script, Gavin Degraw, Led Zeppelin, AC/DC, Tenth Avenue North, Raphael Saadiq, Peter Bjorn and John, Various Artists, Indigo Girls, Doves, Various Artists, Carolina Liar, Fall Out Boy, La Arrolladora Banda El Limón.



The Miley Cyrus-fueled "Hannah Montana: The Movie" album is the first soundtrack to top the Billboard 200 this year. Last year, three pulled off the trick: "Juno," "Mamma Mia!" and "Twilight."



A \$7.99 sale tag at Best Buy brings the album onto the chart for the first time. The set shifted 4,000—a 45% increase over the previous frame.

171

After its single "Ain't No Rest for the Wicked" was a free single in the iTunes store, the digital album posts a 17% gain and debuts on the tally. The physical version of the set will impact next week's chart.



The seven-song live set, available on CD and vinyl, was released April 18 to indie retailers for Record Store Day. It debuts with little more than 3,000 sold and starts at No. 3 on the indie-driven Top Tastemakers chart.

180

The five-song live EP contains a video for "This Town" on the iTunes version of the set. "Town" bullets at No. 18 on the Adult Top 40 chart this week.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Includes entries for Il Divo, Grateful Dead, Tito 'El Bambino', PJ Harvey & John Parish, Garth Brooks, Donald Lawrence & Co., Various Artists, My Morning Jacket, Jeremy Camp, Daughtry, Avenged Sevenfold, Rise Against, Ludacris, James Taylor, Ray Lamontagne, Matt Nathanson, Plies, John Legend, Jake Owen, The Pussycat Dolls, Cage The Elephant, Toby Keith, Fleet Foxes, A Day to Remember, Toby Keith, I See Stars, Static-X, Bernie Williams, Thriving Ivory, O.A.R., Mandisa, Trace Adkins, David Archuleta, 3 Doors Down, Luis Fonsi, Bat For Lashes, Hezekiah Walker & LFC, Ryan Leslie, Natasha Bedingfield, Joey + Rory, Gomez, Frank Sinatra, The White Tie Affair, Hurt, Animal Collective, Ray Charles, Hinder, Doom, Third Day, John Waller.

Small charts and lists at the bottom of the page, including 'Various Artists', 'Soundtrack', 'Soundtrack', and 'Soundtrack' categories with artist names and peak positions.

TOP INDEPENDENT

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. #1 SILVERSN PICKUPS (Swoon), #2 JASON ALDEAN (Wide Open), #3 BRINCE/BRIA VALENTE (Lotus Flow3r/MPLSoUND/Elix3r), #4 DOLLY PARTON (Backwoods Barbie), #5 SLIM THUG (Boss Of All Bosses), #6 GREATEST METRIC GAINER (Fantasies), #7 NEKO CASE (Middle Cyclone), #8 THE TING TINGS (We Started Nothing), #9 EASY STAR ALL-STARS (Easy Star's Lonely Hearts Dub Band), #10 PASTOR TROY (Feel Me Or Kill Me), #11 RED (Innocence & Instinct), #12 SILVERSTEIN (A Shipwreck In The Sand), #13 JIM GAFFIGAN (King Baby), #14 ANDREW BIRD (Noble Beast), #15 PETER BJORN AND JOHN (Living Thing), #16 VARIOUS ARTISTS (Punk Goes Pop Volume Two), #17 GARTH BROOKS (The Ultimate Hits), #18 RAY LAMONTAGNE (Gossip In The Grain), #19 CAGE THE ELEPHANT (Cage The Elephant), #20 FLEET FOXES (Fleet Foxes), #21 A DAY TO REMEMBER (Homesick), #22 I SEE STARS (3D), #23 BERNIE WILLIAMS (Moving Forward), #24 GOMEZ (A New Tide), #25 HURT (Goodbye To The Machine), #26 ANIMAL COLLECTIVE (Merriweather Post Pavilion), #27 DOOM (Born Like This), #28 MORMON TABERNACLE CHOIR (Come, Thou Fount Of Every Blessing), #29 RADIOHEAD (In Rainbows), #30 VAMPIRE WEEKEND (Vampire Weekend), #31 VARIOUS ARTISTS (Dark Was The Night: A Red Hot Compilation), #32 IDA MARIA (Fortress 'round My Heart), #33 BON IVER (For Emma, Forever Ago), #34 TWIZTID (W.I.C.K.E.D.), #35 BO BURNHAM (Bo Burnham), #36 JOURNEY (Revelation), #37 FOUR CELTIC VOICES WITH CELESTE RAY & ERINI HILL (Four Leaf Clover), #38 M. WARD (Hold Time), #39 NEW FOUND GLORY (Not Without A Fight), #40 BILL CALLAHAN (Sometimes I Wish We Were An Eagle), #41 MARISELA (20 Exitos Inmortales), #42 TONY OKUNGBOWA (Total Dance 2009), #43 EAGLES (Long Road Out Of Eden), #44 THE HOLD STEADY (A Positive Rage), #45 CASE (The Rose Experience), #46 GREAT NORTHERN (Remind Me Where The Light Is), #47 APOCALYPTICA (Worlds Collide), #48 JOHN DOE AND THE SADIES (Country Club), #49 YO GOTTI (CM2), #50 SHEKINAH GLORY MINISTRY (The Best Of Shekinah Glory Ministry).

While overall album sales are down nearly 19% as the market adjusts following the Easter holiday shopping week, traffic at independent retailers is up 21%. That might seem surprising—in the previous week indie store album sales were down 16%—but the indie celebration Record Store Day took place April 18. Many labels and acts offered exclusive content, including the album at No. 3 on the indie-driven Top Tastemakers chart.



TOP DIGITAL

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, BB Ranking, Cert. #1 SOUNDTRACK (Hannah Montana: The Movie), #2 RASCAL FLATTS (Unstoppable), #3 SILVERSN PICKUPS (Swoon), #4 SOUNDTRACK (Twilight), #5 DAY26 (Forever In A Day), #6 LADY GAGA (The Fame), #7 THE COUNTDOWN KIDS (150 Fun Songs For Kids), #8 JADAKISS (The Last Kiss), #9 KINGS OF LEON (Only By The Night), #10 DEATH CAB FOR CUTIE (TheOpenDoor EP), #11 THE FRAY (The Fray), #12 KEITH URBAN (Defying Gravity), #13 JASON ALDEAN (Wide Open), #14 THE BAND (Greatest Hits), #15 THE LONELY ISLAND (Incredibad), #16 TAYLOR SWIFT (Fearless), #17 U2 (No Line On The Horizon), #18 YEAH YEAH YEAHS (It's Blitz!), #19 ORIGINAL LONDON CAST RECORDING (Les Miserables), #20 SOUNDTRACK (Stumdog Millionaire), #21 KELLY CLARKSON (All I Ever Wanted), #22 3OH!3 (Want), #23 CAGE THE ELEPHANT (Cage The Elephant), #24 CREEDENCE CLEARWATER REVIVAL (Chronicle The 20 Greatest Hits), #25 KERI HILSON (In A Perfect World...).

TOP INTERNET

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, BB Ranking, Cert. #1 DIANA KRALL (Quiet Nights), #2 SOUNDTRACK (Hannah Montana: The Movie), #3 RASCAL FLATTS (Unstoppable), #4 SILVERSN PICKUPS (Swoon), #5 SOUNDTRACK (Twilight), #6 U2 (No Line On The Horizon), #7 NEIL YOUNG (Fork In The Road), #8 CHRIS BOTTI (Chris Botti: In Boston), #9 LEONARD COHEN (Live In London), #10 KEITH URBAN (Defying Gravity), #11 NEKO CASE (Middle Cyclone), #12 TAYLOR SWIFT (Fearless), #13 DAY26 (Forever In A Day), #14 SOUNDTRACK (Twilight: The Score), #15 JASON MRAZ (We Sing, We Dance, We Steal Things), #16 KELLY CLARKSON (All I Ever Wanted), #17 GRATEFUL DEAD (To Terrapin: Hartford '77), #18 YEAH YEAH YEAHS (It's Blitz!), #19 JADAKISS (The Last Kiss), #20 PEARL JAM (Ten), #21 ROBERT PLANT / ALISON KRAUSS (Raising Sand), #22 LADY GAGA (The Fame), #23 THE DECEMBERISTS (The Hazards Of Love), #24 CARRIE UNDERWOOD (Carnival Ride), #25 YANNI (Yanni Voices).

TOP CAST ALBUMS FROM .biz

Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert. #1 LES MISERABLES (ORIGINAL LONDON CAST RECORDING), #2 WICKED (ORIGINAL BROADWAY CAST RECORDING), #3 JERSEY BOYS (ORIGINAL BROADWAY CAST RECORDING), #4 LES MISERABLES: HIGHLIGHTS FROM (ORIGINAL BROADWAY CAST RECORDING), #5 SHREK: THE MUSICAL (ORIGINAL BROADWAY CAST RECORDING), #6 MAMMA MIA! (ORIGINAL CAST RECORDING), #7 NEXT TO NORMAL (ORIGINAL BROADWAY CAST RECORDING), #8 LES MISERABLES (ORIGINAL BROADWAY CAST RECORDING), #9 THE LION KING (ORIGINAL BROADWAY CAST RECORDING), #10 IN THE HEIGHTS (ORIGINAL BROADWAY CAST RECORDING), #11 THE PHANTOM OF THE OPERA (ORIGINAL LONDON CAST RECORDING), #12 DISNEY'S THE LITTLE MERMAID (ORIGINAL BROADWAY CAST RECORDING), #13 MARY POPPINS (ORIGINAL LONDON CAST RECORDING), #14 RODGERS & HAMMERSTEIN'S SOUTH PACIFIC (THE NEW BROADWAY CAST RECORDING), #15 LEGALLY BLONDE: THE MUSICAL (ORIGINAL BROADWAY CAST RECORDING).

I LIKE PROFILES: MOST ADDED FROM .biz

Table with columns: This Week, Last Week, Weeks on Chart, Title, Label/Distributing Label (Principal Performer), BB Ranking, Cert. #1 HOT N COLD (KATY PERRY), #2 POKER FACE (LADY GAGA), #3 SINGLE LADIES (PUT A RING ON IT) (BEYONCE), #4 RIGHT ROUND (FLO RIDA), #5 IF I WERE A BOY (BEYONCE), #6 I'M YOURS (JASON MRAZ), #7 I KISSED A GIRL (KATY PERRY), #8 LOVE STORY (TAYLOR SWIFT), #9 BURNIN' UP (JONAS BROTHERS), #10 WHATEVER YOU LIKE (T.I.), #11 HALO (BEYONCE), #12 KISS ME THRU THE PHONE (SOULJA BOY TELL 'EM FEATURING SAMMIE), #13 RIGHT NOW (NA NA NA) (AKON), #14 IN THE END (LINKIN PARK), #15 JUST DANCE (LADY GAGA FEAT. COLBY O'DONNIS).

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 BOYLE'S 'DREAM' "Britain's Got Talent" contestant and YouTube sensation Susan Boyle makes waves on the Billboard charts this week. Her rendition of "I Dreamed a Dream" from "Les Miserables" on the April 11 edition of the U.K. reality show drove consumers to their wallets as three different "Les Mis" cast recordings impact the 15-position Top Cast Albums chart, including the debut of the Original London Cast Recording at No. 1 (4,000; up 1,007%). Collectively, all of the versions of "I Dreamed a Dream" tracked by Nielsen SoundScan sold 43,000 downloads in the week ending April 19—up 5,286% over the previous week (slightly less than 1,000 sold). —Keith Caulfield

TOP INDEPENDENT: Reflects titles sold via independent distributors, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP CAST ALBUMS: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan, Capitol Music Group, and iTunes. I LIKE PROFILES: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan, Capitol Music Group, and iTunes. BILLBOARD.BIZ: All rights reserved. TOP INTERNET: Reflects titles sold via independent distributors, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services. TOP CAST ALBUMS: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan, Capitol Music Group, and iTunes. I LIKE PROFILES: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan, Capitol Music Group, and iTunes. BILLBOARD.BIZ: All rights reserved. TOP INTERNET: Reflects titles sold via independent distributors, including those fulfilled via major branch distributors. TOP DIGITAL: Reflects releases sold as a complete album bundle through digital download services.

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

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices.
Ⓞ after price indicates album only available on DualDisc.
CD/DVD after price indicates CD/DVD combo only available.
Ⓛ 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.

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.

Configuration symbols: Ⓞ CD single available, Ⓛ Vinyl Maxi-Single available, Ⓛ Vinyl single available, Ⓛ CD Maxi-Single available.
HITPREDICTOR
Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad.

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

AWARD CERT. LEVELS
ALBUM CHARTS
Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold).

SINGLES CHARTS
RIAA certification for 500,000 paid downloads (Gold).

MUSIC VIDEO SALES CHARTS
RIAA gold certification for net shipment of 25,000 units for video singles.

DVD SALES/VHS SALES/VIDEO RENTALS
RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.

HOT 100 AIRPLAY™

Table with 13 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Top entry: #1 BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG).

Table with 13 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Top entry: #26 BEAUTIFUL AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN).

Table with 13 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label). Top entry: #51 KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE).

HOT DIGITAL SONGS™

Table with 13 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label), Cert. Top entry: #1 BOOM BOOM POW THE BLACK EYED PEAS (WILL I AM/INTERSCOPE).

Table with 13 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label), Cert. Top entry: #26 HOW DO YOU SLEEP? JESSIE MCCARTNEY (HOLLYWOOD).

Table with 13 columns: Rank, This Week, Last Week, Weeks on Chart, Title, Artist (Imprint/Promotion Label), Cert. Top entry: #51 FALLING SLOWLY THE SWELL SEASON (GLEN HANSARD & MARKETA BURGESS/OVERCOAT).

MAY 2 2009 **MUSIC VIDEO**

POP/ROCK

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CHART
1	NEW	1	#1 WILCO LIVE: ASHES OF AMERICAN FLAGS WILCO LIVE: ASHES OF AMERICAN FLAGS (19.98 DVD)	Wilco	
2	NEW	1	THIS IS WHO WE ARE METAL BLADE HOME VIDEO/RED DISTRIBUTION 34056 (29.98 DVD)	As I Lay Dying	
3	1	3	PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S EAGLE ROCK 30263 (14.98 DVD)	Jeff Beck	
4	4	6	LIVE AT LAST MOTOWN PRODUCTIONS/UNIVERSAL MUSIC & VIDEO DIST. 001267009 (19.98 DVD)	Stevie Wonder	
5	5	3	LIVE IN LONDON COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 740503 (21.98 DVD)	Leonard Cohen	
6	2	3	LIVE IN CHICAGO REPRISE MUSIC VIDEO/WARNER MUSIC VISION 507964 (19.98 DVD)	Stevie Nicks	
7	12	20	PRIMERA FILA SONY MUSIC LATIN/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
8	13	43	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
9	6	32	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
10	9	20	LIVE AT STURGIS 2006 COMING HOME MEDIA E1 ENTERTAINMENT 26506 EX (19.98 DVD)	Nickelback	
11	15	71	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	6
12	7	5	A NEW HALLELUJAH: THE LIVE WORSHIP DVD REUNION/SONY MUSIC VIDEO 10138 (14.98 DVD)	Michael W. Smith	
13	3	2	BRITNEY: FOR THE RECORD JIVE ZOMBA VIDEO/SONY MUSIC VIDEO 745914 (19.98 DVD)	Britney Spears	
14	11	4	NEVERENDER COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 742231 (21.98 DVD)	Coheed And Cambria	
15	8	4	CRUE FEST I MOTLEY R&D DISTRIBUTION 390 (24.98 DVD)	Various Artists	
16	RE-ENTRY	16	THIRTY YEARS OF MAXIMUM R&B LIVE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001278409 (19.98 DVD)	The Who	
17	16	74	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18067 (14.98 DVD)	Beyonce	3
18	14	13	AT THE COLISEUM SYCO/COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
19	20	252	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)	Michael Jackson	4
20	34	22	THE WHO AT KILBURN 1977 IMAGE ENTERTAINMENT 5145 (24.98 DVD)	The Who	
21	18	12	REUNION VOLUME ONE GAIHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Gaither Vocal Band	
22	17	2	MIROIR NOIR MERGE/ALTERNATIVE DISTRIBUTION ALLIANCE 50270 (14.98 DVD)	Arcade Fire	
23	RE-ENTRY	23	BILL GAIHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME ONE GAIHER MUSIC VIDEO/EMM MUSIC VIDEO 44802 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
24	RE-ENTRY	24	BILL GAIHER PRESENTS: COUNTRY BLUEGRASS HOMECOMING VOLUME TWO GAIHER MUSIC VIDEO/EMM MUSIC VIDEO 44805 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends	
25	24	201	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70433 (29.98 DVD)	Eagles	30

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	6	3	#1 LOVE SEX MAGIC CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
2	1	2	WE MADE YOU EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	
3	5	6	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	
4	8	4	DAY 'N' NITE KID CUDI (DREAM ON/GOOD/UNIVERSAL MOTOWN)	
5	4	3	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)	
6	10	5	SECOND CHANCE SHINEDOWN (ATLANTIC)	
7	9	3	POKER FACE LADY GAGA FEAT. STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE	
8	3	4	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND, SLIP-N-SLIDE/DEF JAM/DJMG	
9	6	2	KNOCK YOU DOWN KENI HILSON FEAT. KANYE WEST & HE-YO MOSLEY/ZONE 4/INTERSCOPE	
10	RE-ENTRY	10	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	
11	2	11	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	
12	NEW	1	STAY WITH ME DANITY KANE (BAD BOY/ATLANTIC)	
13	13	6	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)	
14	NEW	1	TURN MY SWAG ON SOULJA BOY TELLEM (COLL/PARK/INTERSCOPE)	
15	RE-ENTRY	15	USE SOMEBODY KINGS OF LEON (RCA/RMG)	
16	17	15	YOU FOUND ME THE FRAY (EPIC)	
17	NEW	1	ONE FAT JOE FEAT. AKON TERROR SQUAD/CAPITOL	
18	15	10	PLAIN WHITE T'S HOLLYWOOD 1, 2, 3, 4	
19	NEW	1	CAN'T HOLD BACK ACEYALONE FEAT. TREASURE DAVIS/DECON	
20	RE-ENTRY	20	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
21	19	3	NEXT TO YOU MIKE JONES (ICE AGE SW/SHAHOUSE/ASYLUM)	
22	23	1	MARRY FOR MONEY TRACE ADKINS (CAPITOL) NASHVILLE	
23	7	9	IMMA PUT IT ON HER DAY26 FEAT. P. DIDDY & YUNG JOC BOY (ATLANTIC)	
24	12	3	MY LOVE THE-DREAM FEAT. MARIAH CAREY RADIO KILLA/DEF JAM/IDJMG	
25	NEW	1	SKELETON BOY FRIENDLY FIRES (XL BEGGARS GROUP)	

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	VH1	PLAIN WHITE T'S , 1, 2, 3, 4
2		JASON MRAZ & COLBIE CAILLAT , LUCKY
3		THE FRAY , YOU FOUND ME
4		EMINEM , WE MADE YOU
5		CAROLINA LIAR , SHOW ME WHAT I'M LOOKING FOR
6		SHINEDOWN , SECOND CHANCE
7		KELLY CLARKSON , MY LIFE WOULD SUCK WITHOUT YOU
8		CIARA FEAT. JUSTIN TIMBERLAKE , LOVE SEX MAGIC
9		BRITNEY SPEARS , IF U SEEK AMY
10		BEYONCE , HALO
	MTV2	
1		EMINEM , WE MADE YOU
2		KID CUDI , DAY 'N' NITE
3		RICK ROSS FEAT. JOHN LEGEND , MAGNIFICENT
4		BUSTA RHYMES FEAT. T-PAIN , HUSTLER'S ANTHEM '09
5		KANYE WEST FEAT. KID CUDI , WELCOME TO HEARTBREAK
6		JAMIE FOXX FEAT. T-PAIN , BLAME IT
7		YEAH YEAH YEAHS , ZERO
8		IDA MARIA , I LIKE YOU SO MUCH BETTER WHEN YOU'RE NAKED
9		FRIENDLY FIRES , SKELETON BOY
10		FLO RIDA FEAT. PLEASURE P , SHONE
	CMT	
1		KELLIE PICKLER , BEST DAYS OF YOUR LIFE
2		TRACE ADKINS , MARRY FOR MONEY
3		DOLLY PARTON , BACKWOODS BARBIE
4		KEITH URBAN , SWEET THING
5		JASON ALDEAN , SHE'S COUNTRY
6		TAYLOR SWIFT , WHITE HORSE
7		RODNEY ATKINS , IT'S AMERICA
8		CARRIE UNDERWOOD FEAT. RANDY TRAVIS , I TOLD YOU SO
9		RASCAL FLATTS , HERE COMES GOODBYE
10		LADY ANTEBELLUM , I RUN TO YOU

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
2	2	14	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)		☆
3	3	22	GIVES YOU HELL THE ALL-AMERICAN Rejects (DOGHOUSE/DGC/INTERSCOPE)		☆
4	4	15	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		☆
5	5	14	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
6	8	7	GREATEST GAINER BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		☆
7	7	10	KISS ME THRU THE PHONE SOULJA BOY TELLEM FEAT. SAMMIE (COLL/PARK/INTERSCOPE)		☆
8	6	19	YOU FOUND ME THE FRAY (EPIC)		☆
9	10	12	HOW DO YOU SLEEP? JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)		☆
10	13	9	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)		☆
11	15	7	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)		☆
12	9	20	SOBER PINK (LAFACE/JLG)		☆
13	17	9	SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
14	18	10	HALO BEYONCE (MUSIC WORLD/COLUMBIA)		☆
15	14	8	LOVE SEX MAGIC CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)		☆
16	11	14	BEAUTIFUL MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
17	19	9	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
18	16	25	JUST DANCE LADY GAGA FEAT. COLBY DODD (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
19	12	19	CIRCUS BRITNEY SPEARS (JIVE/JLG)		☆
20	20	24	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
21	23	10	DAY 'N' NITE KID CUDI (DREAM ON/GOOD/UNIVERSAL MOTOWN)		☆
22	25	6	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)		☆
23	26	4	SUGAR FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)		☆
24	21	20	HEARTLESS KANYE WEST (RCA-FELLA/DEF JAM/IDJMG)		☆
25	22	15	MAD NE-YO (DEF JAM/IDJMG)		☆

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 YOU FOUND ME THE FRAY (EPIC)		☆
2	2	18	SOBER PINK (LAFACE/JLG)		☆
3	3	22	GIVES YOU HELL THE ALL-AMERICAN Rejects (DOGHOUSE/DGC/INTERSCOPE)		☆
4	4	14	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
5	22	1	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
6	6	26	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)		☆
7	29	1	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		☆
8	8	20	JUST DANCE LADY GAGA FEAT. COLBY DODD (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
9	10	22	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)		☆
10	11	14	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)		☆
11	14	14	THINKING OF YOU KATY PERRY (CAPITOL)		☆
12	13	4	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)		☆
13	1	1	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)		☆
14	14	12	SOULMATE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
15	15	2	ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)		☆
16	17	11	THE FEAR LILY ALLEN (CAPITOL)		☆
17	21	4	GREATEST GAINER SECOND CHANCE SHINEDOWN (ATLANTIC)		☆
18	18	9	THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
19	7	6	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)		☆
20	22	5	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
21	19	1	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)		☆
22	23	8	LOVE, SAVE THE EMPTY ERIN MCCARLEY (UNIVERSAL REPUBLIC)		☆
23	28	5	MAGNIFICENT U2 (ISLAND/INTERSCOPE)		☆
24	27	7	KRISTY, ARE YOU DOING OK? THE OFFSPRING (COLUMBIA)		☆
25	34	2	COME BACK TO ME DAVID COOK (19/RCA/RMG)		☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	#1 I'M YOURS 12 WEEKS JASON MRAZ (ATLANTIC/RRP)		☆
2	2	26	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)		☆
3	3	40	VIVA LA VIDA COLDFLAY (CAPITOL)		☆
4	4	27	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)		☆
5	5	31	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)		☆
6	7	26	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)		☆
7	6	48	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)		☆
8	8	44	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)		☆
9	9	36	CRUSH DAVID ARCHULETA (19/JIVE/JLG)		☆
10	10	11	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)		☆
11	11	14	NEVER FAR AWAY JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)		☆
12	12	11	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)		☆
13	13	13	GREATEST GAINER YOU FOUND ME THE FRAY (EPIC)		☆
14	14	24	SHATTERED (TURN THE CAR AROUND) O.A.R. (EVERFINE/ATLANTIC/RRP)		☆
15	18	6	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)		☆
16	16	15	LIGHT ON DAVID COOK (19/RCA/RMG)		☆
17	17	10	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)		☆
18	19	17	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)		☆
19	20	16	HOT N COLD KATY PERRY (CAPITOL)		☆
20	21	5	FINALLY HOME MERCYME (JNO/COLUMBIA)		☆
21	22	8	WHERE DID I LOSE YOUR LOVE JOURNEY (NEMOTA)		☆
22	25	7	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)		☆
23	29	2	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)		☆
24	-	1	SOBER PINK (LAFACE/JLG)		☆
25	23	16	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)		☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	29	#1 FEEL GOOD DRAG 1 WEEK ANBERLIN (UNIVERSAL REPUBLIC)		☆
2	1	14	USE SOMEBODY KINGS OF LEON (RCA/RMG)		☆
3	3	14	LIFELINE PAPA ROACH (DGC/INTERSCOPE)		☆
4	4	16	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)		☆
5	6	8	CARELESS WHISPER		

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	4	4	23	#1 IT'S AMERICA <small>THE WITTENBERG ATKINS (A. PETRAGLIA, B. JAMES)</small>	Rodney Atkins	Ⓟ CURB		1
2	1	6	16	HERE COMES GOODBYE <small>D. HUFF, RASCAL FLATTS (C. LAGERBERG, C. SLIGH)</small>	Rascal Flatts	Ⓟ LYRIC STREET		1
3	3	5	22	SHE'S COUNTRY <small>M. KNOX (D. MYRICK, B. TATUM)</small>	Jason Aldean	Ⓟ BROKEN BOW		3
4	5	9	15	I TOLD YOU SO <small>M. BRIGHT (R. TRAVIS)</small>	Carrie Underwood Featuring Randy Travis	Ⓟ 19/ARISTA NASHVILLE		4
5	6	8	18	NOTHIN' TO DIE FOR <small>B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)</small>	Tim McGraw	Ⓟ CURB		5
6	8	10	16	IT HAPPENS <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland	Ⓟ MERCURY		6
7	2	2	26	DON'T THINK I CAN LOVE YOU <small>J. RITCHIE (J. OWEN, N. MARVEL, J. RITCHIE)</small>	Jake Owen	Ⓟ RCA		2
8	7	3	27	IT WON'T BE LIKE THIS FOR LONG <small>F. ROGERS (D. RUCKER, C. DUBOIS, A. GORLEY)</small>	Darius Rucker	Ⓟ CAPITOL NASHVILLE		1
9	12	13	11	KISS A GIRL <small>D. HUFF, K. URBAN (M. POWELL, K. URBAN)</small>	Kaith Urban	Ⓟ CAPITOL NASHVILLE		9
10	15	17	11	THEN <small>F. ROGERS (B. PAISLEY, C. DUBOIS, A. GORLEY)</small>	Brad Paisley	Ⓟ ARISTA NASHVILLE		10
11	13	14	13	ONE IN EVERY CROWD <small>B. CHANCLY (E. MONTGOMERY, L. DEAN, K. TRIBBLE)</small>	Montgomery Gentry	Ⓟ COLUMBIA		11
12	16	19	10	OUT LAST NIGHT <small>B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)</small>	Kenny Chesney	Ⓟ BNA		12
13	18	18	8	SIDEWAYS <small>B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)</small>	Dierks Bentley	Ⓟ CAPITOL NASHVILLE		13
14	19	16	13	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. DUCAS)</small>	Eli Young Band	Ⓟ REPUBLIC/UNIVERSAL SOUTH		14
15	14	12	12	SHUTTIN' DETROIT DOWN <small>J. RICH (J. RICH, J. D. ANDERSON)</small>	John Rich	Ⓟ WARNER BROS./WRN		12
16	17	15	16	MARRY FOR MONEY <small>F. ROGERS (D. TURNBULL, J. MELTON)</small>	Trace Adkins	Ⓟ CAPITOL NASHVILLE		14
17	21	24	10	AIR POWER SISSY'S SONG <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson	Ⓟ ARISTA NASHVILLE		17
18	23	25	18	WHATEVER IT IS <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE)</small>	Zac Brown Band	Ⓟ HOME GROWN/ATLANTIC/BIG PICTURE		18
19	22	21	14	I RUN TO YOU <small>V. SHAW, P. WOLFE (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)</small>	Lady Antebellum	Ⓟ CAPITOL NASHVILLE		19
20	20	20	26	I WILL <small>J. WEST, D. PAHANISH (D. PAHANISH, R. L. FECK)</small>	Jimmy Wayne	Ⓟ VALDRY		18
21	24	22	22	WHERE I'M FROM <small>D. GEMMAN (P. DAVIS, J. LEATHERS)</small>	Jason Michael Carroll	Ⓟ ARISTA NASHVILLE		21
22	25	23	26	HOW 'BOUT YOU DON'T <small>B. BEAVERS (S. NIELSON, V. MCGHEE, J. STOVER)</small>	The Lost Trailers	Ⓟ BNA		22
23	26	26	7	LOST YOU ANYWAY <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith	Ⓟ SHOW DOG NASHVILLE		23
24	27	28	7	BEST DAYS OF YOUR LIFE <small>C. LINDSEY (K. PICKLER, I. SWIFT)</small>	Kellie Pickler	Ⓟ 19/BNA		24
25	29	29	8	BOOTS ON <small>M. WRIGHT, C. AUDRECH, III (R. HOUSER, B. KINNEY)</small>	Randy Houser	Ⓟ UNIVERSAL SOUTH		25



Atkins' fifth chart-topper is the lead single and title track from his third studio album, which is No. 16 on Top Country Albums.



The second single from "Defying Gravity" is Urban's 20th top 10. The lead track, "Sweet Thing," spent two weeks at No. 1 in March.



The reigning Academy of Country Music male vocalist logs his 21st top 10 with the lead track from "American Saturday Night," due June 30.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
23	28	27	28	BROTHERS <small>M. ROVEY (D. BRODY)</small>	Dean Brody	Ⓟ BROKEN BOW		26
27	30	31	7	PEOPLE ARE CRAZY <small>C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)</small>	Billy Currington	Ⓟ MERCURY		27
28	39	-	2	STRANGE <small>M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)</small>	Reba	Ⓟ STARSTRUCK/VALDRY		28
29	33	32	5	I'LL JUST HOLD ON <small>S. HENDRICKS (B. HAYSLET, T. OLSEN, B. SIMPSON)</small>	Blake Shelton	Ⓟ WARNER BROS./WRN		29
30	32	33	13	WILD AT HEART <small>M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)</small>	Gloriana	Ⓟ EMBLEM/NEW REVOLUTION		30
31	31	34	11	GOD MUST REALLY LOVE ME <small>P. DONNELL, C. MORGAN (J. COLLINS, T. VERGES)</small>	Craig Morgan	Ⓟ BNA		31
32	HOT SHOT DEBUT	1	1	YOU BELONG WITH ME <small>N. CHAPMAN, T. SWIFT (I. SWIFT, L. ROSE)</small>	Taylor Swift	Ⓟ BIG MACHINE		32
33	38	40	18	LOVE YOUR LOVE THE MOST <small>J. JOYCE (E. CHURCH, M. PHEENEY)</small>	Eric Church	Ⓟ CAPITOL NASHVILLE		33
34	35	35	14	MAN OF THE HOUSE <small>D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)</small>	Chuck Wicks	Ⓟ RCA		34
35	34	37	12	SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANIT (D. WORDLE, W. VARBLE, P. DONNELL)</small>	Darryl Worley	Ⓟ STROUD/VALDRY		34
36	37	36	16	THAT'S HOW IT STILL OUGHTA BE <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)</small>	Trent Tomlinson	Ⓟ CAROLWOOD		34
37	36	38	18	COUNTRY STAR <small>D. HUFF (P. GREEN, B. JAMES)</small>	Pat Green	Ⓟ BNA		36
38	41	41	11	THE CLIMB <small>J. SHANKS (J. ALEXANDER, J. MABE)</small>	Miley Cyrus	Ⓟ WALT DISNEY/HOLLYWOOD/LYRIC STREET		38
39	40	39	11	HIGH COST OF LIVING <small>THE KENT HARBOLD PLAYBOYS (J. JOHNSON, J. T. SLATER)</small>	Jamey Johnson	Ⓟ MERCURY		39
40	42	44	11	SMALL TOWN USA <small>J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)</small>	Justin Moore	Ⓟ VALDRY		40
41	44	43	18	GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young	Ⓟ RCA		41
42	56	-	2	ALRIGHT <small>F. ROGERS (D. RUCKER, F. ROGERS)</small>	Darius Rucker	Ⓟ CAPITOL NASHVILLE		42
43	43	42	12	RUNAWAY <small>J. COPLAN, R. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)</small>	Love And Theft	Ⓟ CAROLWOOD		42
44	46	47	5	BAREFOOT AND CRAZY <small>J. STOVER (B. HAYSLET, P. AKINS, D. DAVIDSON)</small>	Jack Ingram	Ⓟ BIG MACHINE		44
45	45	46	11	THE MORE BOYS I MEET <small>M. BRIGHT (S. MCEWAN, G. KENNEDY)</small>	Carrie Underwood	Ⓟ 19/ARISTA NASHVILLE		45
46	60	-	2	RED, WHITE, & PINK-SLIP BLUES <small>D. JOHNSON, H. WILLIAMS JR. (M. S. JONES, B. TOWER)</small>	Hank Williams Jr.	Ⓟ CURB		46
47	48	45	12	WHAT WOULD YOU SAY <small>B. BUTLER, M. LOGAN (B. BUTLER, BIG VINNY, O. FORINNEY)</small>	Trailer Choir	Ⓟ SHOW DOG NASHVILLE		45
48	49	48	18	FIGHT LIKE A GIRL <small>C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)</small>	Bombshell	Ⓟ CURB		48
49	52	51	8	BOY LIKE ME <small>J. FLOWERS (J. FLOWERS)</small>	Jessica Harp	Ⓟ WARNER BROS./WRN		49
50	51	52	6	ADDRESS IN THE STARS <small>C. LINDSEY (C. LYNN, C. LINDSEY, H. LINDSEY, A. MAYO)</small>	Caitlin & Will	Ⓟ COLUMBIA		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	7	#1 RASCAL FLATTS <small>LYRIC STREET 002604 (18.98)</small>	Unstoppable		1
2	2	-	7	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open		2
3	3	2	10	TAYLOR SWIFT <small>BIG MACHINE 0200 (18.98)</small>	Fearless		1
4	4	1	3	KEITH URBAN <small>CAPITOL NASHVILLE 35751 (18.98)</small>	Defying Gravity		1
5	5	5	7	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 11221/SMN (18.98)</small>	Carnival Ride		2
6	10	9	31	GREATEST GAINER DARIUS RUCKER <small>CAPITOL NASHVILLE 85506 (18.98)</small>	Learn To Live		1
7	7	10	38	SUGARLAND <small>MERCURY 011273/UMGN (13.98)</small>	Love On The Inside		5
8	8	4	27	ZAC BROWN BAND <small>ROADRIG PICTURES/HOME GROWN/ATLANTIC 51993/AG (13.98)</small>	The Foundation		2
9	6	8	13	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98)</small>	Taylor Swift		3
10	11	13	6	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum		1
11	9	11	37	JAMEY JOHNSON <small>MERCURY 011237/UMGN (13.98)</small>	That Lonesome Song		6
12	14	12	25	RASCAL FLATTS <small>LYRIC STREET 002763 (13.98)</small>	Greatest Hits Volume 1		2
13	15	6	4	JOHN RICH <small>WARNER BROS. 508795/WRN (18.98)</small>	Son Of A Preacher Man		3
14	18	15	36	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (18.98)</small>	Good Time		1
15	17	14	18	DOLLY PARTON <small>DOLLY 925 (13.98)</small>	Backwoods Barbie		2
16	12	3	9	RODNEY ATKINS <small>CURB 79137 (18.98)</small>	It's America		3
17	20	21	27	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun		1
18	16	7	4	MARTINA MCBRIDE <small>RCA 34190/SMN (17.98)</small>	Shine		1
19	25	19	11	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire		1
20	23	16	7	ERIC CHURCH <small>CAPITOL NASHVILLE 20810 (12.98)</small>	Carolina		4
21	13	-	2	BILLY RAY CYRUS <small>WALT DISNEY 002344/LYRIC STREET (18.98)</small>	Back To Tennessee		13
22	21	17	7	ROBERT PLANT/ALISON KRAUSS <small>ROUNDER 619075 (18.98)</small>	Raising Sand		2
23	22	18	5	RANDY TRAVIS <small>WARNER BROS. 518189/WRN (18.98)</small>	I Told You So: The Ultimate Hits Of Randy Travis		3
24	19	20	16	GEORGE STRAIT <small>MCA NASHVILLE 010826/UMGN (13.98)</small>	Troubadour		1
25	24	35	18	KELLIE PICKLER <small>19/BNA 22811/SMN (18.98)</small>	Kellie Pickler		1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	30	22	16	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD)</small>	The Ultimate Hits		5
27	31	23	8	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It		2
28	27	26	25	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy		1
29	32	25	26	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits		1
30	26	30	21	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten		7
31	29	24	19	JOEY + RORY <small>VANGUARD SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song		10
32	28	33	17	TRACE ADKINS <small>CAPITOL NASHVILLE 75927 (18.98)</small>	American Man: Greatest Hits Volume II		3
33	33	31	19	ELI YOUNG BAND <small>REPUBLIC 01179/UNIVERSAL SOUTH (10.98)</small>	Je: Black & Jealous		5
34	35	27	14	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98)</small>	Greatest Hits		4
35	37	29	11	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition		1
36	38	28	17	EAGLES <small>ERC 4500 EX (14.98)</small>	Long Road Out Of Eden		7
37	36	32	14	VARIOUS ARTISTS <small>CAPITOL NASHVILLE MUSICOVERSA 011724/UMGN (18.98)</small>	NOW That's What I Call Country		1
38	40	34	5	RANDY TRAVIS <small>WARNER BROS. 887820 (13.98)</small>	Three Wooden Crosses: The Inspirational Hits Of Randy Travis		31
39	HOT SHOT DEBUT	1	1	JOHN DOE AND THE SADIES <small>YEP ROG 2192* (16.98)</small>	Country Club		39
40	44	40	27	BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Litt e Bit Of Everything		2
41	34	36	24	BRAD PAISLEY <small>ARISTA NASHVILLE 26908/SMN (18.98)</small>	Play		1
42	41	37	22	BLAKE SHELTON <small>WARNER BROS. 512911/WRN (18.98)</small>	Startin' Fires		7
43	52	56	11	PACE SETTER COLT FORD <small>AVERAGE JOES 1001 (16.98)</small>	Rd e Through The Country		42
44	47	43	38	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits: Every Mile A Memory 2003-2008		2
45	43	46	15	MONTGOMERY GENTRY <small>COLUMBIA 22817/SMN (18.98)</small>	Eack When I Knew It All		3
46	46	39	11	WILLIE NELSON AND ASLEEP AT THE WHEEL <small>BIS/MEAUX 1287* (15.98)</small>	Willie & The Wheel		13
47	48	41	16	JIMMY WAYNE <small>VALDRY JW 0100 (12.98)</small>	Do You Believe Me Now		4
48	39	50	26	LEE ANN WOMACK <small>MCA NASHVILLE 006025*/UMGN (13.98)</small>	Call Me Crazy		4
49	42	55	14	JULIANNE HOUGH <small>MERCURY NASHVILLE 011052/UMGN (15.58)</small>	Julianne Hough		1
50	61	49	14	JAMES OTTO <small>RAYBAM/WARNER BROS. 49907/WRN (13.38)</small>	Sunset Man		2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	Title	CERT.
1	4	35	#1 BILL & GLORIA GATHER WITH THE HOMECOMING FRIENDS <small>GAITHER MUSIC GROUP 42736</small>	Country Bluegrass Homecoming Vol. One	
2	7	35	BILL & GLORIA GATHER WITH THE HOMECOMING FRIENDS <small>GAITHER MUSIC GROUP 42737</small>	Country Bluegrass Homecoming Vol. Two	
3	1	11	STEVE MARTIN <small>40 PRODUCTIONS 98213 EX</small>	The Crow: New Songs For The 5-String Banjo	
4	3	30	OLD C		

TOP R&B/HIP-HOP ALBUMS

Table with 7 columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes albums like 'Forever In A Day' by Day26, 'The Last Kiss' by Jada Kiss, 'In A Perfect World...' by Keri Hilson.

16 The album surges with a 14% gain as she makes her first appearance as a lead artist on Adult Contemporary (No. 29). The first single is the Greatest Gainer on Adult R&B (4-3).



19 This is Pastor Troy's first release of 2009 after charting four titles last year. It also awards the rapper his fifth top 10 on Top Independent Albums (No. 10).



Originally from Gabon, West Africa, and now based in Las Vegas, the 19-year-old's EP streaks 53-42, up 45% from last week's survey.

Continuation of the Top R&B/Hip-Hop Albums chart, starting at rank 26. Includes albums like 'Round 2' by J. Holiday, 'Fearless' by Jazmine Sullivan, '808s & Heartbreak' by Kanye West.

MAINSTREAM R&B/HIP-HOP

Table with 7 columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes 'Blame It' by Jamie Foxx, 'Dead and Gone' by T.I., 'Kiss Me Thru the Phone' by Soulja Boy.

ADULT R&B

Table with 7 columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes 'There Goes My Baby' by Charlie Wilson, 'If This Isn't Love' by Jennifer Hudson, 'Chocolate High' by India.Arie.

RHYTHMIC

Table with 7 columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes 'Blame It' by Jamie Foxx, 'Kiss Me Thru the Phone' by Soulja Boy, 'Day 'n' Nite' by Kid Cudi.

HOT RAP SONGS

Table with 7 columns: This Week, Last Week, Weeks on Chart, Artist, Title, Cert., Peak Position. Includes 'Dead and Gone' by T.I., 'Kiss Me Thru the Phone' by Soulja Boy, 'Boom Boom Pow' by The Black Eyed Peas.

HOT DANCE CLUB PLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: T.O.N.Y. SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: BOUNCE MSTRKRFT FEATURING N.O.R.E. DIM MAK/DOWNTOWN.

TOP CHRISTIAN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: MERCYME 10 INO 4626/PROVIDENT-INTEGRITY.

HOT CHRISTIAN AC SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: THE MOTIONS MATTHEW WEST SPARROW/EMI CMG.

TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: LADY GAGA THE FAME STELLA JONES/MCA/REPRISE/INTERSCOPE.

HOT DANCE AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: POKER FACE LILY ALLEN CAPITOL.

TOP GOSPEL ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL, CERT. Top entry: MARY MARY THE SOUND MY BLOCK/COLUMBIA.

HOT GOSPEL SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Top entry: SOULED OUT HEZEKIAH WALKER & LFC VERITY/JLG.

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

JAPAN

ALBUMS

(HANSHIN/SOUNSCAN JAPAN/PLANTECH) APRIL 21, 2009

THIS WEEK	LAST WEEK	ALBUM
1	NEW	KANJANI EIGHT PUZZLE (CD/DVD LTD. EDITION) TEICHIKU
2	NEW	KANJANI EIGHT PUZZLE TEICHIKU
3	1	SHONAN NO KAZE SHONAN NO KAZE - JOKER TOY'S FACTORY
4	2	DREAMS COME TRUE DO YOU DREAMS COME TRUE? (LTD. EDITION) UNIVERSAL
5	3	YUMI MATSUOYA SOSHITE MOCHIDDO YUME MIRUDARO EMI
6	NEW	VARIOUS ARTISTS DANCEHALL LOVERS SEASON 6 - COVERS BEST EMI
7	5	VARIOUS ARTISTS GINTAMA BEST (CD/DVD LTD. EDITION) ANIPLEX
8	NEW	TAKURO YOSHIDA GOZENCYOU N... AVEX TRAX
9	7	REMIO ROMEN REMIO BEST AVEV TRAX
10	14	VARIOUS ARTISTS I LOVE YOU WARNER

UNITED KINGDOM

ALBUMS

(THE OFFICIAL UK CHARTS CO.) APRIL 19, 2009

THIS WEEK	LAST WEEK	ALBUM
1	1	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	3	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
3	2	DOVES KINGDOM OF RUST HEAVENLY
4	NEW	CHRIS DE BURGH FOOTSTEPS STARWATCH
5	6	LILY ALLEN IT'S NOT ME. IT'S YOU REGAL/PARLOPHONE
6	8	AKON FREEDOM KONVICT/UPFRONT/SRC/UNIVERSAL
7	10	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
8	4	ANNIE LENNOX THE ANNIE LENNOX COLLECTION RCA
9	11	JAMES MORRISON SONGS FOR YOU. TRUTHS FOR ME POLYDOR
10	15	THE PRODIGY INVADERS MUST DIE TAKE ME TO THE HOSPITAL

GERMANY

ALBUMS

(MEDIA CONTROL) APRIL 21, 2009

THIS WEEK	LAST WEEK	ALBUM
1	3	SILBERMOND NICHTS PASSIERT COLUMBIA
2	4	PETER FOX STADTAFFE DOWNBEAT
3	2	ROGER CICERO ARTGERECHT STARWATCH
4	NEW	ANDREA BERG ZWISCHEN HIMMEL UND ERDE ARIOLA
5	5	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
6	NEW	CHRISTINA STUERMER IN DIESER STADT UNIVERSAL
7	8	U2 NO LINE ON THE HORIZON MERCURY
8	6	PET SHOP BOYS YES PARLOPHONE
9	9	PINK FUNHOUSE LAFACE/JLG
10	7	MANDO DIAO GIVE ME FIRE! MUSICA DELA SANTA

EUROPEAN HOT 100

APRIL 22, 2009

THIS WEEK	LAST WEEK	ALBUM
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	3	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
4	13	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
5	5	I'M NOT ALONE CALVIN HARRIS COLUMBIA
6	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
7	NEW	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
8	8	AYO TECHNOLOGY MILOW HOMERUN
9	14	CA M'ENERVE HELMUT FRITZ DUST IN
10	15	IN FOR THE KILL LA ROUX POLYDOR
11	7	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN PUSYYCAT DOLLS FT. NICOLE S. INTERSCOPE
12	NEW	LIKE A HOBBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONG TALE
13	25	WIRE TO WIRE RAZORLIGHT VERTIGO
14	11	DAY 'N' NITE KID CUDDI VS. CROOKERS FOOL'S GOLD
15	10	SHAKE IT METRO STATION COLUMBIA
16	4	WRONG DEPECHE MOOE MUTE
17	12	JUST DANCE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
18	9	DEAD & GONE TI FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
19	23	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
20	16	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19/S/RCA

EURO DIGITAL SONGS

(NIELSEN SOUNSCAN INTERNATIONAL) MAY 2, 2009

THIS WEEK	LAST WEEK	ALBUM
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	2	I'M NOT ALONE CALVIN HARRIS FLY EYE/COLUMBIA
3	6	IN FOR THE KILL LA ROUX POLYDOR
4	3	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN & THE PUSYYCAT DOLLS INTERSCOPE
5	NEW	WE MADE YOU EMINEM WEB SHADY/AFTEMATH/INTERSCOPE
6	4	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
7	7	HALO BEYONCE MUSIC WORLD/COLUMBIA
8	5	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE/JLG
9	8	SHAKE IT METRO STATION COLUMBIA
10	10	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
11	9	DON'T UPSET THE RHYTHM (GO BABY GO) NOISETTES MERCURY
12	16	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
13	15	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
14	12	JUST DANCE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
15	13	DEAD AND GONE TI FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC

FRANCE

ALBUMS

(SNEP/IFOP/TITE-LIVE) APRIL 21, 2009

THIS WEEK	LAST WEEK	ALBUM
1	NEW	OLIVIA RUIZ MISS METEORES POLYDOR
2	1	LES ENFOIRES LES ENFOIRES FONT LEUR CINEMA 2009 LES RESTAURANTS DU COEUR
3	2	SEAL SOUL WARNER BROS.
4	8	CHARLIE WINSTON HOBBO REAL WORLD/ATMOSPHERICS/SONG TALE
5	4	ALAIN BASHUNG BLEU PETROLE BARCLAY
6	3	DIANA KRALL QUIET NIGHTS VERVE
7	NEW	EMMANUEL MOIRE L'EQUILIBRE WARNER
8	6	JASON MRAZ WE SING, WE DANCE, WE STEAL THINGS. ATLANTIC
9	5	INDOCHINE LA REPUBLIQUE DES METEORES JIVE
10	7	U2 NO LINE ON THE HORIZON MERCURY

CANADA

ALBUMS

(NIELSEN BDS/SOUNSCAN) MAY 2, 2009

THIS WEEK	LAST WEEK	ALBUM
1	5	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY/UNIVERSAL
2	4	DIANA KRALL QUIET NIGHTS VERVE/UNIVERSAL
3	3	VARIOUS ARTISTS STAR ACADEMIE 2009 MUSIC/CDR
4	6	GINETTE RENO FAIS-MOI LA TENDRESSE MELON-MIEL/SELECT
5	1	THE TRAGICALLY HIP WE ARE THE SAME UNIVERSAL
6	8	METRIC FANTASIES METRIC/LAST GANG
7	7	RASCAL FLATTS UNSTOPPABLE LYRIC STREET/UNIVERSAL
8	2	PIERRE LAPOINTE SENTIMENTS HUMAINS AUDIOGRAM/SELECT
9	NEW	K-OS YES! CROWN LOYALIST
10	14	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL

AUSTRALIA

ALBUMS

(ARIA) APRIL 19, 2009

THIS WEEK	LAST WEEK	ALBUM
1	2	LILY ALLEN IT'S NOT ME. IT'S YOU REGAL/PARLOPHONE
2	3	TAYLOR SWIFT FEARLESS BIG MACHINE
3	4	KEITH URBAN DEFYING GRAVITY CAPITOL
4	29	SOUNDTRACK THE BOAT THAT ROCKED UNIVERSAL
5	1	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
6	7	FLO RIDA ROOTS (ROUTE OF OVERCOMING THE STRUGGLE) POE BOY/ATLANTIC
7	6	DUFFY ROCKFERRY A&M
8	5	PINK FUNHOUSE LAFACE/JLG
9	10	BEYONCE I AM...SASHA FIERCE COLUMBIA
10	20	SOUNDTRACK TWILIGHT ATLANTIC

EURO DIGITAL SONGS SPOTLIGHT

DENMARK

(NIELSEN SOUNSCAN INTERNATIONAL) MAY 2, 2009

THIS WEEK	LAST WEEK	ALBUM
1	NEW	007 IS ALSO GONNA DIE NEPHEW COPENHAGEN
2	1	DET BEDSTE TIL SIDST LINDA ANDREWS SONY MUSIC
3	2	KUN FOR MIG MEDINA ATTACK/MBO
4	5	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
5	4	TAXA SANNE SALOMONSEN CPHREC1/MERMAID
6	3	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
7	6	RELEASE ME AGNES KING ISLAND ROCKY STAR
8	7	HVOR SOM HELST - NAR SOM HELST SUKKERCHOK UNIVERSAL
9	8	I'M YOURS JASON MRAZ ATLANTIC
10	RE	USE SOMEBODY KINGS OF LEON HANO ME DOWN/RCA

EUROPEAN ALBUMS

APRIL 22, 2009

THIS WEEK	LAST WEEK	ALBUM
1	2	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	1	U2 NO LINE ON THE HORIZON MERCURY
3	4	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
4	3	DIANA KRALL QUIET NIGHTS VERVE
5	7	SILBERMOND NICHTS PASSIERT COLUMBIA
6	6	LEONARD COHEN LIVE IN LONDON COLUMBIA
7	15	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
8	8	AMY MACDONALD THIS IS THE LIFE MELODRAMATIC/VERTIGO
9	14	PETER FOX STADTAFFE DOWNBEAT
10	9	ROGER CICERO ARTGERECHT STARWATCH
11	81	CHRIS DE BURGH FOOTSTEPS STARWATCH
12	12	PINK FUNHOUSE LAFACE/JLG
13	11	DOVES KINGDOM OF RUST HEAVENLY
14	5	ANDREA BERG ZWISCHEN HIMMEL UND ERDE ARIOLA
15	NEW	OLIVIA RUIZ MISS METEORES POLYDOR

ITALY

ALBUMS

(FIMI/NIELSEN) APRIL 20, 2009

THIS WEEK	LAST WEEK	ALBUM
1	NEW	ALESSANDRA AMOROSO STUPIDA EPIC
2	1	ZERO RENATO PRESENTE TATTICA
3	NEW	VALERIO SCANU SENTIMENTO CAPITOL
4	4	GIANNA NANNINI GIANNA DREAM RCA
5	4	U2 NO LINE ON THE HORIZON MERCURY
6	NEW	MORGAN ITALIAN SONGBOOK VOL.1 COLUMBIA
7	NEW	FABRI FIBRA CHI VOULE ESSERE FABRI FIBRA? UNIVERSAL
8	NEW	LUCA NAPOLITANO VAI WARNER BROS.
9	3	NOMADI ALLO SPECCHIO ATLANTIC
10	5	PINO DANIELE ELECTRIC JAM RCA

SPAIN

ALBUMS

(PROMUSICAE/MEDIA) APRIL 22, 2009

THIS WEEK	LAST WEEK	ALBUM
1	NEW	ROSANA A LAS BUENAS Y A LAS MALAS DRO
2	6	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY/EMI
3	1	U2 NO LINE ON THE HORIZON MERCURY
4	4	CARLOS BAUTE DE MI PUNO Y LETRA DRO
5	5	LA QUINTA ESTACION SIN FRENSOS SONY
6	3	ANDRES CALAMARO ANORES D R D
7	10	LEONARD COHEN LIVE IN LONDON COLUMBIA
8	19	MACACO PUERTO PRESENTE EMI
9	8	MALU VIVE PEP'S/SONY
10	13	KIKO & SHARA EN EL AIRE PEP'S/SONY

MEXICO

ALBUMS

(BIMSA) APRIL 22, 2009

THIS WEEK	LAST WEEK	ALBUM
1	6	WISIN/YANDEL MENTE MAESTRA UNIVERSAL
2	2	U2 NO LINE ON THE HORIZON UNIVERSAL
3	1	VICENTE FERNANDEZ PRIMERA FILA SONY
4	4	YAHIR ELEMENTAL WARNER
5	3	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE
6	5	LA QUINTA ESTACION SIN FRENSOS SONY
7	8	ALEJANDRO FERNANDEZ DE NOCHE: CLASICOS A MI MANERA SONY
8	11	JONAS BROTHERS THE 3-D CONCERT EXPERIENCE UNIVERSAL
9	9	SOUNDTRACK TWILIGHT ATLANTIC
10	13	ZOE REPTILECTRIC EMI TELEVISION

The April 9 bow of "The Boat That Rocked" in Australian movie theaters prompts a vault to No. 4 on the Australia Albums chart for the soundtrack.



SWITZERLAND

SINGLES

(MEDIA CONTROL) APRIL 21, 2009

THIS WEEK	LAST WEEK	SINGLE
1	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	7	AYO TECHNOLOGY MILOW HOMERUN
4	3	KEI LUSCHT ZUM GA KAT UNIVERSAL
5	5	PRIMAVERA IN ANTICIPO LAURA PAUSINI ATLANTIC

ALBUMS

THIS WEEK	LAST WEEK	ALBUM
1	1	STRESS DES ROIS DES PIONS ET DES FOUS UNIVERSAL
2	2	DJ ANTOINE 2009 PHONAG
3	4	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
4	3	SILBERMOND NICHTS PASSIERT COLUMBIA
5	5	BLIGG 0816 UNIVERSAL

FINLAND

SINGLES

(YLE) APRIL 22, 2009

THIS WEEK	LAST WEEK	SINGLE
1	NEW	JOS MA OLISIN SA CHEEK RAHINA
2	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
3	3	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
4	NEW	C'EST LA VIE ANNA PUU SONY
5	NEW	F**K YOU LILY ALLEN REGAL/PARLOPHONE

ALBUMS

THIS WEEK	LAST WEEK	ALBUM
1	1	PMMP VEDEN VARAAN RCA
2	2	KOOP ARPONEN NEW TOWN RCA
3	3	SCANDINAVIAN MUSIC GROUP PALATKA PARIISIINI RCA
4	NEW	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
5	5	LADY GAGA THE FAME STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE

WALLONIA

SINGLES

(ULTRATOP/GFK) APRIL 22, 2009

THIS WEEK	LAST WEEK	SINGLE
1	5	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
2	38	ELLE PANIQUE OLIVIA RUIZ POLYDOR
3	2	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
4	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
5	4	DAY 'N' NITE KID CUDDI VS. CROOKERS DATA

ALBUMS

THIS WEEK	LAST WEEK	ALBUM
1	6	OLIVIA RUIZ MISS METEORES POLYDOR
2	1	ENFOIRES FONT LEUR CINEMA ULM
3	NEW	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
4	3	INDOCHINE LA REPUBLIQUE DES METEORES JIVE
5	2	ALAIN BASHUNG BLEU PETROLE BARCLAY

POLAND

ALBUMS

(ZWI ZEK PRODUCENTOW AUDIO VIDEO) APRIL 17, 2009

THIS WEEK	LAST WEEK	ALBUM
1	2	DIANA KRALL QUIET NIGHTS VERVE
2	1	ANDRZEJ PIASECZNY SPIS RZECZY ULUBIONYCH SONY
3	3	U2 NO LINE ON THE HORIZON MERCURY
4	5	RYSZARD RYNKOWSKI ZACHWYT POMATON
5	11	GRZEGORZ TURNAU DO ZOBACZENIA POMATON
6	6	VARIOUS ARTISTS WME FM NALEPSZA MUZYKA NA WIOSNE 2009 MY MUSIC
7	10	LEONARD COHEN LIVE IN LONDON COLUMBIA
8	7	SOUNDTRACK HANNAH MONTANA - THE MOVIE DISNEY
9	4	SOUNDTRACK KOCHAJ I TANCZ POMATON
10	9	VARIOUS ARTISTS JEST DOBRZE... PISDENKI NIEOKONCZONE

EUROPEAN AIRPLAY

APRIL 22, 2009

THIS WEEK	LAST WEEK	ALBUM
1	3	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
2	2	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
3	1	POKER FACE LADY GAGA STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
4	5	HALO BEYONCE MUSIC WORLD/COLUMBIA
5	4	SOBER PINK LAFACE/JLG
6	7	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
7	12	BEAUTIFUL AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	8	HOT N COLD KATY PERRY CAPITOL
9	6	MY LIFE WOULD SUCK WITHOUT YDU KELLY CLARKSON S/19 RCA
10	26	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN/PUSYYCAT DOLLS FT. NICOLE S. INTERSCOPE
11	11	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
12	13	LIBERTA PEPIS UNIVERSAL
13	10	ICI LES ENFOIRES LES ENFOIRES ULM
14	9	LUCKY JASON MRAZ FT. COLBIE CALLAT ATLANTIC
15	15	MAGNIFICENT U2 MERCURY

Hits of the World is compiled at Billboard/London. RE-Entry. EURO SINGLES SALES, EURO ALBUMS: Compiled from the national singles and album sales charts, respectively, of 20 European countries. EURO RADIO AIRPLAY: Compiled from 17 European countries as monitored and tabulated by Nielsen Music Control.

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RECORD COMPANIES: G-Unit Records appoints **Jeremy Bettis** director of marketing and promotions. He was a junior assistant at Interscope Records.

PUBLISHING: The Harry Fox Agency promotes **Eduardo Morales** to senior Latin licensing agent. He was Latin licensing agent.

Rondor Music Publishing promotes **Kevin Hall** to senior VP of urban music. He was VP.

Cherry Lane Music Publishing promotes **Mykal Sumter** to audiovisual rights associate. She was audiovisual rights assistant.



MORALES

HALL

RANDALL

COCHRANE

TOURING: Ted Kurland Associates appoints **Jack Randall** VP of A&R. He is also a booking agent for the West Coast and Midwest.

RELATED FIELDS: Morris Management Group names **Matt Petty** VP of digital media. He was manager of digital marketing and promotion at Sony Music Nashville.

BET Networks promotes **Darrell Walker** to executive VP/general counsel. He was executive VP of business affairs.

Rock Ridge Music names **Cynthia Cochrane** GM. She was creative director.

—Edited by Mitchell Peters

GOODWORKS

BLUES FOUNDATION KEEPING MUSICIANS HEALTHY

Some musicians have a “whole bunch of bad habits,” Blues Foundation VP Pat Morgan says. They not only include problems with sobriety but also health issues related to weight, cholesterol and blood pressure. “And they tend not to have health care. So we’re trying to promote healthy living as much as possible.”

The Blues Foundation’s HART (Handy Artists Relief Trust) Fund was initially financed by San Francisco-based Rosebud Agency owner Mike Kappus and established to assist foundation members and their families with financial troubles. About five years ago, the organization became more proactive with the HART Fund by starting a special committee.

“We basically only fund medical or health-related concerns,” Morgan says. (The foundation also helps pay for funerals.) “The tragedy is that for a lot of musicians help comes only in the form of helping with the funeral. We get a little tired of that, so we’ve decided that rather than wait until the last minute and help with catastrophic medical bills or funerals, we’d like to be a little more proactive.”

To do so, the foundation is encouraging members to embrace a healthier lifestyle. “We’ve got something in the works that is like a contest, where somebody gets nominated and we pick a winner and the prize is yet to be determined, but it will probably be in the neighborhood of \$500 or \$1,000,” Morgan says. “This is for people who’ve helped turned their life around, whether it’s lowering cholesterol or blood pressure or losing weight.”

Musicians interested in becoming a member can sign up at the Web site, blues.org. Adult memberships cost \$25 per year, and people under 21 years old can join for free.

Meanwhile, 2009 marks the foundation’s 30th anniversary. In celebration, it’s hosting the annual Blues Awards May 7 at the Cook Convention Center in Memphis. —Mitchell Peters

THOROGOOD: ROBERT E. KLEIN/AP-IMAGES

BACKBEAT



Hard Rock Hotel & Casino Las Vegas held a ribbon-cutting ceremony April 14 to mark the opening of the Joint, a concert venue where **Carlos Santana** will launch the first rock residency show. PHOTO: COURTESY OF ERIK KABIK/RETNA



Zac Efron (center) checked out the Broadway musical “Rock of Ages” April 13 at the Brooks Atkinson Theatre. The musical is a hair-band love story told through the hits of Bon Jovi, Journey, Night Ranger, Styx, Pat Benatar, REO Speedwagon and Twisted Sister, among others. Pictured with Efron are the production’s two leads, former “American Idol” contestant **Constantine Maroulis** (right) and Broadway star **Amy Spanger**. PHOTO: COURTESY OF BRUCE GLIKAS/ROCK OF AGES



BMI CHRISTIAN MUSIC AWARDS

BMI saluted the writers and publishers of the past year’s most-performed songs April 18 during the annual Christian Music Awards at the company’s Music Row offices in Nashville. Donald Lawrence was named 2009 Christian songwriter of the year, while “Never Would Have Made It,” co-written by Marvin Sapp and Matthew Brownie, earned song of the year honors, and Universal Music Publishing Group garnered its second consecutive Christian publisher of the year crown. PHOTOS: COURTESY OF STEVE LOWRY

LEFT: Universal Music Publishing Group and its subsidiaries boasted the highest percentage of copyright ownership of BMI honored songs. From left: BMI VP of writer/publisher relations **Jody Williams**, GreatWorshipSongs.com brand manager **Jon Andrade**, Brentwood-Benson Music Group president **Dale Matthews** and senior creative director **Stacey Wilbur**, and BMI senior VP of writer/publisher relations **Phil Graham**.

BELOW: From left: BMI senior director of writer/publisher relations **Thomas Cain**, **Matthew Brownie**, Brentwood-Benson Music Publishing president **Dale Matthews**, **Donald Lawrence**, BMI senior VP of writer/publisher relations **Phil Graham**, VP of writer/publisher relations **Jody Williams** and associate director of writer/publisher relations **Beth Mason**.



INSIDE TRACK

BY GEORGE!

What does George Thorogood’s new stuff sound like?

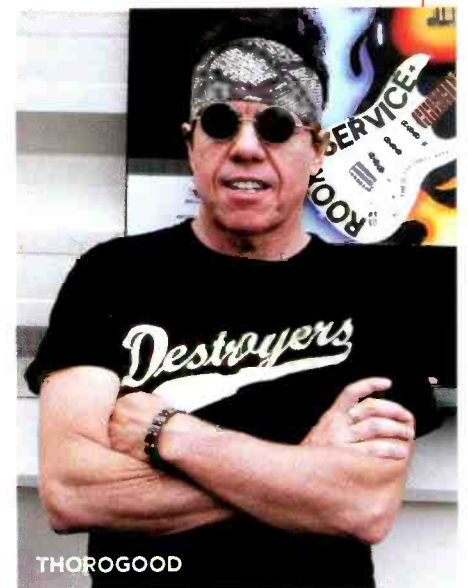
“Come on, man. You know me better than that,” says the guy who’s done good by “Bad to the Bone.”

Thorogood is busy working on material for his first album since 2006’s “The Hard Stuff.” He tells Track that he has “a lot of stuff in the can. I just have to decide which ones are going to go on it.” He adds that there’s a possibility he may mix the new songs with older material from some of his out-of-print releases.

“Younger people have yet to know what those tunes are, so to speak, so that may be the way to go with this,” says Thorogood, who hopes to release

the album later this year or in 2010. “I think it will be a very groovy package and give us some life support for a couple of years and let us put some new tunes in the show.”

He’s also considering covers of some “very obscure songs you’ve never heard of,” which at this point he doesn’t want to name. “I love scooping guys like John Hammond and Elvin Bishop,” Thorogood cracks. “They’ll say, ‘Where the hell did that come from? How did you hear about it?’ I tell them that I have to. It’s not like I can write like Paul McCartney, so I have to unearth these gems and turn them into George Thorogood songs.”



THOROGOOD



Hanging backstage at London's Royal Albert Hall April 18 are Van Morrison (left) and Eric Clapton. Morrison performed his classic 1968 album "Astral Weeks" in its entirety for the first time outside of the United States. His "Van Morrison--Astral Weeks Live at the Hollywood Bowl" DVD is due May 19. PHOTO: COURTESY OF KEVIN SCANLON

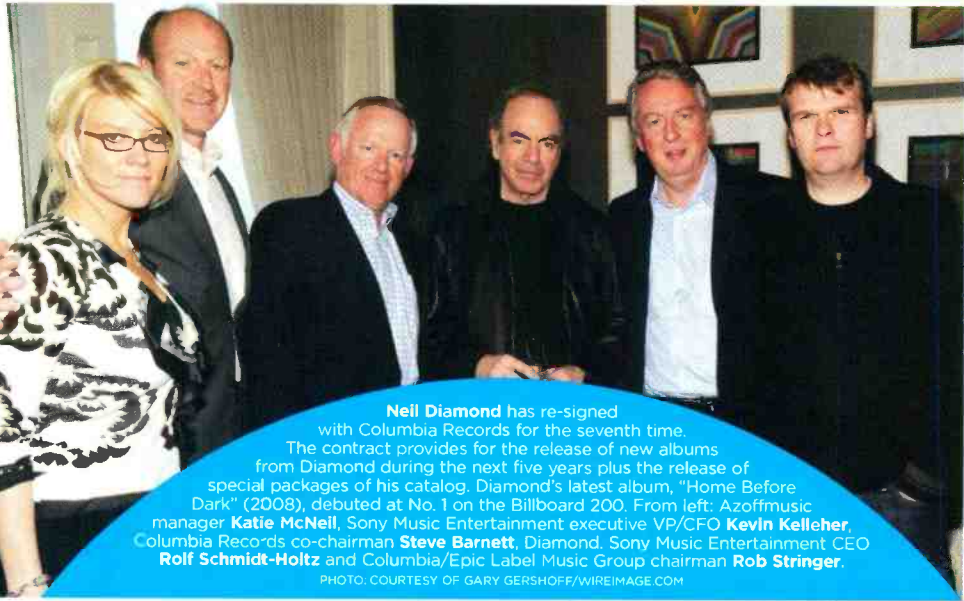
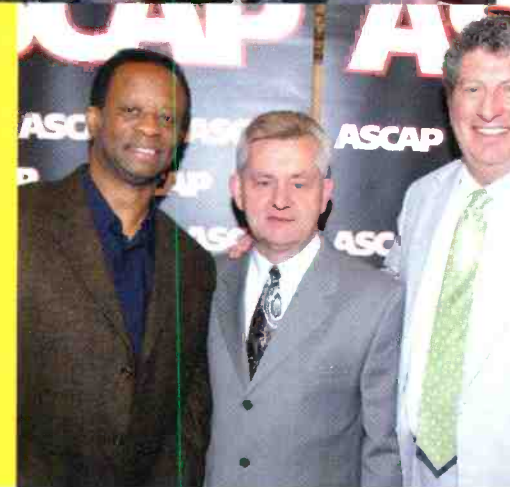


ASCAP CHRISTIAN MUSIC AWARDS

ASCAP hosted its annual Christian music awards gala April 20 at Richland Country Club in Nashville. Matt Redman was named Christian songwriter of the year, while the Christian song of the year trophy went to "You Are Everything," written by Matthew West and Sam Mizell, published by Word Music, Simple Tense Songs, Songs for Lulu and Wyzell Music. EMI Christian Music Group Publishing was named Christian publisher of the year for the sixth year in a row, and the Living Legend Award was presented to songwriter/publisher/record label executive Dave Clark. Artists Larnelle Harris and Mark Harris participated in the tribute to Clark. PHOTOS: COURTESY OF KAY WILLIAMS

ABOVE: From left: ASCAP VP Dan Keen and senior VP Connie Bradley, Matthew West, Sam Mizell, Simpleville Inc. GM Mark Nicholas, EMI Christian Music Group Publishing president Eddie DeGarmo, Word Music Publishing VP Chad Segura and creative director Karrie Hardwick.

RIGHT: Larnelle Harris (left), Dave Clark (center) and ASCAP VP Dan Keen.



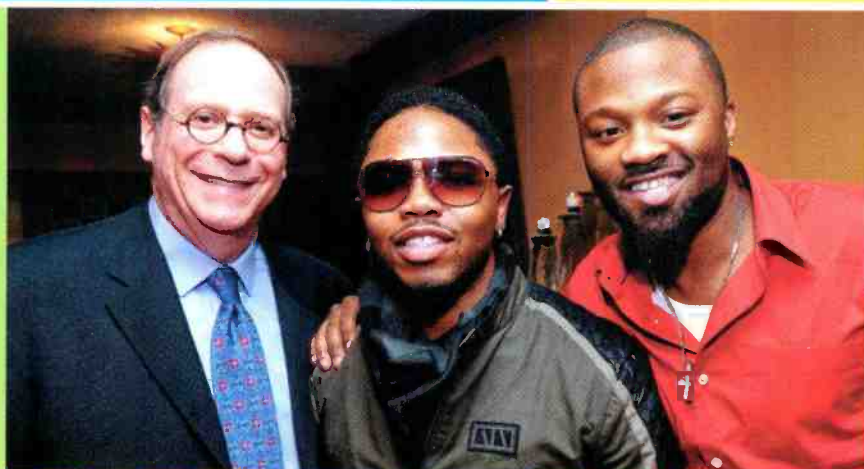
Neil Diamond has re-signed with Columbia Records for the seventh time. The contract provides for the release of new albums from Diamond during the next five years plus the release of special packages of his catalog. Diamond's latest album, "Home Before Dark" (2008), debuted at No. 1 on the Billboard 200. From left: Azoffmusic manager Katie McNeil, Sony Music Entertainment executive VP/CFO Kevin Kelleher, Columbia Records co-chairman Steve Barnett, Diamond, Sony Music Entertainment CEO Rolf Schmidt-Holtz and Columbia/Epic Label Music Group chairman Rob Stringer. PHOTO: COURTESY OF GARY GERSHOFF/WIREIMAGE.COM

BMI WRITERS ON THE RISE

Nine songwriters were honored at BMI's second "Who's Next? Writers on the Rise" cocktail reception, held April 14 at the Red Eye Grill in New York. Honored songwriters included "Disturbia" writer Robert Allen, N.A.R.S./Jive artist Kevin Cossom, SRC/Universal artist Corte' Ellis, EMI Publishing songwriter Shawn Fisher, Capitol Records artist Jaicko, Atlantic Records writer Michael Warren, Island Def Jam artist Unique, the Soundkillers principal REO and Universal/Motown artist Tina Parol. PHOTOS: COURTESY OF RAY TAMARRA

RIGHT: BMI VP of writer/publisher relations Charlie Feldman (left) with Robert Allen (center) and BMI director of writer/publisher relations Wardell Malloy.

BELOW: From left: Michael Allen, Unique, Tina Parol, Shawn Fisher, Corte' Ellis, Kevin Cossom, Robert Allen, Jaicko and REO.



R&B vocalist Bettye LaVette with President Barack Obama. LaVette, who performed at the president's inaugural celebration, is one of 46 artists who will perform at the 30th annual Blues Music Awards, to be held May 7 in Memphis. PHOTO: COURTESY OF KEVIN KILEY



Jon Bon Jovi arrives at the Food Bank for New York City's sixth annual Can-Do Awards April 21 at Abigail Kirsch's Pier Sixty at Chelsea Piers. Bon Jovi was honored for his charity work and efforts in the fight against hunger. PHOTO: COURTESY OF ALIM URMANCHEEV

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Steve Stoute
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David Jones
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