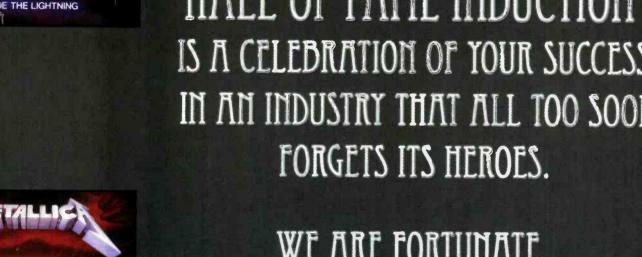
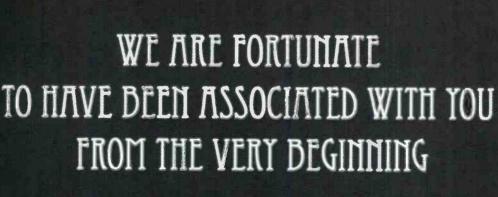


FOR MORE THAN 25 YEARS YOU HAVE ENTERTAINED AND THRILLED AUDIENCES AROUND THE WORLD

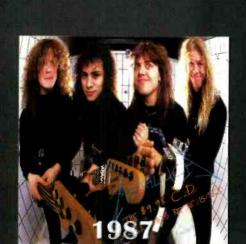


YOUR ROCK AND ROLL HALL OF FAME INDUCTION IS TA CELEBRATION OF YOUR SUCCESS IN AN INDUSTRY THAT ALL TOO SOON





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# OPINON EDITORIALS COMMENTARY LETTERS

# We Need To Go Green

# Even In A Recession, It's Worth Spending Money On Environmental Issues

BY ALISON TICKELL

I don't need to say that this is a challenging time. Even with an injection of \$1 trillion into the U.S. financial system, times remain fraught. But hovering over our collapsed and smoldering financial system is the issue of climate change, the most complex, confounding problem of our age.

So which comes first: bankruptcy or burning? Neither, of course. This unhelpful polarity between the two issues obscures the real problems. And we need to see them for what they are in order to solve them.

When it comes to climate change, it's important to remember why we need to be concerned. Science suggests that we need to make deep cuts in greenhouse gas emissions. If we don't take action, temperatures could rise 7 degrees Celsius by 2100, at which point all of our weather model bets are off.

We need to reduce global CO2 emissions 80% by 2050, according to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change. So countries, states and cities are setting ambitious reduction targets-including, at last, the United States.

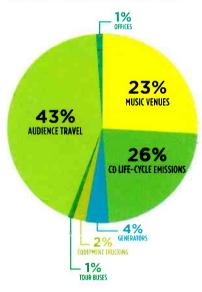
The music business also needs to play its part, even as it struggles with other issues. So Julie's Bicycle-a crossindustry coalition of scientists and music industry leaders—commissioned Oxford University's Environmental Change Institute to examine the annual greenhouse gas emissions produced by the U.K. music industry. The resulting study, the first of its kind anywhere in the world, has guided us since. The results are above (see illustration)—and it's worth remembering that the United Kingdom is only the third-largest music business in the world.

In response, the bigger U.K. labels and venues have committed to CO2 reductions, and for good reason. First, energy efficiency makes good business sense. Simply by turning off lights, computers and engines, businesses can save significant amounts of money. The National Theatre in London saved £100,000 (\$146,000) by switching to LED lights. By putting the refrigerators in its venues on timers, Live Nation has said it can save £150 (\$219) per appliance per year. With some scale—say, 70 refrigerators—that's £10,500 (\$15,336).

Just as important, the audience demand for green policies is growing: Our packaging research showed that 55% of those surveyed preferred the card wallet version of Coldplay's "Viva la Vida or Death and All His Friends" (Parlophone/EMI) to the one in a jewel box.

# **HOT HOT HEAT**

The largest source of yearly greenhouse gas emissions from the U.K. music market is audience travel, followed by CDs and concert venues.



SOURCE: Julie's Bicycle

Meanwhile, national and international legislation is heading our way. The United Kingdom's Climate Change Act is already affecting arenas and other venues. And the Copenhagen Climate Conference will set new, tougher targets for emissions reduction this December. Within a year, the United States will pass federal legislation that will set a clear path for how to engage with such international agreements.

"In the short term, we don't expect to save money," says Paul Latham, president of U.K. music and venues for Live Nation. "But music is aspirational, and Live Nation hopes to set an example by showing how seriously we take carbon emissions \*

For smaller companies struggling to survive amid an economic slump, environmental ambitions can look like just another cost. Julie's Bicycle recently ran a public session in London titled "Can the Industry Afford to Go Green?" The answer, for many, was a straight "no." So we're offering grants, funded by the European Union. To be eligible, companies must have between four and 50 employees; show a commitment to embedding environmental sustainability into their work; prepare to reduce their CO2 emissions; and need expertise and support in order to do so.

Ultimately, we want to promote climate issues in a way that will stimulate market shifts, such as replacing jewel boxes with cardboard CD containers.

"The industry is full of individual initiatives," says Tony Wadsworth, chairman of the U.K. labels organization BPI. "By adopting a cross-industry consensual approach, Julie's Bicycle can accelerate change and, by prompting market shifts from plastic jewel cases to cardboard, bring down costs and reduce CO2.

There's no point in pretending that reducing carbon emissions won't cost money. But if we share those costs, minimizing the exposure to any individual company, we can create demand for a more sustainable business. And companies that can take emissions reduction to scale need to lead the way—in the spirit not of pirates, but of pioneers.

Alison Tickell is CEO of Julie's Bicycle, a U.K. music industry environmental

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# BILL WERDE

EXECUTIVE EDITOR: ROBERT LEVINE 646-654-470

SERIOR EDITOR: Anni Donanius 255-255-2548
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND
PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279

PROGRAMMING FOR LATIN MOSIC AIR EXTENSION OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441 EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342

iv). Robert Thompson (Canada)

EXECUTIVE DIRECTOR OF CONTENT AND Pruno (Denver) 303-771-1342

SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723.

SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723.

Paul Heine (Radio) 646-654-4696 gail Mitchell (R&B) 323-525-2289.

Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069

CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293. Mike Boyle (Rock) 646-654-4727, Cortiney Harding (Indies) 646-654-592. Mitchell Peters 323-525-2232.

INTERNATIONAL: Lars Brandle (Australia). Wolfgang Spahr (Germany). Robert Thompson (Canas BILLBOARD. BIZ NEWS BEDITOR: Chris M. Walsh 646-654-490.

GLOBAL NEWS EDITOR: Andre Paine 011-44-207-420-6068

BILLBOARD.COM EDITOR: Assica Letkemann 646-654-5536

ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780.

Katie Hasty (Billboard.com) 646-654-4650

COPY CHIEF: Chris Woods

COPY EDITOR: Christa Titus

SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713

ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709

CONTRIBUTORS. Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason,

CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsioulcas SPECIAL PROJECTS MANAGER: Kristina Tunzi

OESIGN & PHOTOGRAPHY
ART DIRECTOR: Christine Bower-Wright SENIOR DESIGNER: Greg Grabowy

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO

SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Heatseekers, Cast, Compi L.A.). Wade Jessen (Bluegrass, Country

Christian, Gospel. Nashville)

CHART MANAGERS: Bob Allen (Boxscore: Nashville). Anthony Colombo (Rock. Spotlight Recaps. Video). Mary DeCroce (Blues. Kid Audio: Nashville). Raphael George (R&B/Hip-Hop. Rhythmic. Rap). Gordon Murray. (Comedy. Dance. Electronic. Jazz. New Age. Reggae. Social Network. World). Silvio Pietroluongo (The Billiboard Hot 100. Hot Digital Songs). Paul Pomfret (Hits of the World. London). Gary Trust (Adult Contemporary. Adult Top 40. Pop 100. Mainstream Top 40). Alex Vitoulis [Classical).

CHART PRODUCTION MANAGER: Michael Cusson

ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis.

BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

DIGITA
VICE PRESIDENT, DIGITAL: JOSHUA ENGROFF
DIRECTOR, MARKET DEVELOPMENT: Eric Ward
MANAGER, MARKET DEVELOPMENT: Justin Harris

ADVERTISING SALES

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627

NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616

DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy mata 646-654-4710

EAST COAST SALES: Ryan Bleich 646-654-4635

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MIDWEST SALES DIRECTOR: Alana Schlifke 312-583

NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels) Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168

ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 01-44-207-420-6075

INSIDE ACCOUNT REP: Jeff Serrette 646-654-46

INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777. Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629 EVENT MARKETING DIRECTOR: LIEA GERSON 046-6 EVENT MARKETING MANAGER: Nicole Carbone 646-6 MARKETING MANAGER: Kerri Bergman 646 654 4617 SALES/MARKETING ART DIRECTOR: Melissa Subatch SALES/MARKETING DESIGN MANAGER: Kim Grasing

AUDIENCE MARKETING DIRECTOR: NEIL EISENBERG AUDIENCE MARKE LING DIRECTOR: NEIL EISENBERG ASSOCIATE AUDIENCE DIRECTOR (GROUP): Linda Lam AUDIENCE MARKETING ASSISTANT MANAGER: Nidia Augustin SUBSCRIPTIONS: 800-658-8372 (U.S. Toll Free) 847-559-7531 (

DIRECTOR, BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN DIRECTOR. BUSINESS DEVELOPMENT & LICENSING: ANDREW MIN andrew.min@nielsen.com EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER Cebele Marquez 646-654-4648 SPONSORSHIP/SUSINESS DEVELOPMENT MANAGER Cise Marquez 646-654-4648 SPONSORSHIP SALES MANAGERS: Matthew Carona 646-654-5115, Kim Griffiths 646-654-4718 SPECIAL EVENTS DIRECTOR: Margaret O'Shea SPECIAL EVENTS MANAGER: Lisa DiAntonio EVENT CLIENT SERVICES MANAGER: Courtney Marks DIRECTOR: LICENSING & CUSTOM MEDIA: Diane Driscoll 646-654-4677 GROUP FINANCIAL DIRECTOR: Barbara Grieninger 646-654-4675 MANAGER, INTERNATIONAL LICENSING & SALES: Angeline Biesheuvel angeline Desheuvel@nielsen.com MAGAZINE REPRINTS: Doug Kline - 1-800-290-5460 Ext. 133 or BB@theYGSgroup.com

PRODUCTION
PRODUCTION DIRECTOR: TERRENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTIST: Ray Carlson

VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradfield
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parta 646-654-4696

VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

NEW YORK: 770 Broadway.

NASHVILLE: 3200 West

LOS ANGELES: 5055 Wilshire Phone: 323-525-2300 Fax: 323-525-2394/2395 Phone, 011-44-207-420-6003: Fax: 011-44-207-420-6014

MIAMI: 101 Crandon Blvd.. Suite 466. Key Biscayne, FL 33149 Phone: 305-361-5279 Fax: 305-361-5299

# SENIOR VICE PRESIDENT, THE ENTERTAINMENT GROUP GERRY BYRNE

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# >>>YOUTUBE BLOCKS VIDEOS IN **GERMANY**

YouTube blocked access to music videos in Germany after talks broke down between the online video giant and the German collection society, GEMA. regarding a licensing agreement extension. The move follows a similar incident last month in the United Kingdom when negotiations between Google and PRS for Music stalled over rates, prompting YouTube to block access to premium music videos in the United Kingdom.

# >>MUSIC **SPENDING P2P USE DROP**

Teens are buying fewer downloads. using peer-to-peer services less frequently and listening to more music streams, according to a new report by NPD Group. NPD found that CD purchases declined 26% in 2008 while download purchases fell 13%. The percentage of teens downloading or streaming music on social networks rose to 46% from 26% in 2007, while the quantity of files teens acquired through P2P networks fell 6% from the previous year.

## >>>TICKET-MASTER'S MORIARTY **RESIGNS**

Nearly two months after Ticketmaster **Entertainment and** Live Nation announced plans to merge, Sean Moriarty president/CEO of the Ticketmaster division, has resigned. During his time at Ticketmaster, Moriarty led the company through its acquisitions of the software company Paciolan, secondary ticketing company TicketsNow and Chinese promoter Emma Ent., along with investments in iLike and Echo Music



PRESSURE DROP Sliding CD sales lead G1 music decline



Tips on how to get a publishing deal



Brody Dalle returns with indie team



Underage shows gain traction in the U.K.



STREAMING LIFE A chat with MySpace Music's Courtney Holt



# Morning Glory

NBC's 'Today' Summer Concert **Lineup Highlights** TV's Promo Power

No band is going to show up for a 5 a m, sound check unless the members know they're getting something substantial in return.

Luckily for the producers of NBC's "Today," artists often see significant boosts and buzz in exchange for getting up early.

No Doubt, Taylor Swift, the Dave Matthews Band and the Black Eyed Peas are among the acts preparing for predawn wakeup calls to participate in the morning show's 2009 summer series, which is sponsored by Toyota. Now in its 15th year, the concerts have become an

established platform for acts to reach new audiences, thanks to its average weekly viewership of 5.6 million, according to Nielsen Media Research.

"The impact each band will see depends on [its performance]," executive producer Jim Bell says. Regardless of the sales impact, though, the concerts provide a great boost of energy for the show and the crowd.

"Today," the highest-rated morning show in the United States, is one of several daytime programs that compete to book music acts. ABC's "Good Morning America," which features its own concert series, hasn't yet announced its lineup for 2009. Other daytime shows that regularly host music acts include

"The Early Show" on CBS, "The View" on ABC and "The Oprah Winfrey Show," which a panel of branding experts surveyed last year by Billboard deemed to be the most valuable promotional platform in TV for music acts (Billboard, Sept. 27, 2008).

"Morning and night are literally as different as morning and night," says Rob Stringer, chairman of Columbia/Epic Label Music Group, whose acts the Fray and Natasha Bedingfield are playing the summer 2009 season. "'Today' skews pop, and we can do more rock in the evening.

"Today" said last year that acts see a 22% average increase in sales following performances in the summer concert series. Confirming such claims can be difficult because many artists go on the show to promote albums prior to their release, while others play new hits that are also in heavy radio rotation.

But many acts see discernable boosts. A couple of months after releasing their first album in 16 years, the B-52s played a three-song "Today" set May 26, 2008, which featured "Love Shack," "Rock Lobster" and the band's new single, "Funplex." The week after the performance, U.S. download sales of "Love Shack" jumped 18% to more than 5,000, while sales of "Funplex" doubled to more than 1,000 and "Rock Lobster" surged 27% to more than 2,000, according to Nielsen Sound-Scan. The country star Kenny Chesney performed June 13, 2008, on "Today" and saw sales of his 9-month-old album, "Just Who I Am: Poets & Pirates," leap 30% that week to more than 16,000.

Some artist managers contend that the show's impact can't be measured in sales fig-

'We feel like the 'Today' show has become not only our TV platform, but our partner," says Jared Paul, manager of New Kids on the Block, whose May 16, 2008, performance was its first live appearance in 14 years. "We used the show to announce the reunion, went back to stage the first performance, back again to launch the record, and we're going back again this summer to launch a tour."

"Today" has a tangible impact on online buzz. According to BuzzMetrics—a Nielsen Online data source that measures buzz in social media across more than 78 million blogs and message boards—of 103 million-plus messages posted on the Internet between Jan. 1 and May 16, 2008, buzz was highest after the New Kids' "Today" performance, with more than 1.3 million messages posted.

This season's big "comeback" act will be No Doubt, whose May 1 guest spot will be its first public performance in five years. But the show isn't just for older performers firing up the amps one more time. Younger acts, like the All-American Rejects, also report positive results in the wake of performances.

"I've seen it have an impact on record sales and concert ticket sales," says Jordan Berliant, GM of the music division at the Collective, which works with AAR and other rock acts. "It's such a broad audience that you want to do something that is familiar to as many viewers as possible, so sometimes it's nice to mix old songs with new songs."

New Kids manager Paul adds that the show lends a certain air of legitimacy to an act.

"People watched the 'Today' show performance," he says, "and realized that these guys meant business."

Additional reporting by Mitchell Peters.



Back on the block: NEW KIDS ON THE BLOCK appear on 'Today' in May 2008.



MOBILE: For 24/7 news and analysis on your cell phone or to: mobile.billboard.biz.



# >>>SANTANA SET FOR VEGAS RESIDENCY

Carlos Santana is setting up shop in Las Vegas this May through a multiyear agreement with AEG Live. Beginning May 27, the Hard Rock Hotel & Casino's recently opened 4,007-capacity Joint in Las Vegas "will be the only place west of the Mississippi" where fans will be able to watch Santana perform live through 2010, according to a news release from AEG Live. The musician will perform about 36 concerts per year at the Hard Rock, which is booked exclusively by AEG Live.

# >>>KILL ROCK STARS SIGNS WITH REDEYE

The Northwest indie label Kill Rock Stars, which lost its distribution when Touch and Go folded in February, has signed a deal with the independent distributor Redeye. KRS will move its catalog, including albums by Elliott Smith, the Decemberists, Sleater-Kinney, Bikini Kill and the Gossip, to Redeye. Its next release is the new album from the Thermals, "Now We Can See," due April 7. Redeye distributes such labels as Barsuk, Warp, Luaka Bop, Daptone and Yep Roc and acts including Public Enemy, Over the Rhine, the Faint, Lisa Loeb, the Donnas, Cake and New Model Army.

# >>>CROW, MODEST MOUSE, PERRY SET FOR BUMBERSHOOT

Sheryl Crow, Modest Mouse, Katy Perry, De La Soul and Raphael Saadiq are among the first acts confirmed for the 2009 **Bumbershoot: Seattle's** Music & Arts Festival, The event will be held Sept. 5-7 at Seattle's City Center. Bumbershoot three-day passes are on sale at bumbershoot.org Single-day tickets go on sale July 21. Last year's festival featured headliners Beck, Stone Temple Pilots, Lucinda Williams and Neko Case

# UPFRONT

# Heartaches By The Number

Q1 CD Decline Fuels Drop In Overall U.S. Music Sales

Retail

Track

**ED CHRISTMAN** 

Growing numbers of industry execu-cording to Nielsen SoundScan. While tives expect U.S. digital music sales to overtake physical volume later this year. million units and TEA sales rose 17%

First-quarter music sales demonstrated a clear reason why: The rapid erosion in CD sales shows no sign of letting up.

During the three months ended March 29, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 digital tracks

equal an album), totaled 123.4 million units, down 7% from 132.7 million in the corresponding period last year, acdigital album sales jumped 23% to 19.3

to 32.9 million, CD sales plunged 20.3% to 70.5 million. That compares to a 16% fall in CD sales in the year-earlier quarter and a 25.2% drop in fourth-quarter 2008.

Digital track sales climbed to 329.5 million in the first quarter, up 17% from 281.4 million

in the same period last year, according to SoundScan. Sales of hit songs grew at a faster clip, with combined sales of the top 10 digital tracks in the quarter surging 49% to 15.9 million from sales of 10.6 million for the top 10 tracks in the year-earlier period. Fifteen tracks had more than 1 million downloads in the first quarter, led by Flo Rida's "Right Round" with 2.4 million. During firstquarter 2008, only four tracks passed that milestone.

Despite the growth in hit song downloads, catalog titles still dominated track downloads in the first quarter, accounting for 64%, or 210.8 million, of the configuration's sales, versus 36%, or 118.5 million, for current tracks.

In terms of album sales, current titles-those within the first 18 months



of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—continued to account for a shrinking portion of overall sales. In the first quarter, catalog albums—titles older than 18 months and not meeting any of the other current-title qualifications—accounted for 46.2% of



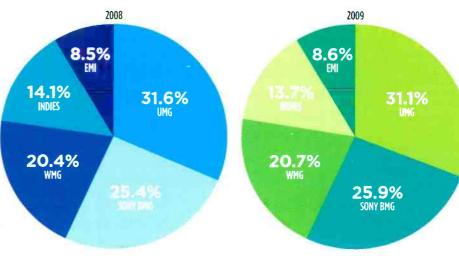
Sales And Share Trends For The First Three Months Of 2009

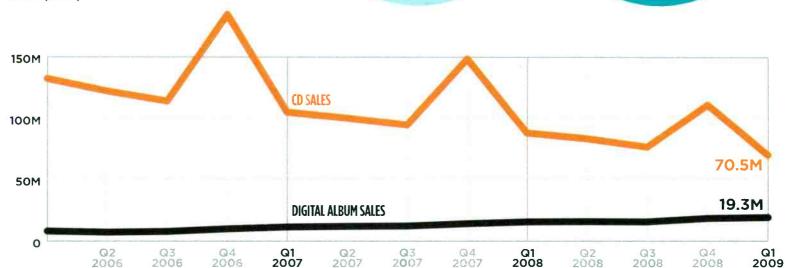
# MARKET SHARE BY DISTRIBUTOR BASED ON **ALBUM + TEA (TRACK-EQUIVALENT ALBUM) SALES**

Universal Music Group's continued strength was helped by four of the quarter's top 10 albums: Taylor Swift's "Fearless" and U2's "No Line on the Horizon" (see the top five albums chart, opposite page), Kanye West's "808s & Heartbreak" (No. 7) and Lady GaGa's "Fame" (No. 10).

Sony also placed four albums in the top 10: Beyoncé's "I Am . . . Sasha Fierce," Bruce Springsteen's "Working On a Dream" (No. 6), the Fray's "The Fray" (No. 8) and Jamie Foxx's "Intuition" (No. 9)

Warner Music Group had two top five albums—Nickelback's "Dark Horse" and the "Twilight" soundtrack—while EMI's best-selling album was Coldplay's "Viva La Vida or Death and All His Friends" (No. 19).



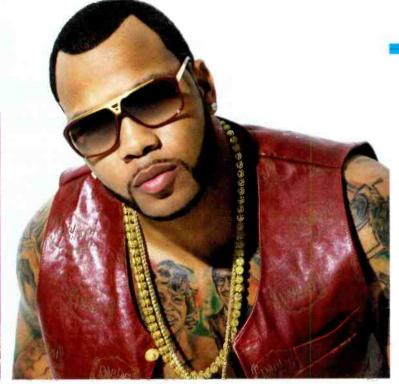


# **DIGITAL ALBUM SALES VS. CD ALBUM SALES**

While digital albums have hit the million-unit mark every week since mid-November 2007, the first quarter marked the first reporting period when they consistently accounted for 20% of weekly album market share.

Since Nielsen SoundScan began tracking digital album sales in first-quarter 2006 (when they totaled 7.4 million units), the format's sales have surged 160.8% to 19.3 million units in first-quarter 2009. During that same period, CD album sales have plummeted 46.8% from 132.4 million to 70.5 million.

26.6M



album sales, or 48.6 million units, while current albums were 53.7%, or 41.8 million. That contrasts with first-quarter 2008, when catalog sales made up 44.3% of sales, while current titles accounted for 55.7%. The continued market-share decline of current albums is even more dramatic when one considers that they made up 65.6% of sales in 2000—the U.S. recording industry's peak sales year, when album sales totaled 785 million units.

The only genres to post album sales gains in the first quarter were electronic, up 22.4% to 2.3 million, and new age, up 10% to 527,000. Sales of electronic

### Star bucks: TAYLOR SWIFT (opposite page) and FLO RIDA

albums surged thanks to strong sales of Lady GaGa's "Fame," which sold 402,000 units in the quarter, and the various-artists soundtrack to "Slumdog Millionaire," which sold 236,000. New age sales inched up on recent releases from two of the genre's top artists, Enya and Yanni, which generated brisk sales for "And Winter Came" and "Yanni Voices," respectively. While sales of gospel albums at mainstream retailers rose 3.7% in the quarter, overall sales for the genre fell 4.7% to 6.3 million, according to Christian SoundScan, which includes sales at Christian retailers.

Rock albums turned in a respectable showing, slipping a relatively modest 5.2% in the quarter to 31.3 million units, versus the overall album sales decline of 13.5%. But other major genres suffered far deeper declines, including R&B. down 18.1% to 16.9 million; country, down 15.6% to 9.1 million; and Latin,

CD ALBUM SALES

down 31.3% to 4.7 million.

A notable shift in industry trends occurred in retail categories, with chain stores recapturing their status as the top channel for album sales from mass merchants, which held the top spot for the past year but were hurt by the liquidation of the rackjobber Handleman in June.

But even with liquidation sales at Circuit City and Virgin Megastore, chains suffered a 16.4% decline in album sales to 29.6 million units from 35.4 million in first-quarter 2008, while mass merchants dropped 24.5% to 28.8 million units from 38.2 million during the same period last year.

The chains' reign as the top retail channel could be fleeting, as album sales in the nontraditional sector grew 9.4% to 26 million units in the first quarter. Album sales at indie merchants fell 16.8% to 6 million units.

## >COLEMAN TO **RUN MELTDOWN**

The jazz legend Ornette Coleman will be the artistic director of the 16th annual Meltdown Festival June 12-21 at the Southbank Centre in London. Coleman becomes the first jazz artist to take charge of Meltdown. Previous curators include David Bowie, Morrissev, Nick Cave, Patti Smith, Jarvis **Cocker and Massive** Attack. The festival's full lineup hasn't yet been announced.

### >>>UMG ROLLS **OUT STONES** REISSUES

Universal Music Group will reissue the Rolling Stones' post-1971 back catalog beginning in May. The 14-album campaign will begin with "Sticky Fingers," "Goats Head Soup," "It's Only Rock 'n' Roll" and "Black and Blue." The reissues continue in June with "Some Girls," "Emotional Rescue," "Tattoo You" and "Undercover." "Dirty Work," "Steel Wheels," "Voodoo Lounge." "Bridges to Babylon" and "A Bigger Bang" will

# **BRINGS IMPRINT** TO POLO/RCA

The rapper Pitbull has signed with Polo Grounds Music/RCA Music Group through his Mr. 305 imprint. The move reunites the Miami rapper with Polo **Grounds Music** president Bryan Leach, who signed Pitbull to **TVT Records six years** ago. The deal includes touring and branding opportunities. Pitbull's last TVT album, 2007's "The Boatlift," has sold 131,000 copies, according to Nielsen

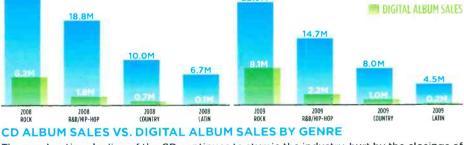
Compiled by Chris M. Walsh, Reporting by Karen Fensterstock, Gail Mitchell, Andre Paine, Glenn Peoples, Mitch Peters, David J. Prince and Wolfgang Spahr.



follow in July >>PITBULL

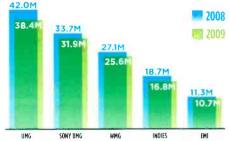
SoundScan.





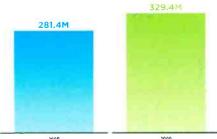
The accelerating decline of the CD continues to stymie the industry, hurt by the closings of

brick-and-mortar stores carrying music, the reduction in floor space at other physical retailers and, of course, the growing number of options to consume music online.



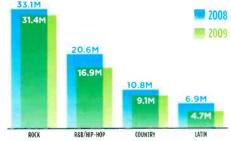
# **ALBUMS + TEA SOLD BY DISTRIBUTOR**

While Universal Music Group retained the top spot, the 8.6% drop in the company's sales of albums with TEA (track-equivalent albums) exceeded the overall industry decline of 7%.



# **DIGITAL TRACK SALES**

Digital tracks averaged weekly sales of 25.3 million units in the first quarter, with 37 million units sold in the first week of January, when digital music sales typically enjoy a post-Christmas bump from consumers who received iPods as gifts.

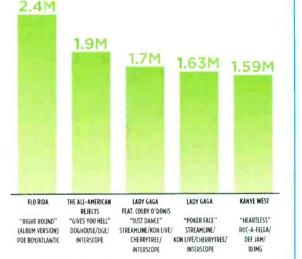


# TOTAL ALBUM SALES BY GENRE

Rock music captured 34.7% of U.S. album sales in the quarter, trailed by R&B/hip-hop at 18.7%, country at 10.1% and Latin at 5.2%.

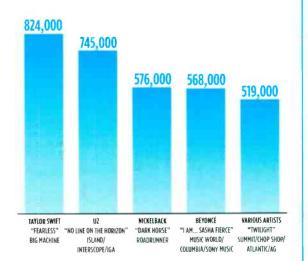


By the end of 2009, the top U.S. retail category could be the nontraditional sector. Of the sector's 26 million album sales in the quarter, download stores accounted for 74.4%; mail-order, venue and online CD sales 22.6%; and other nontraditional outlets, like Starbucks and Hot Topic, 3%.



# **TOP FIVE DIGITAL TRACKS IN Q1**

These tracks were among the 15 that tallied more than 1 million in sales during the quarter. Only four tracks passed that milestone during the same period last year.



# **TOP FIVE ALBUMS IN Q1**

Taylor Swift remained a sales juggernaut, while U2's latest was the quarter's second-best performer despite its early-March release.



# Lady Antebellum Delves Into Green Branding With Water Filter Maker Brita

Branding partnerships can be green, too.

The country music trio Lady Antebellum is partnering with the water filtration company Brita and its "Filter for Good" campaign to encourage fans to reduce their consumption of disposable plastic water bottles, switch to filtered water and, of course, use Brita products. The deal is the first corporate partnership for both the band and the brand.

Lady Antebellum, which will support Kenny Chesney on his Sun City Carnival tour this summer, will have Brita filtering systems installed on its tour bus and will drink from reusable Nalgene bottles.

'We have 12 people on the bus and everybody's drinking several bottles of water every day," says Dave Haywood, guitarist/mandolin player for Lady Antebellum, which also includes lead vocalists Charles Kelley and Hillary Scott. "We can go through a hundred bottles in a day, and that could fill up landfills pretty quickly.

When we can, we're going to do the filtered water thing.

Hauling 12 people on one bus instead of two buses will also help reduce waste. "We've had the option to split that up," Haywood says, "but especially for us and where we are in our career, it works out best to stay on one bus Those buses go through a lot of fuel, so it helps out in that way

Lady A launched its campaign to reduce water bottle waste March 25 with a webisode that the group posted on its Web site. The band has been posting weekly webisodes on Wednesdays for nearly a year. Brita will also promote its partnership with the band at brita.com and filterforgood.com.

Drew McGowan, senior group manager for Brita, acknowledges that the company isn't providing Lady A with a big cash outlay, saying that the group will be primarily compensated by marketing support.

"We're looking at it as a way we can help to support everything they're doing with the song 'I Run to You,' going into their tour and on their Web site," McGowan says. "And then, likewise, we're going to be doing stuff on our end from a marketing standpoint, telling everybody that's signed up to pledge on our Filter for Good site all about what Lady A is doing and hopefully encourage the people on our site to look at Lady A and tell their friends about it.

Lady A also participated in the World Wildlife Fund's Earth Hour on March 28, when individuals and businesses worldwide were encouraged to turn off their lights at 8:30 p.m. local time to show their commitment to take action on climate change. To that end, the band dimmed the stage lights during its performance of "I Run to You" at a show in Peoria, Ariz.

The Brita/Lady A deal, brokered by Marcie Cardwell, president of MAC Presents, continues to expand and new elements will be added as it moves forward. "We'll be doing a lot more stuff online right away and moving forward throughout the summer, looking to evolve this and find opportunities that make sense for both of us." McGowan says.

Lady Antebellum is managed by Borman Entertainment and booked by Stan Barnett at Creative Artists Agency. The band is currently in the studio working on its second Capitol album.

GOING PAPERLESS: The environmentalist dream of a paperless society hasn't yet come

On The

Road

RAY WADDELL

true. But in the meantime, new technologies are helping the ticketing business make strides toward paperless transactions.

The March 19 Elton John/ Billy Joel show held at the Toyota Center in Houston set a new record for digital ticket sales. About 80% of the tickets sold were digital, indicating a growing acceptance of paperless tech-

nology and a dramatic illustration that it can work with a majority of the house.

About 12,000 fans were able to purchase digital tickets using Veritix's Flash Seats technology, through which venues can sell paperless tickets and fans can transfer tickets to friends or resell their tickets at a branded online secondary marketplace. Buyers know their tickets are authentic and can enter a venue using their own identification. The technology enabled the Toyota Center to know exactly who was in which seat, when the transaction took place and at what value.

The Flash Seats platform has been used at the Toyota Center for such acts as the Eagles, Britney Spears, Nickelback and Fleetwood Mac. The technology is also used by the Cleveland Cavaliers, Houston Rockets and Rio Tinto Stadium in Sandy, Utah, home of the Real Salt Lake Soccer Club. So far, Flash Seats has sold about 1 million tickets, facilitated about 600,000 transfers, and generated about 2.8 million unique user profiles for teams and venues.



В	OXS	CORE con	cert Gros	sses
	GROSS/ TICKET PRICE(S)	the second secon	Attendance Capacity	Promoter
1	\$6,849,720 (€5,345,706) \$63.43/\$37.80	MARCO BORSATO Sportpaleis, Antwerp, Belgium, March 13-14, 17-18, 20-21, 25, 27-28	123,130 126.838 nine shows	The Entertainment Group
2	\$3,865,005 \$153/\$68/\$39.50	BRITNEY SPEARS, THE Prudential Center, Newark, N.J., March 13-14	PUSSYCAT DO 33,535 two seliouts	Concerts West/AEG Live
3	\$3,714,316 (\$4,605,752 Canadian)	BRITNEY SPEARS, THE Air Canada Centre, Toronto,		LLS
4	\$122.58/\$31.85 \$3,660,943 (\$5.579,600 Australian)	SOUND RELIEF: KINGS ( Melbourne Cricket Ground.		
5	\$59.65/\$44.73 \$3,623,790 \$153.50/\$69.50/	Melbourne, Australia, March 14  BRITNEY SPEARS, THE	81,606 sellout PUSSYCAT DO	Sound Relief by arrangement with Frontier Touring  LLS (MARCH 11 ONLY)
	\$39.50 \$2,721,025	Nassau Coliseum, Uniondale, N.Y., March 11, 23 IRON MAIDEN, LAUREN	33,549 two seliouts	Concerts West/AEG Live
6	(5,831,225 bolivares) \$233.32/\$81.66 \$2,408,636	Estacionamiento del Polledro, Caracas, Venezuela, March 5 IRON MAIDEN, LAUREN	17,521 20,000	Evenpro/Water Brother
1	(5.514.530 reales) \$152.87/\$30.57	Autódromo de Interlagos, São Paulo, Brazil, March 15	<b>46,290</b> 50,000	Evenpro/Water Brother, Mondo Entretenimento
8	\$2,277,609 \$250/\$175/\$140/ \$95	The Colosseum at Caesars Palace, Las Vegas, March 24-25, 27-29	<b>14,973</b> 19.224 five shows	Concerts West/AEG Live
9	\$2,141,042 \$179.75/\$54.25	BILLY JOEL & ELTON JO St. Pete Times Forum, Tampa, Fla., March 5	19,401 seilout	Live Nation
10	\$2,125,479 \$177/\$51.51	ELTON JOHN & BILLY JO Toyota Center, Houston, March 19	16,612 sellout	Live Nation
11	\$1,972,928 \$127.75/\$97.75/ \$54.75/\$39.25	BRITNEY SPEARS, THE	PUSSYCAT DO 18,644	
12	\$54.75/\$39.25 \$1,940,793 \$179/\$53.50	BILLY JOEL & ELTON JO	seliout HN	
13	\$1,932,820	BOK Center, Tulsa, Okla., March 17 IRON MAIDEN, LAUREN	17,335 sellout HARRIS	Live Nation
	(1:09,541,008 pesos) \$40,07/\$34.84 \$1,911,733	Club Hipico, Santiago, Chile, March 22 BRITNEY SPEARS, THE I	51,657 54.000 PUSSYCAT DO	Evenpro/Water Brother
14	(\$2,408,784 Canadian) \$119.05/\$51,59 \$1,909,235	Bell Centre, Montreal, March 20 BRITNEY SPEARS, THE	<b>21,234</b> sellout	Concerts West/AEG Live, Gillett Entertainment Group
15	\$152.50/\$67.50/ \$39.50	TD Banknorth Garden, Boston, March 16	16,659 sellout	Concerts West/AEG Live
16	<b>\$1,893,547</b> \$179/\$53.50	AT&T Center, San Antonio, March 21	17,203 sellout	Live Nation
17	\$1,859,147 \$128/\$98/\$55/ \$39.50	BRITNEY SPEARS, THE P Verizon Center, Washington, D.C., March 24	18,160 sellout	Concerts West/AEG Live
18	\$1,818,011 \$127.75/\$97.75/ \$55/\$39.50	BRITNEY SPEARS, THE I St. Pete Times Forum, Tampa, Fla., March 8	PUSSYCAT DO 18,929	LLS Concerts West/AEG Live
19	\$1,708,005 \$175/\$45	FLEETWOOD MAC  Madison Square Garden, New	14,955	
20	\$1,695,449 \$129/\$99/\$55/	BRITNEY SPEARS, THE	PUSSYCAT DO	LLS
21	\$39.50 <b>\$1,605,568</b>	Philips Arena, Atlanta, March 5  LEONARD COHEN, PAUL	17,194 sel out _ KELLY	Concerts West/AEG Live
20	(\$2483,670 Australian) \$109.90/\$77.57 \$1,604,815	Rod Laver Arena, Melbourne, Australia, Feb. 5, 10 BRITNEY SPEARS, THE F	17,567 17.700 two shows one selfout PUSSYCAT DO	Frontier Touring
22	\$127/\$97/\$55/ \$39.50 \$1,477,710	New Orleans Arena, New Orleans, March 3	<b>16,810</b> sellout	Concerts West/AEG Live
23	(€1,153,245) \$89,69/\$70,47	O2, Dublin, March 13-14	17,444 two sellouts	Aiken Promotions
24	\$1,328,857 (\$2,050,800 Australian) \$48.60	KINGS OF LEON, THE ST Rod Laver Arena, Melbourne, Australia, March 13-14	27,344 two sellouts	Frontler Touring
25	\$1,310,948 (\$1,976,730 Australan) \$112.74/\$79.58	LEONARD COHEN, PAUL Sydney Entertainment Centre, Sydney, Jan. 28-29	13,740 14.050 two shows one sellout	Frontier Touring
26	<b>\$1,277,092</b> \$146.50/ <b>\$22</b>	FLEETWOOD MAC Izod Center, East Rutherford, N.J., March 21	13,326 15.003	Live Nation
27	\$1,235,438 (\$1,872,075 Australian)	KINGS OF LEON, THE ST		
28	\$49.49 \$1,179,388 (£808,808)	THE X FACTOR LIVE, SIG	NATURE	Frontier Touring
29	\$41.56/\$21.87 \$1,150,815	IRON MAIDEN, LAUREN		3A Entertainment
7.0	(2,583,720 reales) \$267,25/\$31,18 \$1,147,546	Estádio Mané Garrincha, Brasília, Brazil, March 20 THE X FACTOR LIVE, SIG	21.000	Evenpro/Water Brother, Mondo Entretenimento
30	(£829.218) \$39.44/\$20.76 \$1,028,607	LG Arena, Birmingham, England, March 13-14	<b>30,200</b> 31,260 three shows	3A Entertainment
31	(2,600,775,000 pesos) \$81.08/\$29.66	Parque Simon Bolivar, Bogota, Colombia, March 7	18,215 25,000	Evenpro/Water Brother
32	\$1,027,022 \$146/\$46		11,210 sellout	Live Nation
33	\$990,901 \$173/\$149/\$91/ \$55	EAGLES Fargodome, Fargo, N.D., March 15	<b>9,3</b> 77	AEG Live
34	\$988,509 (2.269.670 reales) \$152.44/\$41.38	IRON MAIDEN, LAUREN Praça de Apoteose, Rio de	HARRIS 15,806	Evenpro/Water Brother, Mondo Entretenimento
35	\$957,951 \$65.50/\$40.50	Janeiro, Brazil, March 14 NICKELBACK, SEETHER,	20,000	
	\$00.5U/\$4U.5U	Rupp Arena, Lexington, Ky., Feb. 27	sellout	Live Nation

# UPFRONT KENNY MacPHERSON, PRESIDENT, CHRYSALIS MUSIC GROUP USA

As the music industry relies less on album sales for revenue, it's more important than ever for recording artists and songwriters to explore every possible avenue to leverage the value of their compositions. A publishing company plays a critical role in these efforts.

While some songwriters choose to retain 100% of their music copyrights, signing a publishing deal can offer significant benefits, such as advances on royalties, assistance in finding synch licensing opportunities and connections to other artists and producers who may want to record or perform your work.

Chrysalis Music Publishing has a catalog of hit songs by Paul Anka, Blondie and Billy Idol, as well as such newer acts as My Morning Jacket, Andrew Bird, Gnarls Barkley and OutKast. The company also works with emerging artists and songwriters who have had their work recorded by the biggest stars in the business. President Kenny MacPherson shares advice on how to integrate publishing into your creative and business goals.

## **1** JOIN A PERFORMING RIGHTS **ORGANIZATION**

New artists who are songwriters should realize the importantance of companies like BMI, ASCAP and SESAC. Not only do they help songwriters get paid for their work, the PROs are wonderful for helping their affiliated writers get in touch with people in the industry. Some young emerging artists go and find a lawyer and/or a manager to help them do this, but the PROs play an incredibly important role for young songwriters get in touch with them first. Also, the PROs have people on staff who work in every genre of music and can provide specific guidance around the publishing market for your music.

# CHOOSE CAREFULLY

Artists and songwriters should research a number of publishing companies and take a look at their rosters-does your music fit? Does this company have the right kind of experience with music like yours? There are also many resources online and in print that can give detailed guidance specific to your publishing needs, so put in the time to make them work for you. Two recommended books are "Music, Money and Success: The Insider's Guide to Making Money in the Music Business," by Jeffrey and Todd Brabec, and "All You Need to Know About the Music Business," by Donald Passman.

# **8** BEFLEXIBLE

You should be adaptable to the publishing market when it comes to negotiating a deal. There are numerous types of arrangements, the most common being a co-publishing deal where the company and writers share royalties and publishing rights. The precise terms depend on what the market will bear and what each side is bringing to the table. There is a structure to work with and you should be educated about it, but the goal posts can move.

# WRITE TO YOUR STRENGTHS, **NOT THE MARKET**

The commercial market for music varies widely across genres, and there's no way to predict where exactly the opportunities will be. For example, people will sometimes say that hard rock isn't in, but it never goes away. There's always a fashionable trend at any given time, and you should be aware of what's doing well. But if you hear a hit song right now and then try to emulate it, who's to say that by the time you write it, anyone's going to want it? Of course there's no creative rulebook—it's just human nature that people will try things—and if you don't try different styles, you'll never know where your strengths lie. But seek out feedback and work to sell your music based on what you do best.

# THINK LONG TERM

When publishers build their rosters, we look at songwriters who are artists and songwriters who are just writers and/or producers. Either way, the publisher has to believe in the material, and it all starts with the song. If it's an artist who will perform the song, we may take into consideration the fan base, career history—some of the same things that a record company would look at. But like anything else, being a recording artist may only last for so many years, whereas you should be able to write songs until the day you die. We're fundamentally trying to be involved with a songwriter who can have a long-term career as a writer, whether they're an artist or not. Whether you're selling out tours or no one's ever heard of you, sell us on your music with your creative staying power in mind. -Interview by Evie Nagy

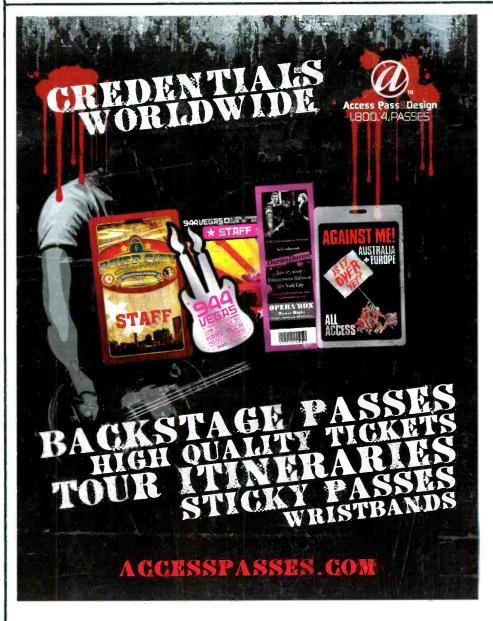


'Being a recording artist may only last for so many years, whereas you should be able to write songs until the day you die. We're fundamentally trying to be involved with a songwriter who can have a long-term career as a writer.

-KENNY MacPHERSON, CHRYSALIS MUSIC GROUP USA







# WebBrowsers

Latin

**Notas** 

SESAC's Digital Summit Highlights Online Challenges

SESAC Latina organized its Latin Music Digital Summit to educate SESAC writers in particular and the Latin music community in general about online revenue opportunities. But while the gathering was

informative, it also underscored the challenges of converting Web exposure into artist income.

The summit, held March 25 at the Gibson Showroom in Miami. was moderated by Kenny Cordova, associate director of writer/

publisher relations for SESAC Latina, and produced by Topmedia's Jack Hernandez. Industry interest was clearly high, with more than 100 people in attendance. Panelists included executives from Universal Music Group, MySpace, terra.com, Yahoo and the Independent Online Distribution Alliance.

The digital arena "is an integral part of the business and cannot be ignored," said John Echevarría, Universal Music Group International executive VP of operations for Latin America, "With more than 15% of in-

come—and 20% in our case—coming from digital, it is the difference between economic viability or an operation's failure. Plus, in new business arenas, digital marketing actions are often sources of income as well."

> There isn't a single major-or minor-Latin release nowadays that isn't accompanied by vigorous online promotion. But how to translate those efforts into tangible sales results? Manny Miravete, VP of U.S. Hispanic sales and strategy for

MySpace, offered some advice.

'You need to be very, very flexible about letting the people who distribute you work with sponsors," Miravete said. "We're creating packages where we purchase the music-say, 30,000 tracks—and the person who purchases is the advertiser."

Although some acts have been able to parlay a catchy song and innovative marketing into online stardom, generating millions of song or video streams isn't easy. In this environment, companies are trying to find new ways of distributing recorded music



Gerardo Alton-Ortega, CEO of Vital Digital in Miami, discussed his company's success with digi-cards, which look like credit cards but come with access codes that give the holder access to MP3s, videos or other digital media. Alton-Ortega says most of his clients are indie acts from Europe and Asia. But he added that the cards are gaining traction with Latin acts. Colombian rock band Don Tetto recently purchased 5,000 digi-cards, Alton-Ortega said. Don Tetto gave away about 500 of them for marketing purposes and is using the rest to sell album downloads, he said.

As has long been the case in the physical world, scoring with a mass audience online is a process that requires not only smart, creative marketing but occasional luck as well. And the time and expertise it takes to

build an effective campaign can be difficult to pull together, especially for independent artists.

Perhaps that explains the audience's reaction when Javier García, director of market development for Yahoo Latin America, asked if anyone thought artists were sellouts if they accepted sponsorships.

No one raised a hand.





Tequila 100 Años Launches Campaign With Los Rieleros Del Norte

The tequila 100 Años is aligning itself with regional Mexican music in a targeted branding campaign very different from the larger-scale strategies usually associated with the genre.

The tequila brand's "100 Years of Mexican Music Tribute Series" campaign features

norteño legends Los Rieleros del Norte. Instead of the large community dance events that they typically play, Los Rieleros will play more intimate dates with four up-andcoming norteño bands that the group helped select from different U.S. cities to pay homage to Mexican music.

You can leave your hat on: Tequila 100 Años (right) and LOS RIELEROS DEL NORTE

Each of the groups will play promotional events at small clubs with Los Rieleros in each of the acts' home cities. The campaign launched March 24 in Los Angeles with Los Herederos del Norte, followed by Los Pachis de Tierra Caliente March 31 in Chicago. Los Líderes de la Sierra April

7 in Phoenix and Grupo Mensaie April 14 in Houston Through the remainder of the year, the four groups will play additional shows at other venues, mostly bars and clubs. Only Los Rieleros will receive a sponsorship fee, although the four groups will get promotion and exposure

The campaign is an extension of the branding initiative 100 Años did last year—a traveling photo exhibit of 50 Mexican music acts from the past

> century that was shown in bars, restaurants and liquor stores around the **United States**

'We decided to evolve the program so people could have a closer, richer experience with the

music," says Antonio Portillo, senior brand manager for 100 Años, which is

made by the Sauza distillery and is part of Beam Global Spirits & Wine

Because the 2008 photo exhibit featured artists from different genres, this year's 100 Años-sponsored shows will feature each group performing its own material as well as covers of well-known tracks from many of the acts featured in the photo exhibit Each group also recorded cover versions of the artists' songs for a tribute CD that will be given away at the promotional events.

This music initiative is an effort to consolidate the 100 Años brand in the United States. Although Portillo says the campaign may include larger events later in the year, he opted for small venues to kick things off to establish closer contact with fans and to present acts that "were like the brand," he says

"Humble and down to earth," Portillo adds, "in the good sense of the word."

-Leila Cobo



EN ESPAÑOL: All the great Latin music

State Farm

CONFIRMED FOR LATIN MUSIC CONFAB

Latin Grammy Award winner Kanv Garcia will join the "Women of Latin Music" panel at the Billboard Latin Music Conference. The April 22 session will feature top female artists discussing breaking through on the charts, finding business opportunities, defining their image and lyrics, and taking advantage of new technologies to reach fans.

Speakers also have been added to such previously announced sessions as "I Am the Artist: Monetize My Music," at which attorney Ivan Jose Parron will explain how to close licensing, synch and sponsorship deals. Spanish Broadcasting System executive Leticia del Monte will join the "Radio Days" panel on retaining audiences with Arbitron's new Portable People Meter audience measurement system. Lupe de la Cruz, Latin outreach director for Sound-Exchange, will join "The Evolving Digital World" to discuss how labels, artists and publishers can profit from online and mobile sales and streams

The 20th annual Billboard Latin Music Conference, presented by State Farm in association with Verizon, takes place April 20-24 at Miami's Eden Roc Resort & Spa in Miami Beach. For more information, go to billboardlatinconference.com.

# MYSPACE, LIVE NATION LAUNCH CONCERT **SERIES IN SPAIN**

MySpace and Live Nation have entered a marketing partnership for a series of concerts in Spain. The shows, called My-Space Music Live Presents, begin April 3 with Franz Ferdinand at Madrid's Palacio de los Deportes.

More shows are expected to be announced shortly. As part of the deal, MySpace will market the shows to its users, who will have exclusive access to ticket presales and the chance to win artist meet-and-greets.

The partnership was announced by Robert Grima. head of Live Nation Spain, and Christopher Moser, GM of My-Space Spain and Portugal, My-Space counts more than 2.7 million users in Spain.

-Avala Ben-Yehuda

# DIY 360

# **Brody Dalle Puts Together** A New Band And A New Team

In 2003, Distillers frontwoman Brody Dalle was poised to become the next Courtney Love or Shirley Manson. After releasing two albums on the Epitaph imprint Hellcat and signing to Warner, the first single from the Distillers' major-label debut, "Drain the Blood," cracked the Modern Rock chart and peaked at No. 28.

Then, just as quickly, the Distillers' fortunes declined. Neither of the following two singles charted in the United States, and Dalle and the band dropped off the scene. Five years later, though, Dalle is back with a new group, Spinnerette, whose self-titled album will be released June 2.

"I had some bad experiences," Dalle says with a laugh, reflecting on her major-label tenure. "My old management got us into debt and they weren't informing me what was happening. This time around, I was adamant about making sure the same thing didn't happen."

With that in mind, Dalle avoided the major-label system all together and assembled a "dream team" of her own. She started by connecting with

The

Indies

Meghan Symsyk of SRO Management, whose most famous client is Rush. "I knew Megan she worked at Universal, and I trusted her experience," Dalle

Once Dalle was onboard as a client, she, Symsyk and SRO president Ray Danniels put together a strategy for distributing the album. They first decided to release "Spinnerette" through SRO's label, Anthem.

"Brody's gut feeling was that she shouldn't re-sign with a

major," Danniels says. "Funnily enough, I went through the same thing 30 years ago with Rush—everyone knew they were good, but no one knew what to do with them."

The team then started meeting with distributors, finally landing at the door of Alan Becker, senior VP of product development at RED

> Distribution. Symsyk says, "I had a great feeling about RED, the fact that they have Danny Busch running the radio department and [thinking] the Spinnerette

album could break at radio didn't hurt."

Becker says that in addition to distribution and radio promotion, RED will provide online and retail marketing as well

Dalle also made it clear to the team that she wanted to reach beyond traditional retail

UPFRONT

and suggested partnerships with the media technology company Topspin and the retailer Hot Topic.

"I love Spinnerette," Topspin president lan Rogers says. "And we can help them do everything from creating a targeted offer based on looking at users who like similar bands to connecting the band with fans of the Distillers. We offer a tool kit the band can use to create things like streaming widgets for their own sites. It's really cost-effective, tightly targeted outreach."

The Topspin partnership has already resulted in products like an EP, a heart-shaped vinvl single that was sold on Valentine's Day and a "stem" users could download and remix.

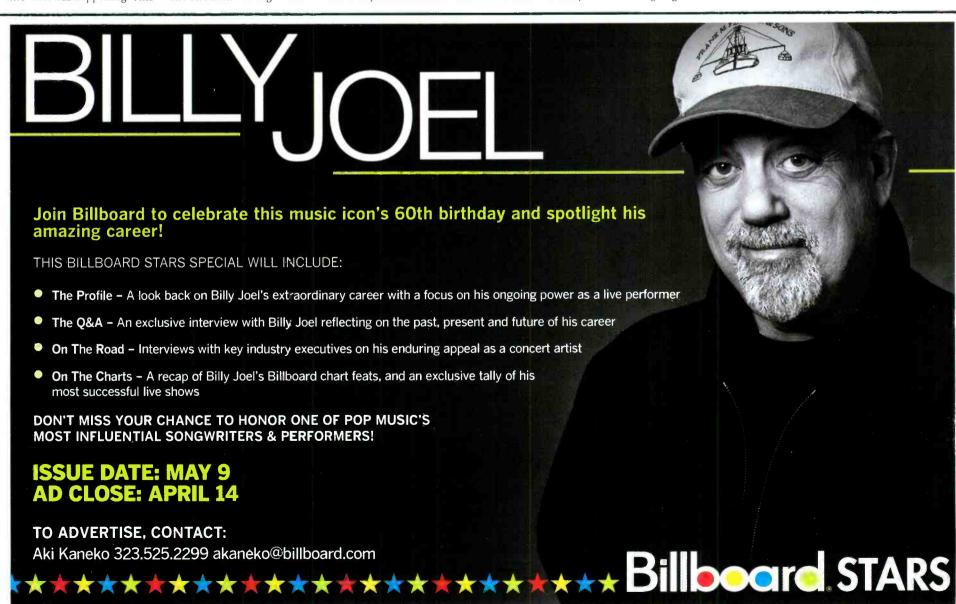
The data that Topspin offers will also be used in conjunction with the other partnerships, Symsyk says. "We're going to use the data to target who we should reach out to for live shows and special secret events," she says. "We're also going to offer rewards for fans.

For instance, Topspin lets you see who has shared your songs with other users, and we can see who shared our songs the most and have Brody send them a personal e-mail or call them on the phone. It will allow us to make smarter moves."

Symsyk adds that the team plans to use the data from Topspin to help shape some of its efforts with Hot Topic. She says the team is also in talks to create a retail exclusive to be sold at Hot Topic stores, but the details haven't been finalized. Hot Topic representatives didn't respond to requests for an interview.

"Brody is really doing this all the right way," Rogers says. "She's created a 360 [deal by] herself. The management does the marketing and she's found all the right partners. She took stock and asked what she needed to get ahead, and then she went out and made it happen."







Before I get old: East London's Victoria Park has hosted the Underage Festival since 2007.

GLOBAL BY HAZEL DAVIS

# The Kids Are Alright

Under-18 Gigs Take Off In The U.K.

MANCHESTER, England—The business of organizing teen-oriented live music events is no longer child's play in the United Kingdom.

While all-ages shows are common in the United States, many U.K. venues other than big arenas have traditionally resisted the concept, due to licensing regulations and the lack of income from bar sales.

But now a new wave of alternative rock and metal shows is finding a teenage audience, led by the annual Underage Festival. Held this year in London's Victoria Park Aug. 2, and featuring the Pigeon Detectives, Mystery Jets and Santigold, the event has annually increased its capacity: from 5,000 in 2007 and 7,500 in 2008 to 10,000 this year. Tickets are priced at £26.50 (\$38), and promoter Eat Your Own Ears is confident of a third successive sellout.

"The music industry's always trying to find new ways to connect with a young fan base," says Mick McCarthy, manager of Pigeon Detectives, who also played the 2008 event. "For lots of people, the Pigeon Detectives are the first ever band they have seen live, and that's something they will always connect to."

Despite the festival's growth, Underage coorganizer Marcus Weedon says it still isn't making big bucks.

"We rely heavily on sponsorship," he says, citing deals with Converse, Red Bull and retailer Top Man, "because we can't sell alcohol and we have to keep ticket prices down. We make a small profit but, as capacity has increased, so has the infrastructure."

This year's Gaymers Camden Crawl multivenue festival also features a parallel alcoholfree event, the Red Bull Bedroom Jam X-Crawl. It features 25 alt-rock acts in four venues with tickets priced at £14.50 (\$21) exclusively available to 14- to 18-year-olds.

"There's huge demand for events," Red Bull commercial events manager Daniel Walsh says. "Any brand needs to get to that next generation of consumers."

Julie Weir, managing director of U.K. metal label Visible Noise—which previously ran pioneering under-18 live event Subverse at club venues in London—is staging an all-ages metal festival, Dark Days, April 11 at the 1,000-capacity Islington Academy.

"It's on a much larger scale [than Subverse] across two rooms with 15 bands and promoted by Metal Hammer magazine," she says.

Weir says Dark Days could become a regular event and expand beyond London if it's successful.

Under the U.K. Licensing Act of 2003, kids under 16 are only allowed on premises primarily used for serving alcohol if supervised by an adult. Licensees staging under-18 events have to outline their intentions in their operating schedule, including measures to protect children from harm—unless alcohol isn't served, in which case that rule does not apply.

Many venues remain put off by the extra commitment. But Be Rozzo, managing director of MAMA Group-owned venue chain Barfly—which has six venues across the U.K.—claims that 30% of its music events are now open to fans as young as 14, with the number of such shows growing during the last three years.

"We could make more money doing different events," Rozzo says, "But it's a way to promote good music to the best audience and we are passionate about that."

Meanwhile, other touring executives are pondering whether the sector is ready to go mainstream, including Kelly Chappel, senior promoter at Live Nation, which doesn't yet have plans to promote underage shows.

"It's become more and more apparent that the underage music scene is growing," Chappel says. "Festivals are popping up throughout the U.K. and most new acts are asking for shows to be 14-plus, so it appears it is no longer underground. Everyone is getting mixed in together."

GLOBAL BY MARK WORDEN

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# Little Fish, Big Problems

# Success Of Italian Stadium Shows Overshadows Smaller-Venue Woes

MILAN—With a summer of sold-out stadium shows on the horizon, Italy's live business appears to be booming. Yet many concert promoters believe that this success masks a growing crisis for small and midsize venues.

"The business is growing, but this growth is weighted in favor of big artists, events and venues. The medium and small sectors are suffering," says Gigi Bresciani, co-owner of Frame Events, a Bergamo-based promoter specializing in ethnic music concerts and festivals.

Figures from the Italian collecting society SIAE show that the value of live entertainment and cinema ticket sales declined 4.7% in 2008 to €2.6 billion (\$3.5 billion), from €2.7 billion (\$3.7 billion) in 2007. Cinema and theater registered declines of 5.2% and 11.9%, respectively, but concerts bucked the trend with a 6.7% increase to €286 million (\$389 million), up from €268 million (\$365 million) in 2007.

Although ticket sales for classical and jazz concerts fell, "light music" (rock/pop) grew 9.7%, from €207.7 million (\$282.6 million) in 2007 to €227.7 million (\$309.8 million).

Executives anticipate more growth in rock and pop ticket sales this year, as consumers seek relatively cheap forms of escape from the economic crisis.

"Consumers may have to forget about a new car or a nice holiday," says Roberto De Luca, managing director of Live Nation Italia. "But they're still prepared to spend €30 [\$41] or €40 [\$54] on a concert." De Luca, whose clients include Vasco Rossi, Eros Ramazzotti, Madonna and U2, reckons his own business "may be up by as much as 20% this year."

In terms of stadium shows, this summer's emphasis is on international acts, as opposed to the Italian artists who dominated 2008. U2, Madonna, Bruce Springsteen and Coldplay will all play stadiums in July and August.

While most executives agree the number of stadium shows hasn't increased dramatically in recent years, "what has increased is

the ticket prices," says Springsteen's Italian promoter, Claudio Trotta of Barley Arts. Like others in the industry, Trotta believes the expensive stadium shows are diverting fan entertainment spending from elsewhere, including summer festivals.

Live Nation's Heineken Jammin' Festival near Venice is one high-profile casualty. The three-day multi-act outdoor event has been a key part of the summer calendar for the last decade, attracting headliners including Pearl Jam, Iron Maiden and Aerosmith. De Luca insists the cancellation wasn't related to the general economy, claiming that the event was scrapped because all suitable headliners had prior engagements. He pledges it will return in 2010.

Italy's small venues appear to be suffering the most. Milan's 27-year-old Rolling Stone club said recently that it will close in June (bill-board.biz, Feb. 10). Attilio Perissinotti—who runs the promoter Virus Concerti and Deposito Giordani, a 1,000-capacity club in Pordenone in northeastern Italy—reports that business at his club is down by around 20%, with even "X-Factor" runner-up and pop sensation Giusy Ferreri struggling to move tickets for her March 13 show.

"We expected to sell out, but we only did 400 tickets," he says. "I'm told she had disappointing figures elsewhere."

Ferdinando Salzano of the Milan-based promoter FP says new artists are struggling to find live audiences. "The concert scene is dominated by old lions, by which I mean established artists," he says.

Perissinotti believes the challenges facing the concert business in Italy go beyond the difficult economic environment, saying they're rooted in the generational shift under way in the live audience.

"Forty-somethings like myself are happy to fork out big bucks for an event concert like Madonna, but youngsters just don't seem to be interested in music," he says. "Italy doesn't have a vibrant club scene, like the U.K. Without clubs, who will be the stadium acts 15 years from now?"



GLOBAL BY DIANE COETZER

# AFRICAN ALTERNATIVES

# South African Alt-Rock Acts Target Overseas Audiences

There's more to South African music than Ladysmith Black Mambazo or the Soweto Gospel Choir. For proof, look no further than the number of acts trying to break out internationally from the nation's bustling alternative rock scene.

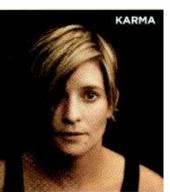
In recent years, several of South Africa's finest have been attempting to crack international markets by relocating overseas, while others are working on making a long-distance impact through touring and online exposure. Leading the current pack is Secretly Canadian's Johannesburg-based psychedelic-rock act BLK JKS, one of Billboard's "10 Acts to Watch" at South by Southwest.

But other acts are also gaining traction with overseas fans.

### Base: Los Angeles

Latest release: "Papercuts," 2008 (South Africa: Sheer; United States: Munki Music) **Booking: Panda Productions, Johannesburg** (South Africa): Munki Music, Los Angeles (United States); Living It Live, London (United Kingdom): Roadshock, Berlin (Europe)

The U.S. hip-hop community first encountered Karma in late 2008, when she sued Lil



Wayne over his unlicensed sampling of her song "Once." But she's been a star back home since 1996, initially with the **EMI South Africa** band Henry Ate and, since 1998. as a solo artist. Having relocated stateside in 2003. Karma has a resi-

dency at Los Angeles' Hotel Cafe in April and May and U.K. tour dates in July. Jonathan Lazar of her music publisher Urband & Lazar says Karma's spiky folk-rock makes her "one of the most talented singer/songwriters in Los Angeles," adding that "any artist that decides to leave their home and fan base in South Africa to pursue a career in America is inspiring,"

# **CIVIL TWILIGHT**

### Base: Nashville

Latest release: "Civil Twilight," due in summer (Wind-up Records)

Booking: Wind-up Touring, New York (United States)

Civil Twilight left Cape Town for the United States in 2005, leaving behind a small, devoted fan base. But the decision by brothers Steven and Andrew McKellar and their high



school friend **Richard Wouters** to try their luck stateside proved inspired. After a low-key 2007 debut album, "Human." through Los Angelesbased One October, the trio signed to Windup Records, "Civil Twilight is a powerful and raw live

band," Wind-up president Ed Vetri says. "Their performances will win over people and begin to build a legacy for the band." The group relocated to Nashville in 2008. Recent U.S. exposure has also come through high-profile TV synchs, including Fox's "House," CBS' "Without a Trace" and the CW's "One Tree Hill."

# **DEAR READER**

# Base: Johannesburg

Latest release: "Replace Why With Funny," 2009 (South Africa: Just Music; rest of world: City Slang)

Booking: Roadshock, Johannesburg (South Africa); Highroad Touring, San Francisco (North America); 13 Artists, Brighton, United Kingdom (rest of world)

Scotland's Harris Tweed & Knitwear recently



forced Cherilyn MacNeil and Darryl Torr to change the name of their band, but "the artists formerly known as Harris Tweed" didn't lose the domestic momentum generated by their 2006 Just Music debut, "The Younger." Dear

Reader now has an international deal with Berlin-based City Slang, "There are huge radio songs on this [new] album," City Slang founder Christof Ellinghaus says, lauding MacNeil as "a new young voice of a different South Africa." The album rolled out across Europe Feb. 20 through April 5, with European shows scheduled for mid-April. A U.S. release date has yet to be confirmed.

### YOAV

Base: Los Angeles

Latest release: "Charmed and Strange," 2008 (Verve/Universal)

**Booking: Creative Artists Agency, London** (worldwide)

Cape Town-born Yoav tried London and New York while searching for a wider audience for his blend of folk/pop, electronica and hip-hop before he landed in Los Angeles. He's demoing ma-

terial for his second Verve album. tentatively set for release in the late summer or fall. Yoav plays European festivals this summer ahead of U.S. shows around the album's release date. The new set shows Yoav has "taken in every new experience and observation touring the world has offered," his Los Angeles/Montreal-based co-



manager David Fiel says, "He's reshaped these inspirations into something magical."

## JIM NEVERSINK

# Base: Johannesburg

Latest release: "Shakey Is Good," 2008 (Radio Lava/Next Music)

Booking: self-booked (South Africa)

He doesn't have an overseas deal, but Jim Neversink is already linked to one famous U.S. name. His self-described "loserbilly rock" earned him a

cult following through two critically acclaimed, self-released albums in South Africa. That proved useful in connecting with former Television guitarist Richard Lloyd through Facebook, leading to Lloyd producing Neversink's forthcoming album, "Skinny Girls Are Trouble." A domestic release is due in May on Neversink's Radio



Lava. The artist hopes a "cool U.S. label" will pick it up as he and Lloyd make the rounds. Overseas dates will coincide with any album release. "Anyone who hears this record and allows it to wash over them," Lloyd says, "will be irrevocably changed and for the better."

# GLOBALNEWSLINE

# >>>UMGI REVS UP WITH F1

Universal Music Group International's joint venture All the Worlds and the motor racing organization Formula One Administration have formed a global entertainment partnership called F1 Rocks, under which international artists will perform live at Formula One race locations. All the Worlds, a venture between UMGI and brand marketing veterans Paul Morrison and Becky Morgan, started in 2008 to produce branded live music events generating TV and digital content. The names of participating artists or performance dates for F1 Rocks aren't yet available. Morrison says more details will be released in June, adding that talks are under way with the governments of Formula One host countries, major team sponsors and other related parties.

-Richard Smirke

# >SPOTIFY ADDS **DOWNLOADS**

The U.K. download store 7digital.com has

signed a deal with the Sweden-based streaming service Spotify that will allow users across Europe to purchase MP3 downloads directly through their local Spotify sites. Links to 7digital's digital music store have been integrated with the Spotify application in the United Kingdom, France, Spain and Germany, The service will be rolled out to Sweden, Norway and Finland soon, according to a statement from 7 digital and Spotify.

# >>>LUCKY 13 FOR U.K.'S AMG

The London-based venue operator Academy Music Group has acquired a majority stake in ABC Glasgow for an undisclosed sum, expanding its portfolio of venues to 13. The Art Deco building, located along the Scottish city's Sauchiehall Street shopping thoroughfare, contains two music venues, ABC (1.362 capacity) and ABC 2 (350 capacity). It will be renamed O2 ABC Glasgow during the summer. AMG already owns and operates the 2.500-capacity O2 Academy

Glasgow. Promoters Regular Music and PCL Concerts, the previous operators of ABC Glasgow, will remain minority shareholders. -Tom Ferguson

# >>NEW MERCURY PRIZE **SPONSOR**

Barclaycard has become the title sponsor of the Mercury Prize under a four-year deal between the credit card company and the prestigious U.K. music award. Barclaycard takes over from mortgage lender Nationwide, which had sponsored the event since 2004. Nominees for the 2009 Barclaycard Mercury Prize will be announced July 21. The winner will be named Sept. 8 at a televised ceremony. -RS

## >>>NICKELBACK RULES **AT JUNOS**

Nickelback dominated the 2009 Juno Awards March 29, winning in three categories at the Canadian recording industry's annual gala. The band won awards for group and album of the year (for its EMI Canada set "Dark Horse") and the Juno fans' choice award. Montreal rocker Sam Roberts was named artist of the year, while the songwriter of the year was

Alexisonfire's Dallas Green, who also records as City and Colour. Vancouver rock act Loverboy was inducted into the Canadian Music Hall of Fame, while Sarah McLachlan received the Allan Waters Humanitarian Award. The event was televised by CTV.

—Robert Thompson

## >> RIEU GOES TO THE MOVIES

The Hoyts multiplex in Sydney's Moore Park will host a special screening May 10 of Universal artist André Rieu's blockbuster "Live in Australia" DVD. The concert film will be shown simultaneously in four cinemas at the multiplex and beamed via satellite to Hoyts movie theaters in Melbourne, Perth, Canberra and Adelaide. Hoyts operates 45 locations in Australia and New Zealand. Universal Music Australia says domestic sales of Rieu's CDs and DVDs are approaching 2.5 million copies. The "Live in Australia" DVD has been certified 21-times-platinum, for more than 322,000 copies shipped. -Lars Brandle

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

DIGITAL BY ANTONY BRUNO

# Apple's \$1.29 Bite

What Variable Pricing Will Mean For Digital Music

Apple will soon flip the switch on a new variable pricing structure, ending a sevenyear run of selling songs for 99 cents.

The new system allows labels to set different prices for different songs, based on expected demand. While the majority of tracks will still sell for 99 cents, light-selling catalog tracks will likely cost 69 cents, while new singles from superstars will probably go for \$1.29.

Exactly what this new structure means for labels won't be known for a while. but it will certainly spark plenty of debate. Some of the more common arguments for and against variable pricing are examined below.

# **VARIABLE PRICING** WILL CONFUSE **CUSTOMERS**

Unlikely. There's some validity to the argument that after seven years of buying digital tracks at the same price, music fans may require a period of adjustment to accept different prices for different songs. But the barrier to digital music adoption is far lower than it used to be.

When Apple opened what was then known as the iTunes Music Store in April 2003, the relative newness of digital music required an easy marketing message like "99 cents a song." It made sense at the time to eliminate any ambiguity over pricing while trying to

PASS THE MIC

Trivia fact: Karaoke literally means "empty

(kara) orchestra (oke)" in Japanese.

Armed with that tidbit of knowledge, you

can save face after belting out an off-key

performance of REO Speedwagon's

"Keep On Loving You" with the Karaoke

Channel Online's Karaoke Kit, the service's first hard-

The Karaoke Channel Online features a library of

5,000 songs, which users can access for a \$10 monthly

subscription fee. Users can also record their perform-

ances on their webcams and submit them to various

social networks and blogs. The Karaoke Kit consists of

two microphones and a base unit that includes a vocal

The kit costs \$100 for the hardware and a one-year



different format.

Five billion songs later, iTunes has become nearly synonymous with digital music, so pricing songs in tiers hardly seems like a risk. Besides, iTunes has long sold albums at different price points.

# HIGHER PRICES WILL **ALIENATE PEOPLE**

Maybe. But if that happens, it will be to such a limited degree that the music industry can afford to shrug it off. It's hard to imagine that someone who's fine with paying 99 cents per song will suddenly blow a gasket and turn to peer-to-peer networks over 30 cents,

particularly when that

train fans to buy music in a higher price won't apply to

The music industry will take a few PR hits from those in the blogosphere who advocate the destruction of the business itself. But it's not going to turn off the majority of regular iTunes customers. While not fully mature, the digital music market has developed bevond the point where rockbottom prices are necessary to draw customers.

One remaining caveat is how restrained the recording industry will be in marking up some releases. If the labels are smart, they'll use the \$1.29 tier sparingly, limiting it to new releases from the biggest

acts, and even then for only a short period of time-say, a monthbefore the price drops back to 99 cents.

# LOWER PRICES WILL MOVE **MORE CATALOG**

Perhaps. Lowering the price on any consumer good has the

potential to drive higher sales. But a track here or a track there won't matter much in the long run. The goal is volume. Say someone just discovered '60s soul and wanted to buy a few dozen songs. A 30 cent discount per track starts to look attractive at that point, which is all the more reason to limit the use of the \$1.29 price.

## VARIABLE PRICING **ALLOWS FOR MORE FLEXIBLE BUNDLING**

Absolutely. It's too easy to bash the labels for wanting more money and ignoring the opportunity here for a real revolution: digital bundling. Rather than just offering various tracks at different prices, bundle the tiers together in a single package. For example, offer an artist's latest track at a premium, along with five older songs at the lower price tier, all for about \$5.

One of the most glaring downsides of iTunes is its music discovery features. People generally use iTunes to buy what they already know they want. Packaging those selections in a multi-item bundle is just good retailing, but ineffective without a variable pricing structure.

Some of the things the labels try will work and some won't. What's exciting is that they finally have the opportunity to experiment with pricing and bundling with the largest music retailer in the world. They may have dabbled with variable pricing and digital product bundles before, but iTunes is where the real activity is. The industry will learn far more in a week on iTunes than it did after months of experimenting with pricing on other services.

billboard.biz/digital.

# BITS & BRIEFS

# UNIVISION EXPANDS MORILE SERVICES

The mobile division of Univision will soon offer mobile products like wallpaper images, games and ringtones on a subscription basis through mobile media partner SendMe Mobile. Under the deal, SendMe Mobile will provide a complete product suite to Univision Movil and give fans chances to win various prizes at SendMe's SoLow .com site, where products are awarded to whoever bids the lowest. Univision. in return, will market the services across all its digital media properties.

# YOULICENSE OFFERS DIY SERVICE

The online music licensing service YouLicense introduced a new initiative that lets participating artists, labels, publishers and songtom online licensing serv-

AOL MUSIC

ices, using the Youl icense technology as the foundation. The company offers three tiers of service, all at different flat rates. The program provides various templates, search engine technology, a user management system, standard legal documents and e-commerce tools, plus the ability to upload music, logos, marketing text and other details to customize the site

# **AOL RADIO'S IPHONE APP FUELS GROWTH**

AOL says its AOL Radio app for the iPhone has been downloaded more than 3.5 million times since its launch in July. In that time, AOL Radio's combined mobile and online audience has grown 58.8%. The app provides access to 350plus online radio stations aggregated under the AOL banner, including 150 local CBS stations and 200 AOLbranded channels.

# TOP SONGS



as AIOL, as no less than six out of the top 10 slots are occupied by former "American Idol" contestants

	1 DAVID ARCHULETA A Little Too Not Over You 19/JIVE	254,108
	2 DAVID COOK Light On 19/RCA	215,290
	3 TAYLOR SWIFT Love Story BIG MACHINE	160,910
ŧ	4 CLAY AIKEN On My Way Here RCA	148,305
	5 KELLY CLARKSON My Life Would Suck Without You S/19/RCA	113,982
	6 DAVID ARCHULETA Crush 19/RCA	104,404
	7 ELLIOTT YAMIN Fight For Love HICKORY	98,292
	8 BEYONCE If I Were A Boy COLUMBIA	84,269
	9 NICKELBACK Gotta Be Somebody ROADRUNNER	75,637
	10 BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	73,414
1		

# TOP VIDEOS



AOL's premiere of the video across including its welcome screen prompts this big

1 - A R RAHMAN & THE PUSSYCAT DOLLS FEAT NICOLE SCHO Jai Ho! (You Are My Destiny) INTERSCOPE	ERZINGER 467,081
2 SOULJA BOY TELL'EM Kiss Me Thru The Phone COLLIPARK/INTERSCOPE	224,377
3 DOLLY PARTON Backwoods Barbie OOLLY	161,373
4 T.I. FEATURING JUSTIN TIMBERLAK Dead And Gone GRAND HUSTLE/ATLANTIC	E 125,461
5 LADY GAGA Poker Face STREAMLINE/KONLIVE/INTERSCOPE	118,914
6 TAYLOR SWIFT Love Story BIG MACHINE	113,120
7 TAYLOR SWIFT White Horse (AOL Sessions) BIG MACHINE	108,628
8 CIARA FEATURING JUSTIN TIMBERI Love Sex Magic LAFACE	AKE 97,200
9 BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	94.707
10 TAYLOR SWIFT White Horse BIG MACHINE	91,640

First View \*\* Network Live \* Breaker Artist Source: AOL Music for the four weeks

subscription, or \$40 for just the gear.

mixer and volume control.

MUSIC PRESIDENT

Courtney
Holt

The MySpace Music chief talks about running an ad-supported biz and working with the majors.

In November, when MySpace Music hired industry veteran Courtney Holt as president, the site had features that didn't add up into a comprehensive strategy.

The former head of new media and strategic marketing at Interscope and executive VP of digital music and media at MTV brought a mix of content-industry perspective and media distribution experience to the job at a time when ad-supported music businesses have been facing serious challenges.

Economic conditions have wreaked havoc on Internet ad sales, and free music streaming services like imeem and Last.fm have been forced to renegotiate licensing terms or consider changing their business model. Holt must also contend with the managerial conundrum of trying to build an innovative online business hand in hand with all four major labels, which are joint-venture partners in MySpace Music with MySpace parent News Corn.

So far, Holt can boast a positive record. Tweaks to MySpace Music's search engine, the addition of new playlist features and improvements to its music player have contributed to what the company says has been a 40% spike in search traffic, the creation of 105 million active playlists by MySpace Music users and more than 5.3 billion average aggregate minutes spent listening to music in January alone. Advertisers and sponsors include leading brands like Toyota, Visa, McDonald's, Kmart and Adidas.

Holt says this is only the beginning. He recently discussed with Billboard what's ahead.



When I got here, MySpace Music was four things—not really a full service but areas where music existed. Those were the artist pages, user profile pages with the playlists, the search engine and the editorial front door. I wanted to focus on making the service more usable. The first week I got here I sat down with the product teams and technology guys to understand a little better what we could do and needed to do in response to what users have been asking for. We whittled down a 35-product road map to eight that we knew we could get done in the first two months. And all of them are live now.

All these projects are a work in progress. There are things that we've done that I'd say are first steps to a broader opportunity.

# Like what?

Album pages. The album got lost in the digital evolution of music. When the CD boom happened, it was all about repurchasing albums for portability and digital sound. In the current evolution of music, people didn't need albums anymore. They started getting excited by tracks. The album has become a fairly unique format. The album's more relevant than ever, it's just a different type of audience. The album pages are another front door for opportunity, and I literally have an 18-month plan around that entire vertical. And if four months from now it's not successful and people don't care, we'll shut that whole entire thing off and start in a different direction.

# How has it been working with the major labels on your board? How much input do they have?

It's been very collaborative. I've got relationships across the entire industry and I've been tapping them to help me refine and define what I'm working on. But it's great to have those guys as a sounding board. But I want to reinforce that we work with everybody. I talk to key independents for direction as well, because it's important to the core of our business. I put our business into four buckets—major superstar artists, artists that are well-known but a bit more niche, key independent artists and unsigned artists. I talk to constituents in each of those buckets because we want to keep an open dialogue in the community.

# What's the status of your plans for a music video hub? Is it being held up by the Hulu-like video service that Universal Music Group is working on with YouTube?

I can't speak to what they're doing with that, but I can say that on our end we're working toward music

video opportunities. We've done a series of premieres in the last month or so. We're working toward a broad-based video offering. It's going to be a combination of content we've got and produced on our own, a comprehensive music video library and also cool original programming either licensed or created by us.

# What about ticket and merchandise sales? How is the pending Live Nation-Ticketmaster merger affecting those plans?

I have to work with whoever controls the tickets. My goal is to be as comprehensive as we can be with our users. We have so much knowledge of what users are doing with tickets. Because I've got contextual data around usage, I can insert messaging around ticketing in a real meaningful way. We're working on extracting the knowledge we have about what our users are doing and applying it to ticketing and merch. People who are actively looking for a ticket know where to go. I'm most interested in people who are not quite sure the artist is even playing or only want to go if they know their friends are going.

# Given those opportunities. what's been holding back these kinds of services?

I had to come in here and solve a

Idon't thinkof usasa music service. I think of usasa media company. Music's atour core, but we're part of a broader network.

handful of problems early on. They tried to accomplish a lot in a short period of time. Without dedicated leadership and without a full team in place, that's really hard to do. We just added a bunch of senior executives. We didn't have a senior marketing lead. That's difficult when building out a marketing plan around tours and tickets. We didn't have a general counsel, so we didn't have the resources to even cut the deals. We added a chief technology officer.

To be comprehensive requires a lot of work. It's not just a database of ticketing. It's a database of events, mapped to the user's use case data, mapped to the purchase of the tickets. It's not trivial. You're going to see some interesting developments in the next month or two.

# The demise of SpiralFrog and the struggles of other ad-supported services have raised questions about the business model's validity. What's your response?

I don't think of us as a music service. I think of us as a media company. Music's at our core, but we're part of a broader network. Coming from MTV and seeing how networks work, and how broad-based networks solve problems around media dollars, I'm much more confident than I would be if in a pure-play solution. It's a much more diverse portfolio than just pure-play music.

# But the downturn in advertising, and Internet advertising in particular, is a concern. Is that affecting any of your service rollout plans?

I would say I'm cautiously optimistic. There's no doubt the economy creates challenges. But we're still creating great products and the advertisers that we want are trying to connect with an active and passionate audience. If anything, we're being smarter about what we do and why we do it. I'm still seeing a positive trajectory in engagement around our products, and advertisers are interested in that. I'm aware of what's going on out there, and I still feel pretty good.



# Making the Connection Between Brands & Bands!

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- Gain access to industry experts during roundtable discussions on rights/copyrights, understanding music libraries, licensing music, and more

# KEYNOTES



THE FUTURE OF MUSIC IN ADVERTISING **Steve Stoute** Founder & Chief Creative Officer, **Translation LLC** 

Steve Stoute's Translation agency has brought together Justin Timberlake with McDonald's, Beyonce with Samsung Electronics, Jay-Z with Reebok and Hewlett-Packard, and much more



HOW EURO RSCG MOVED INTO MUSIC BIZ WITH THE ACQUISITION OF THE RECORD LABEL THE:HOURS

**David Jones** Global Chief Executive Officer, Euro RSCG Worldwide & Havas Worldwide

David Jones has worked on significant assignments from Heineken, ExxonMobil Verizon, Howard Stern on Sirius, GlaxoSmithKline, Novartis, Schering-Plough, and many others



Kyle Andrews

Geoff Cottrill

Chief Marketing

Officer



Mike Boris SVP Executive Music Producer McCann Erickson

**Christopher Moon** 

Artist Manager

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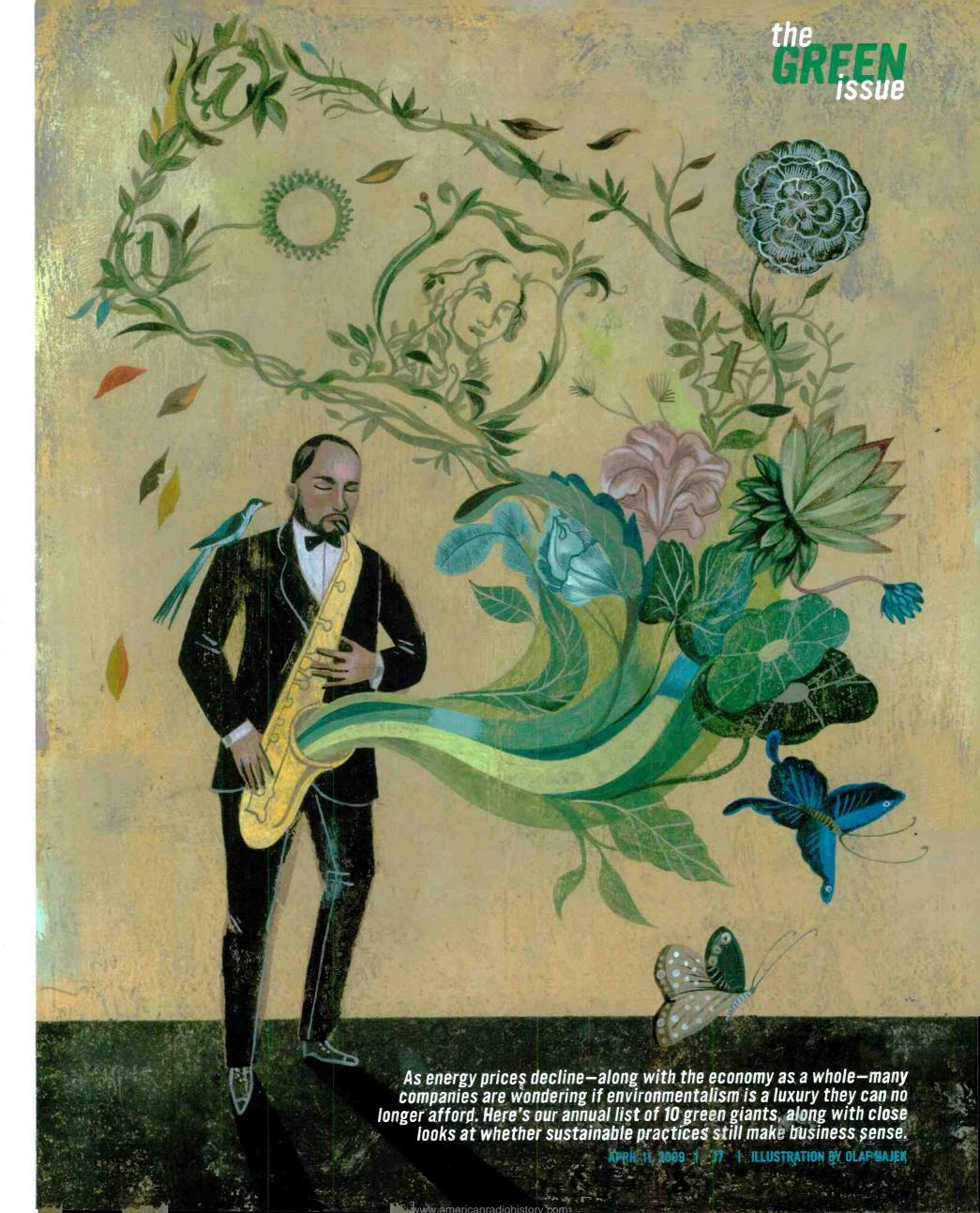
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Sure, gas is back to \$2.50 per gallon and people are more concerned about saving their jobs than the whales. But the artists who made the Billboard Green 10 this year dedicated time, money and their fame to showing that environmental progress shouldn't wax and wane like the moon. They were judged in five categories—innovations in touring, packaging, charity work, political organizing and on-message media appearances. And they all proved that while it isn't easy being green, there are still inventive ways to make an impact.

# **JOHN LEGEND**









GREEN IS A hot color for John Legend. Not only did he chart with the R&B top 10 "Green Light," featuring André 3000, the singer/songwriter increased his efforts on behalf of various environmental causes.

Legend's tireless support of Barack Obama culminated in a Jan. 19 performance at the Green Inaugural Ball. The celebration of the new administration's pledge to build a sustainable energy economy was executive-produced by Live Earth founder Kevin Wall, and it brought together various environmental activists ranging from conservationists and engineers to scientists and activists. The carbon neutral ball—which served locally sourced and organic food, and, in lieu of a red carpet, had a recyclable green carpet made of 10% post-consumer waste—was part of Legend's ongoing push to raise awareness and promote solutions for worldwide environmental and social issues

His 2-year-old Show Me Campaign (showmecampaign.org) is dedicated to improving life for the residents of poverty-stricken Mbola, Tanzania, with clean water and higher-yielding agriculture. During stops on his late-2008 Evolver tour, fans could visit Show Me displays or text mobile donations of \$5.

Last year Legend teamed with professor Jeffrey Sachs of Columbia University's Earth Institute for a speaking tour to promote sustainable development in Mbola and other impoverished areas. The engagements were organized in tandem with the Millennium Promise, whose goal is to end extreme poverty in sub-Saharan Africa by 2015.

food, and, in lieu of a red carpet, had a recyclable green carpet made of 10% post-consumer waste—was part of Legend's ongoing push to raise awareness and promote solutions for worldwide environmental and social issues.

Besides being named No. 1 on the Billboard Green 10, Legend is earning other accolades in response to his efforts: Last June, he received the CARE Humanitarian Award for Global Change in Washington, D.C.

The environmental activism of artists was judged in five categories—
environmentally friendly touring, environmentally friendly packaging, work for green charities, political involvement and work to promote environmental awareness.



















# **RADIOHEAD**









A PERENNIAL ON the Billboard Green 10, Radiohead rises to No. 2 this year thanks to the band's wide-ranging activism in 2008. Frontman Thom Yorke backed the Friends of the Earth's Big Ask campaign, heading to Brussels to call on the European Union and governments to agree to annual cuts in carbon emissions, guest editing a special edition of the Observer newspaper's weekly magazine and hailing the campaign's success when the United Kingdom passed a climate change law in November 2008. He also let the Big Ask campaign set up a stand at Radiohead's European dates, where it signed up more than 30,000 supporters.

Radiohead commissioned the research firm Best Foot Forward to provide an ecological footprint and carbon audit of its 2003 and 2006 North American tours, enabling it to be one of the touring bands that "led the way," according to Alison Tickell, CEO of the music industry climate change initiative Julie's Bicycle. Measures implemented for the 2008 tour included booking venues that offered public transport links; an online carbon calculator for fans to work out their travel impact and Radiohead to monitor; increased use of sea freight, which reduces CO2 emissions by 93% compared with air freight; a checklist of ecological policies for venues, including recycling; and waste oil biodiesel generators. "Their agents on both sides of the Atlantic put a lot of thought into the routing and the location of the shows," says Julie Calland of the band's Courtyard Management. "Their production team took an instrumental role in making CO2 reductions."

Radiohead used what it believes to be the first LED lighting system for a tour, requiring a fraction of the power of traditional lighting. Video and lighting was powered by a rechargeable "big battery," enabling efficient use of generator capacity.

The January 2008 physical release of "In Rainbows" used recycled cardboard packaging, and fans could modify the inserts to create traditional packaging with old jewel cases.

# CAKE



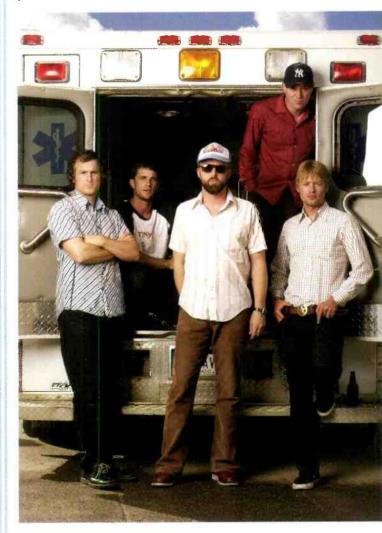


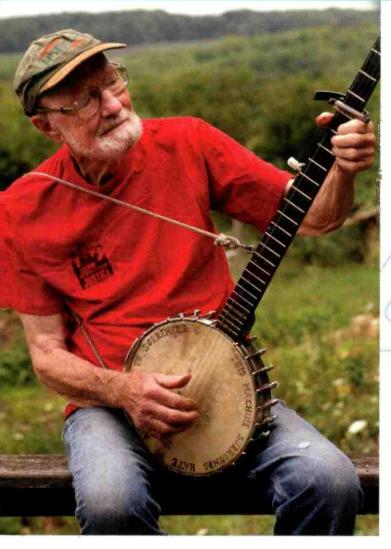


THE SACRAMENTO, CALIF., band's music might be sardonic, but Cake is sincere when it comes to saving the planet. The act converted its recording studio to run on solar power, installing Evergreen 190SL panels on the roof so it can record with 100% renewable energy. Cake is currently making its sixth album, which is due in the fourth quarter. All of Cake's albums and merchandise are made with non-bleached recycled stock and non-toxic vegetable dyes, and the group has replaced CD jewel boxes with coated cardboard Re-Pak Digipaks.

Four years ago, Cake started giving away tree seedlings at every concert to fans who confirm that they have enough land to plant the tree and agree to send in photos of the tree's progress, the results of which are posted on the band's Web site. Cake's tour buses run on biodiesel, and the group uses biodegradable catering products, travel with Brita water filtering containers and use green bus supplies and cleaners. Cake has issued green contract riders for several years now.

Finally, Cake hosts its annual eclectic Unlimited Sunshine tour, which invites such organizations as Earthjustice, Union of Concerned Scientists, Greenpeace, Sierra Club, Arbor Day Society and HeadCount to set up educational booths to provide resource materials.





# PETE SEEGER



AMERICAN FOLK LEGEND, political activist and environmentalist Pete Seeger "represents taking the environmental movement and combining it with social justice," says Jeff Rumpf, executive director of Hudson River Sloop Clearwater, an environmental organization that Seeger founded in 1966 to preserve and protect the Hudson River. For Seeger's 90th birthday

May 3, the Clearwater Concert! Creating the Next Generation of Environmental Leaders will feature more than 40 artists-including Bruce Springsteen, Dave Matthews, Eddie Vedder, John Mellencamp and Emmylou Harris-performing at Madison Square Garden in New York. Proceeds go to Clearwater, and some funds will be earmarked for the organization's Next Generation Legacy Project, a \$20 million program that aims to create eight environmental education centers in the cities along the Hudson. The purpose of the project is to inspire children "to start thinking about this world and trying to

save it." says Clearwater communications director Tom Staudter. "His major thrust has always been keeping focused on trying

Beyond his work for Clearwater, Seeger ing "This Land Is Your Land" alongside Springsteen at the Lincoln Memorial in Washington, D.C.

# **LUDACRIS & TOMMY LEE**





THE UNLIKELY DUO of Ludacris and Tommy Lee competed in various environmental challenges on "Battleground Earth," a 10-episode series that aired on Planet Green, Discovery's 24-hour, ecologically oriented cable network. Designed to heighten environmental awareness, the program took view-

ers on a cross-country trek as Ludacris and Lee battled it out in their quests to go green. Among the challenges: turning vegetable grease into gasoline when the artists discovered their biodiesel tour buses were running on empty in the Texas Panhandle. The situation prompted a contest to see who could fuel up with grease fastest by selling the most burgers and fries at a fast food restaurant.

The pair's entourages provided assistance, as did celebrity guests including Pamela Anderson, Meat Loaf and Sean "Diddy" Combs. Such celebrities as Magic Johnson and Travis Tritt offered eco-tips in special "Pass It On" segments.

Stops in New Orleans and Oakland. Calif., addressed the issues of solar power and recycling. The series culminated with a green carpet concert at Los Angeles' Greek

Theater featuring Ludacris, Lee and several other artists. Show proceeds benefited the reforestation of Los Angeles' wildfire-ravaged Griffith Park.

"The focus was on learning by watching rather than being preached to," says "Battleground Earth" supervising producer Jonathan McHugh. He notes the show received many complimentary letters from teachers. "It was about the little things that add up like changing light bulbs and recycling. I think kids got a lot out of it, as did the two stars."

In fact, Ludacris and Lee are still going green-and while both practice recycling and have switched to compact fluorescent lighting, Ludacris has gone a step further: He drives a hybrid Tahoe and is installing solar paneling in his Atlanta home.

# to protect the environment but getting other people to do so as well." The New York show is part of a series of 90th-birthday events benefiting Clearwater, including a concert by Wilco's Jeff Tweedy in March and the annual Clearwater Festival in June. took center stage during President Barack Obama's inaugural festivities, perform-

# AND ONE TO GROW ON-IN ORGANIC SOIL, OF COURSE



Having grown up in the Pacific Northwest where they were inspired by punk's DIY ethos, the ambient black metal trio Wolves in the Throne Room reside with several other people on a 10-acre homestead in Washington state, where they live on crops grown by drummer Aaron Weaver's partner. The Wolves ban bottled water from their tour bus, and the group uses GPS to find local co-ops for meals that they stock in an ice chest each day.

"We're very inspired by deep ecology and primitivism," Weaver says. "It's not a matter of reducing one's carbon footprint or a matter of living in a smaller house. I think it's a much more radical questioning of the basic tenants of civilization."

Weaver says that the group's sounda catalog that includes the just-released set "Black Cascade" from Southern Lord -contains themes of "apocalypse and rebirth. We look at it in terms of transforming the world around us and transforming ourselves."

The band also ponders whether manufacturing physical records and touring are too much of a conflict of interest with the lifestyle it strives to maintain. "We're just doing the best that we can and doing what feels right to us," Weaver says. "And if people are inspired by the music, then so much the better, but in no way do we feel we've figured it all out. Our lives are filled with compromise and contradiction just like everyone else's."



# FEIST





IT'S A CRAFTY way to green craft services on tour: Feist requires her crew and bandmates to drink from reusable bottles or glasses and bans disposable flatware or plates in the catering area and on the bus. She carries a set of dishes that travels with the bus and outfits the backstage with recycling bins. Feist has performed at a number of benefit concerts, including a show to raise money for Sting and Trudie Styler's Rainforest Foundation, and in support of fellow Canadian Sara Harmer's PERL—Protecting Escarpment Rural Land—which is dedicated to protecting the area in rural Ontario where Feist and Harmer live.

Feist participated in a two-week expedition to Disko Bay, off the coast of Greenland, to observe the effects of climate change in the Arctic; the trip was led by artist/environmentalist/filmmaker David Buckland and documented by "Hoop Dreams" director Peter Gilbert.





# **OKKERVIL RIVER**





LAST FALL, WHEN the indie folk act Okkervil River wasn't hitting its sales mark for stickers to support carbon-offsetting emissions, the six-piece band got creative.

To convince fans to purchase the \$2 decals, created in tandem with the carbon-offset specialist NativeEnergy, the Austin-based act recorded a different version of an unreleased song backstage each night, then gave it away at the end of the concert. "It was almost like a raffle," says Sarah Smith, who handles day-to-day management duties for the band at Constant Artists. "Anyone who bought the sticker had a chance to win this one-of-a-kind recording." To help make the music even more of a collector's item, band member Scott Brackett created hand-drawn art for the CD sleeve.

Okkervil River attempted to reduce its fan base's carbon footprint by encouraging it to ride bikes, carpool or take public transportation to shows. Last year, the group partnered with Air Traffic Control to organize bike rides across the country.

# **JOSE GONZÁLEZ**



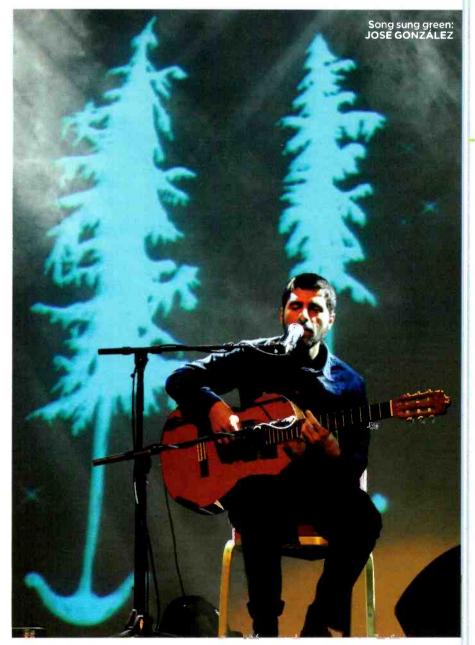


WITH THE HELP of the tour- fiting Reverb's greening efforts. greening organization Reverb, Jose González's 2008 U.S. trek offset 76 tons of carbon and helped support renewable energy projects—specifically, a program to help farmers purchase wind turbines as well as a family farm in Pennsylvania that produces energy from methane.

The tour used biodegradable dishes and green cleaning and bathroom products backstage and on the buses. Fans could purchase carbon offsets for the energy they used to attend the shows by buying tickets that carried a surcharge bene-

Ratings on companies' environmental records were distributed on the tour, and sales of González stickers raised \$2,000 for the group. Organic cotton T-shirts were sold at the merch stand "in keeping with the theme of the tour," manager Brian Long says.

The singer/songwriter released his "In Our Nature" remixes EP digitally, believing that the DJs it was intended for were unlikely to purchase it on vinyl anyway which would have made a physical release unnecessarily wasteful, Long says.





# **JACK JOHNSON**



JACK JOHNSON is taking a break from touring (on his biodiesel-fueled bus) since topping Billboard's Green 10 list last year. But he's still raising the bar for the industry with his label, Brushfire Records, whose Los Angeles studio runs on solar power and is built using environmentally friendly materials.

Zee Avi, whose self-titled debut arrives May 19, is the newest Brushfire artist to donate 1% of her sales to green causes and release her album with packaging approved by the Forest Stewardship Council. Emmett Malloy, Johnson's manager and co-founder of Brushfire, says there's no "green test" for signing acts to the label. "A lot of bands fight to make ends meet on the road. You can't expect every band to travel on biodiesel," Malloy says. "All we can do is educate them and hope they do it the best that they can.

Still, the label doesn't have any trouble drawing eco-minded acts; most of its roster has played Johnson's Kokua Festival in Hawaii, which supports environmental education in the Aloha State. Mason Jennings, who played the Ventura (Calif.) Hillsides Music Festival last year to support preservation of open space, will play benefit shows this summer at Surfrider Foundation's beach cleanups.

# PHARRELL WILLIAMS



PHARRELL WILLIAMS of the Neptunes and N\*E\*R\*D is redefining hip-hop's involvement in the fashion industry. The rapper/producer recently became co-owner/investor/spokesman of a small, 2-year-old textile company called Bionic Yarn that produces fabrics made from recycled plastic bottles.

In 2005 Williams launched his clothing line Billionaire Boys Club/Ice Cream, which he co-owns with Nigo, the Japanese DJ/fashion designer who founded the clothing line Bathing Ape

"After a couple of years of development, we started approaching brands to bring us on as a component," says Bionic Yarn co-founder/CEO Tyson Toussant. "We met Pharrell through a mutual friend, and we asked him to use it on his brands. He loved it and the idea of the green movement in general. He came in, sat down with us, plugged into my ideas and helped make it better.'

Reporting by Ayala Ben-Yehuda, Mariel Concepcion, Cortney Harding, Gail Mitchell, Andre Paine, Mitchell Peters and Christa Titus.



# Paper Or PLASTIC?

Labels And Retailers Favor Environmentally Sound CD Packaging—But The Economy Is Getting In The Way BY ED CHRISTMAN

DURING THE PAST few years, many labels devoted considerable resources to creating nicer, greener CD packaging. Suddenly, it's no longer as high a priority.

"We're thinking about another kind of green right now," says Duncan Browne, COO of the 27-unit, Brighton, Massabased Newbury Comics chain. "We're seriously committed to green of the dead president kind."

That's because U.S. album sales continue to fall. As of the end of first-quarter 2009, album sales, including track-equivalent ones, are down 7% from the corresponding period last year, according to Nielsen SoundScan.

"Green packaging is way down on my list right now," says the head of one U.S. independent distributor. "The accounts have bigger problems to worry about."

Three of the four major labels say their progress toward green packaging—and away from polystyrene-based jewel boxes—stands at much the same point as it did last year at this time. Only Sony, which had lagged the other three majors, says it's offering significantly more sustainable packaging, including using 100% recycled paperboard for its Legacy Records Playlist series.

All four majors are now using eco-friendly packaging for some catalog albums, but they still release most new albums in jewel boxes.

At least the majors are finally making moves toward standardization. NARM and the RIAA's joint Sustainable Packaging Working Group concluded that a six-panel recycled

paperboard package produces the least greenhouse gas emission. The study also recommends minimizing the weight of packaging and using 30% recycled paper.

Minimizing packaging weight would reduce fuel costs in shipping and could also help solve the problem of shrinking store space for music in the long term. "If CD packaging shrinks by 50%, I can get 50% more product into stores," says Trans World director of merchandising operations Ish Cuebas.

But this process still faces stumbling blocks. Sources suggest that Anderson Merchandisers—the Wal-Mart rack-jobber that changed the course of the packaging debate when it jumped aboard the green bandwagon—says it wants any new packaging to have the same size, weight and shape as current packaging. That's because modifying its automated sortition equipment would cost millions of dollars, other retail sources say. (The Amarillo, Texas-based company didn't return calls for comment.)

Universal Music Group, which has moved to eco-paks



PLATINUM

Recycle, one more time: **BRITNEY SPEARS** (top); examples of environmentally friendly CD packaging.

with paperform trays for much of its catalog, confirms that the lighter packaging often "comes shooting out of the machines because they are not stout enough," according to Universal Music Group Distribution president/CEO Jim Urie.

"Even the inclusion of an o-card wrap-around [for] the jewel box makes such packaging unsortable." Cuebas says. But if the industry creates a new packaging standard, he says Trans World will spend money to retool its sortition equipment.

That seems unlikely in the short term due to the potential cost of the change, although the differential between standard and eco packaging is decreasing, as is the cost of recycled paper. Music industry execs say the price of making jewel boxes rose last year along with the price of oil but has yet to drop accordingly.

"It used to be economical to migrate toward conventional CD packaging," says Ric Sherman, national account sales manager for Charlotte, N.C.-based disc manufacturer Optical Experts Manufacturing. "But the gap is closing because polystyrene has generally gone up while companies have been getting more efficient in managing green packaging."

And there's more to packaging decisions than cost. "We are making a marketing call," says Jason Boyd, senior director of national sales at EMI, "if the artists have a particular environmentally friendly agenda."

If the industry converts en masse to standard paperboard packaging, a new process could be automated, WEA executive VP Mike Jbara says. But the NARM/RIAA study acknowledges that declining revenue makes it difficult for many companies to adapt.

That's definitely the case if there's a lack of encouragement at retail. "I did a couple of green packages and nobody gave a shit. Wal-Mart didn't even order it," says the president of one indie label. "It cost a lot more, maybe 30 cents more. So much for that."

# TO CD, OR NOT TO CD

Digital Music Isn't The Environmental Fix Its Proponents Hope BY ANTONY BRUNO

Most music consumers probably believe that digital music is better for the earth than CDs, even if it hasn't been so great for record labels.

That's not entirely true.

Fewer CDs than ever make their way to garbage dumps, since fewer are being made. CD shipments fell 12% from 2005 to 2006, according to the RIAA, and another 17% from 2006 to 2007. Figures for 2008 aren't yet available, but the trend almost certainly continued. This isn't the kind of environmentalism music executives favor, of course, since it has come with staggering declines in revenue.

The digital devices that are replacing the CD have their own environmental impact, and most activists believe that the toxic components in often-replaced MP3 players have offset any environmental gains made by the CD's decline.

"iPods are disposable and have a very short life cycle," says Sheila Davis, executive director of the environmental research company Silicon Valley Toxics Coalition. "Just because things are smaller doesn't mean that they're less

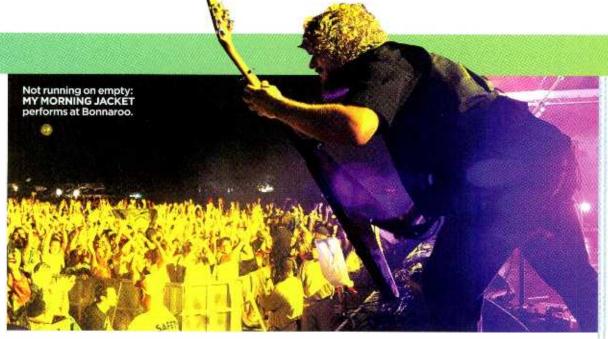
resource-intensive or less toxic."

There are a few reasons for optimism. Apple now offers a battery replacement program, and electronics recycling—e-cycling—could eventually reduce the amount of toxins that flow from MP3 players into the ground. California, Connecticut, Maine, Maryland, Minnesota, New Jersey, North Carolina, Oregon, Texas and Washington have e-cycling laws on the books. And another 11 states have either just passed such laws or are debating them now. The consumer electronics industry is pushing for a federal law to standardize these state regulations, but that could take years. The Consumer Electronics Assn. didn't return a request for comment.

Companies like Sony, Dell, Hewlett-Packard and Apple encourage consumers to trade in their old gadgets rather than throwing them away. E-cycling firms like echoNew, TechForward, Gazelle.com and MyBoneyard all pay for used equipment. And the U.S. Postal Service last year launched a pilot program called Mail Back, which offers free envelopes and postage for old electronics at more than 1.500 locations.

So far, at least, these efforts don't add up to much. The Environmental Protection Agency estimates that e-cycling increased from 15%, during the period of 1999-2005, to 18% through 2007. "They have to make it as convenient for a person to recycle it as they do to buy it," Davis says, "and I don't think we're there yet."

Until then, don't look for digital music to save the environment any more than it has saved the music industry.



# The Road Less TRAVELED

As Gas Prices Plummet And Concerts Face An Uncertain Economy, Does Sustainable Touring Still Make Sense? BY RAY WADDELL

everything

we've done in

the past and

actually adding to the plan.'

-KEVIN LYMAN, VANS

WARPED TOUR FOUNDER

THE CONCERT BUSINESS has always been ahead of the curve when it comes to environmental sustainability—but its innovations don't come without cost. However, at a time when the economy is forcing artists to hold down ticket prices, the acts that have done the most for the environment are staying green.

"My existing music clients are definitely looking at the bottom line but are continuing with biofuels, solar and recycling initiatives," says Tim Allyn, a sustainability/biofuel coordinator for tours like Vans Warped and Taste of Chaos.

Naturally, no one wants to abandon environmental goals for profit. "We need to be able to focus on both," says Rich Goodstone, partner at Superfly Presents, which produces Bonnaroo and Outside Lands. "It really goes to the core of our process."

But business pressures are forcing other acts to make some pro

But business pressures are forcing other acts to make compromises. "We were more green in mind-set than final execution," My Morning Jacket tour manager Eric Mayers says. The band attached a nine-page "greening rider" to its main production rider. Last summer, however, when the price of biodiesel hit a historic high, Mayer says that using eco-friendly fuel "was simply cost-prohibitive."

"Bio was more expensive than pe-

troleum," he says. "We had two choices: Drive out of the way on a tight schedule to find a pump open in the dead of night or pay for a truck to come top us off at the venue. With only two buses and one semi it was a tough risk. A 50-gallon error in judgment could have a real impact."

Biodiesel prices have since dropped. Warped tour organizers say they're budgeting \$3.70-\$4 for fuel delivered onsite this year, down from \$5.50-\$6 last summer. At the same time, though, the prices of regular diesel—and regular gasoline, for that matter—have also declined dramatically.

"I can only speak for my tours, but we're doing everything we've done in the past and actually adding to the plan," Warped founder/producer Kevin Lyman says. This summer, a Greenpeace solar truck will power booths at tour venues.

In the increasingly competitive festival market, events that don't consider the bottom line don't last long. But some have found ways to get consumers to finance the changes they want to make. Among the new initiatives at this summer's Bonnaroo is a "green ticket" that allows attendees to donate part of its purchase price to help create permanent sustainable site improvement, which became practical now that Bonnaroo's producers own the 700 acres where the festival takes place in Manchester, Tenn.

"Our population cares about the environment," Goodstone says. "Forty percent of ticket buyers voluntarily decided to contribute money to making the planet greener. We would like to get 100% of our society to do that—and if we can, maybe the broader society can."

Site ownership has also allowed Bonnaroo producers to install permanent electricity that ties into Tennessee's Duck River grid. "This will reduce our generators by 70%, practically eliminating our use of biodiesel," Goodstone says. "The permanent grid allows us to begin exploring ways to produce our own power."

The capital investment in a permanent electrical supply wasn't cheap, but "after it's paid off, it will certainly be a lot cheaper," according to Superfly partner Rick Farmanbut. Those

kinds of long-term investments can still turn into savings, even in a recession. That's why Live Nation San Francisco is moving ahead with a pilot program that's expected to significantly reduce the waste and greenhouse gas emissions generated by its six Bay Area venues and the 1 million fans who attend its events each year.

But not every sustainability initiative will pay off, even in the long term. However, "we live in a progressive part of the world," Live Nation San Francisco chairman Lee Smith says. "It's expected of us." That makes it much easier to use consumers to finance some initiatives, at least while business is still strong.

"We subsidize our program from 25 cent add-ons per ticket, so it only affects us if fewer tickets are sold," Smith says. So far, at least, he hasn't heard any complaints.

# The organizers of Live Earth India canceled the December event in the wake of terrorist attacks a month earlier in Mumbai. But planned green initiatives haven't been called off with them. "We were devastated at what happened for so many reasons." Live Earth GM Catherine Geagurages says. "So when

**GREENING INDIA** 

Live Earth India Got Canceled, But Environmentalism Lives

On The Subcontinent BY MARK SUTHERLAND

"We were devastated at what happened for so many reasons," Live Earth GM Catherine Geanuracos says. "So when we realized we had this set of people, nonprofits and schools around the country who had been planning to do things and wanted to continue, we were really heartened."

Even without the Dec. 7 concert—where Bon Jovi and Roger Waters would've performed alongside Bollywood stars—the Friends of Live Earth program has drawn more than 1 million Indian schoolchildren to participate in consciousness-raising events.

Manju Seal, the on-the-ground project leader for Friends of Live Earth India, says, "The Live Earth concert would have been more glamour-based and written up in all the newspapers, whereas the goal of this was to connect with the common people. It was more grass-roots."

India placed 120 out of 149 nations in a January 2008 Yale University study that ranked countries according to environmental criteria that included carbon and sulphur emissions, water purity and conservation practices. Environmentalism has been low on the Indian media agenda, making it an ideal location for a headline-grabbing event like Live Earth.



But Live Earth executives say the Western perception that developing economies aren't concerned about green issues is incorrect. Last June, Prime Minister Manmohan Singh presented India's first National Action Plan on Climate Change, pledging to limit India's greenhouse gas emissions as its economy grows.

"Historically, India has not contributed—certainly in a per capita sense—to climate change," Geanuracos says. "But they will bear some of the most extreme impact in terms of sea level rise and the loss of the glaciers. India needs to continue to develop, and it's better for India and the world that when that happens it's sustainable."

Geanuracos wouldn't comment on whether Live Earth has specific plans for future events, but the organization hasn't ruled out revisiting India once the security situation returns to normal. That may not happen anytime soon, but Seal remains hopeful.

"It would be awesome if they did the big gig," she says. "If Al Gore had come and [Intergovernmental Panel on Climate Change chairman] Dr. Pachauri had come to the stage, India would have been on the global stage. Live Earth can do that."



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Pet Shop Boys return to form with new album



Shout Out Out Out Out escapes Canada

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**DOUBLED UP** Bat for Lashes explores dualities on new album

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METAL BY DAVID J. PRINCE **Cinderella Story** 'Anvil' Rocked Sundance

And Now Rolls Into A Theater Near You

"I don't believe miracles happen halfway," Steve "Lips" Kudlow says. "It took a lifetime for this to actually come to fruition, but this time I went up to bat and knocked it right out of the park."

Anvil, the influential yet decidedly underground thrash metal trio Kudlow started more than 30 years ago with childhood friend Robb Reiner, is finally having that breakthrough moment most bands only get to dream about. In the past three months, the group has signed a management deal with Rick Sales (Slayer, Mastodon), taken on booking agents Steve Strange (Coldplay, Eminem) and Scott Sokol (Oasis, Black Sabbath), hosted VH1 Classic's "That Metal Show," prepared to play headlining slots at the Glastonbury and Download (formerly Donnington) Festivals and geared up for the U.S. nationwide theatrical release of its awardwinning documentary "Anvil: The Story of Anvil."

But it was a long way to the top for these rock'n'rollers. While its debut album, 1982's "Metal on Metal," brought the group some renown and influenced a generation of million-selling bands like Metallica and Anthrax, Anvil remained an obscure sideshow of the heavy metal culture for two decades. By 2006, the band had released a dozen albums on numerous labels with negligible sales and played dozens of grungy club tours while achieving none of the fame, fortune or trappings of rock'n'roll stardom.

In fact, on his 50th birthday, Kudlow was working the sunrise shift at an industrial kitchen while desperately trying to keep the band together and raise enough money to record Anvil's 13th album, "This Is Thirteen." And the break he had long been waiting for finally came in the form of a call from an old fan and friend, Sacha Gervasi. The one-time 16-year-old roadie for Anvil had gone on to an illustrious career of his own: He founded Bush with Gavin Rossdale and penned screenplays for Steven Spielberg, Tom Hanks, Nicole Kidman and Keanu Reeves.

Gervasi's love for the band hadn't faded ir. the intervening years despite falling completely out of touch with Kudlow and Reiner. After tracking the group down in Toronto and learning that Anvil was still recording and playing shows, Gervasi recognized in his old heroes a universal

tale of perseverance, dedication, passion and the uncompromising spirit of metal. He proposed not just a documentary, but a partnership.

"I financed the film, but we did it in such a way that in terms of the creative contributions, it's all favored nations between me and the band," Gervasi says.

"The whole beauty of this story is that it was a fan that

came and did this with his own money," Kudlow says. "It's a miracle that we met Sacha 20 years ago only to have him come back and repay his childhood friends."

The Spinal Tap/Anvil comparisons are inevitable—especially with alliterative album titles, a drummer named Robb Reiner and an amp that really does go to 11—but it's the film's emotional core that has struck a chord with audiences. The movie debuted to standing ovations at the Sundance Film Festival in 2008, won festival prizes from Los Angeles to Sydney to Sin-

gapore and earned praise from Academy Award-winning filmmaker Michael Moore.

After several early screenings with live Anvil gigs caused a pandemonium in London, where the film was released in February, "Anvil" is now the highest-grossing music documentary in U.K. history.

VH1, which is distributing the film theatrically and on DVD in the United States, is throwing the full weight of the network behind the project and the band. Prior to the film's theatrical release in April, VH1 Classic is sponsoring the Anvil Experience seven-city tour: At each stop, a film screening will be followed by an Anvil live set. For the first time, VH1 added a movie trailer as if it were a music video in every block of VH1 and VH1 Classic music programming; the "Anvil" teaser will run more than 40 times per week throughout April. The DVD release and TV premiere

> effect on the way our lives continue on—by buying the CD they've changed our lives."

will coincide during the summer. As for the music, three major labels are bidding for the soundtrack, while the band's self-released "This Is Thirteen" is flying out of the merch booth at every screening and gig. Due to the overwhelming demand, Anvil is also planning to record a new album soon. "This is a one-of-a-kind situation where by the end of the movie people have emotionally invested in us and then they can be a part of the epilogue," Kudlow says. "Their reaction has an

He ain't heavy: Anvil's ROBB REINER (left) and

STEVE 'LIPS' KUDLOW

# >>>WAY OUT WEST

Coldplay, Tool and the Beastie Boys will headline the second annual All Points West Music & Arts Festival, to be held July 31-Aug. 2 at Liberty State Park in New Jersey. Other performers confirmed for the multistage fest include Echo & the Bunnymen, My Bloody Valentine, Vampire Weekend, MGMT, Gogol Bordello, the Black Keys, Fleet Foxes, Neko Case, Yeah Yeah Yeahs and Arctic Monkeys. Tickets go on sale April 3. Single-day tickets are \$89. Three-day passes start at \$199.

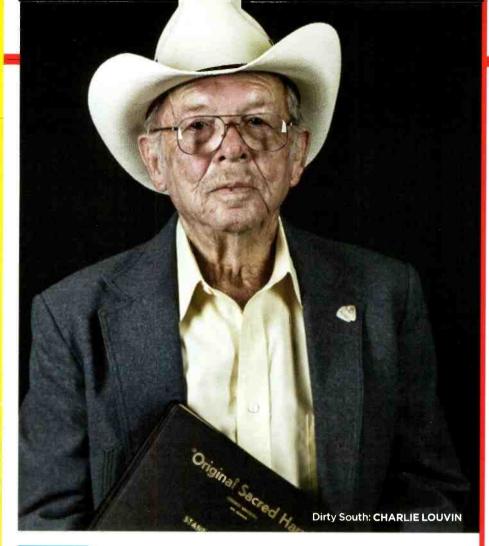
## >>>GREEN DAY: THE PLAY

Green Day's "American Idiot" album is headed to the stage, Michael Mayer, the Tony Award-winning director of "Spring Awakening," is adapting the trio's 2004 concept album for the Berkeley Repertory Theatre on the band's home turf in California. The production will run Sept. 4-Oct. 11 to open the company's 2009-10 season. Mayer and Green Day's Billie Joe Armstrong collaborated on the script. The 19member company will be choreographed by Olivier Award winner Steven Hoggett.

# >>>FEISTY WILCO

Wilco has confirmed that Feist will appear on its next album, a still-untitled set due for a late June release on Nonesuch, in a March 27 posting on the band's Web site. Feist lends vocals to the track "You and I." Wilco has spent the last several weeks mixing the album in producer/engineer Jim Scott's Valencia Calif studio. According to the posting, 10 songs have been finished, though the album's final sequence is not yet set and may not be complete. As previously reported, Wilco's live DVD "Ashes of American Flags" will be released on Record Store Day (April 18) exclusively to indie retail outlets. The Nonesuch set will be available to all retailers two weeks later. The band's summer tour includes European dates and appearances at the New Orleans Jazz & Heritage Festival, Tennessee's Bonnaroo and the 10,000 Lakes Festival in Minnesota.

Reporting by Gary Graff and David J. Prince.



COUNTRY BY ROBERT LEVINE

# Salvation **And Sin**

At 81. Charlie Louvin Returns With A Pair Of Albums

"I was going to call these albums 'Heaven' and 'Hell,' " Charlie Louvin says in his smooth Southern drawl. He's talking about his two most recent projects, which he recorded last year at the age of 81: the gospel collection "Steps to Heaven" and the self-explanatory "Charlie Louvin Sings Murder Ballads and Disaster Songs." But he might as well be describing everything he's ever recorded—as half of one of country's great harmony duos, as a Nashville star in the '60s and more recently in a late-career revival that's returned him to his roots in old American music about salvation and sin.

As much as any of country's early acts, the Louvin Brothers—Charlie and his sibling Ira walked the line between Saturday nights and Sunday mornings on songs like "The Christian Life," "The Great Atomic Power" and "Satan Is Real." Ira, who felt called to the pulpit but drawn to the bottle, died in 1965. However, the Louvin Brothers found an audience among rock fans thanks to covers of their songs by tastemakers like Emmylou Harris, Elvis Costello and Jeff Tweedy.

In 2006 Louvin started finding even younger fans thanks to a new deal with Tompkins Square, an indie label founded by former Sony Music executive Josh Rosenthal. Louvin agreed to record again as soon as he heard that Tompkins Square has distribution, through Fontana. "People think I got out of the business but I just became disenchanted with the system," Louvin says. "I recorded several projects with indies, but they didn't have money to distribute them." Between that and middling production, none reached listeners

beyond Louvin's core fans.

New audiences did discover Louvin in 2003, when he opened for Cake and Cheap Trick, and Universal South released the tribute album "Livin' Lovin' Losin': Songs of the Louvin Brothers," which won a Grammy Award for best country collaboration with vocals. In 2006 he released his first Tompkins Square project, a self-titled album with guest appearances from Costello, Tweedy, George Jones and others, which presented his music with a more modern production style. It has sold 10,000 copies, according to Nielsen Sound-Scan. Tompkins Square subsequently released a live album and the gospel and murder ballads albums, which have so far sold about 1,000 copies each.

"It's a challenge with Charlie, because he's not Willie Nelson or Merle Haggard—he never had that kind of prominence as a solo artist," Rosenthal says. "But he's a living legend." So Rosenthal has tried to introduce Louvin to younger listeners by positioning him as an opening act for artists like Lucinda Williams and the Old 97's.

For his album of murder ballads, Louvin drew on songs he performed with the Louvin Brothers, as well as material from a Tompkins Square boxed set, "People Take Warning! Murder Ballads & Disaster Songs 1913-1938." One such song, "The Little Grave in Georgia," concerns an actual event Louvin heard about as a child: the 1913 murder of Mary Fagan in a Marietta, Ga., pencil factory. "Our mom told us that story," he recalls, "and we thought it was an awful thing." Awful indeed: Local citizens lynched the man accused of the murder, who was almost certainly innocent.

Now that Louvin is making albums again, he doesn't plan to stop. Later this year he wants to record an album of old blues songs in the studio of former the Band drummer Levon Helm. "I've done almost everything I'm capable of doing," Louvin says, "and my ambition now is to do a blues album."

POP BY ANDRE PAINE

# 'Yes' We Can

Pet Shop Boys Target A New Audience

The title of the Pet Shop Boys' 10th album—"Yes"—perfectly reflects their positive mood as the duo celebrates 25 years of proving synth pop can rise above mindless fluff.

With 32 Billboard Hot Dance Club Play chart entries, the duo tails only Madonna and Janet Jackson as hitmakers on that

Now the pair is targeting a fresh audience after winning an outstanding contribution to British music trophy at February's BRIT Awards. Pet Shop Boys performed a medley of hits and new material at the show-broadcast live on the national network ITV1-including guest appearances by Lady GaGa and the Killers' Brandon

"It felt really good," singer Neil Tennant says. "It was a sign that musically the climate seems amenable to us at the moment."

The BRITs performance which Parlophone president Miles Leonard describes as a reminder that the duo is "one of the biggest pop acts that has come out of the U.K."—served as the launch pad for the album's March 23 U.K. release on Parlophone/EMI. "Yes" entered the U.K. albums chart

The performance is also "a great talking point as we roll this campaign out," according to Glenn Mendlinger, senior VP of marketing for Astralwerks, which will release "Yes" April 21 stateside.

For the album, which is the latest in the duo's 24-year association with Parlophone, the act teamed with the Kent, Englandbased production powerhouse Xenomania

"I imagine it's what it was like working at Motown. There's that real energy and real determination to have hit

# GLOBALPULSE

# >>>SEEING STARS

At the age of 33, Natalie Bassingthwaighte has already been a successful actor, musician and TV host. With her solo debut, "1000 Stars" (Sony Music), the Australian also joined the elite group-just 10-of her countrywomen who have scored a No. 1 album in her home market.

Hefty airplay helped the poppy set top the Australian Recording Industry Assn. chart one week after its Feb. 20 release. "Radio and TV have always been very supportive of Natalie," says Sony Music Australia senior director of artist marketing Grant Tothill, "Her first two singles, 'Alive' and 'Someday Soon,' were both No.1 most-added and went on to become top 10 hits.

Bassingthwaighte attained fame in the much-exported Aussie TV soap opera "Neighbours" as the popular character Izzy (2003-07). That international exposure coincided with her electro band Rogue Traders enjoying a U.K. top five hit with "Voodoo Child" (Sony BMG) in 2006. She left the band in mid-2008 but has

maintained a high profile since as host of the Network 10 reality TV show "So You Think You Can Dance Australia" and in Garnier cosmetics ads.

"There's real international interest for Nat's solo record," Tothill says, "along with a number of different opportunities, which are currently being assessed." Booked by the Harbour Agency, Bassingthwaighte is signed to EMI Music Publishing and managed by the Sydney-based Mark Byrne Management.

-Lars Brandle

# >>>FATHER'S DAY

Self-professed "singer/soulwriter" Alain Clark is surfing the U.K. airwaves with "Father & Friend" (Warner Bros.), currently A-listed by the AC channel BBC Radio 2, guaranteeing 20-plus weekly plays on Britain's most-listened-



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records," keyboardist Chris Lowe says. The collaboration was so successful that the album includes three tracks cowritten by Xenomania, while another was given to Xenomania's regular partners, the U.K. girl group Girls Aloud. Lowe says he is "absolutely over the moon" with the resulting Girls Aloud top 10 hit, "The Loving Kind" (Fascination/Polydor).

Leonard believes the association with Girls Aloud, the BRITs appearance, remixes of Madonna, performances with the Killers and collaborations with Robbie Williams help put Pet Shop Boys in front of a new audience.

He adds that commercial top 40 radio is helping "Love Etc"

reach that younger audience and believes the album has a wealth of singles. A heavy U.K. promotional schedule included a March 27 performance on Channel 4's "Shockwaves Album Chart Show," while the band updated its Twitter page live during the daytime program "GMTV."

The Pet Shop Boys' last set, 2006's "Fundamental," released through Rhino in the United States, wasn't a big sellermoving 46,000 copies, according to Nielsen SoundScan, and 66,000 in the United Kingdom. according to the Official Charts

But the polished tunes and smart songwriting (published by Cage Music/Sony ATV) on "Yes" are worthy of Pet Shop Boys' impressive legacy. "It's a very pop album," Lowe says of the set, which includes contributions from former Smiths guitarist Johnny Marr and, on "All Over the World," uses the melody from Tchaikovsky's The Nutcracker Suite.

"We've never been afraid to bring things into pop music from outside." Tennant adds.

Mendlinger, who describes "Yes" as "an incredibly strong, very contemporary album," says Astralwerks will be "targeting a new and younger demographic" as well as the traditional fan base, using nightclub promotion, listening parties and an online campaign that includes video, widgets, games and a quiz for social networks. TV appearances are being worked on to surround a planned fall U.S. tour, booked by the William Morris Agency.

Dates booked by the Londonbased Helter Skelter include a sold-out show in June at London's O2 Arena and such Eurobean festivals as Denmark's Roskilde and the United Kingdom's Latitude.

The emotional ballad comes from 29-year-old Clark's second album, "Live It Out," which has been certified double-platinum (120,000 shipped) in his native Netherlands since its 2007 release on the indie label 8Ball Music On "Father & Friend"—one

of four domestic hits from the album-Clark performs with his father, Dane, a Dutch soul cover band veteran. The song "has universal appeal," Clark's manager Daan van Rijsbergen says. "It makes me think of my son-it makes sons everywhere think of their fathers."

Soap survivor: NATALIE BASSINGTHWAIGHTE

Clark had a previous brush with success, scoring three top SO domestic hit singles on Sony Music in 2004. This time around, however, he looks set to break internationally with his distinctive brand of early-'70s-styled soul/funk after signing globally (outside the Netherlands) to Warner Music U.K. The single appears March 30 across Europe through Warner. "Live It Out" follows April 6.

Van Rijsbergen adds that Clark is a Warner Music International priority artist for 2009. Booked by the Leighton-Pone Organization, he has already

> Europe and performed in February at Italy's Sanremo Festi-

> played showcases across

val. Clark's publisher is the Netherlands-based Talpa Music.

-TJ Lammers

# >>>STAYING **FAITHFULL**

She remains a '60s icon. but Marianne Faithfull is very much a contemporary recording artist.

The London-born singer's 22nd album, "Easy Come Easy Go." made its U.K. and U.S. bows March 16 and 17, respectively, following its late2008 continental European release through the Parisbased indie label Naïve, which reports shipments of more than 60,000 copies.

The album's U.K. licensee is the indie label Dramatico; Decca/Universal picked it up for the United States, where it entered the Billboard 200 at No. 182 one week after its release

"Easy Come Easy Go" is a stripped-down covers collection with a prestigious guest list that includes Keith Richards, Rufus Wainwright, Antony Hegarty, Teddy Thompson and Nick Cave. It reteams Faithfull with producer Hal Wilner, who helmed her critically praised 1987 covers set "Strange Weather" (Island).

"This album is so different from what you have on the market these days," says Naïve head of international and digital Thomas Lorain. "It's very honest and just sounds like a classic album from the '70s. You can hear all her history in her voice."

Following a high-profile global media campaign-including a March 31 appearance on "Late Show With David Letterman"-Faithfull plays European live dates in June and July, booked through the Warsaw-based Central European Organization.

-Richard Smirke

BY EVIE NAGY

# All Over But The Shouting

Electro-Rockers From North Of The Border Break Out

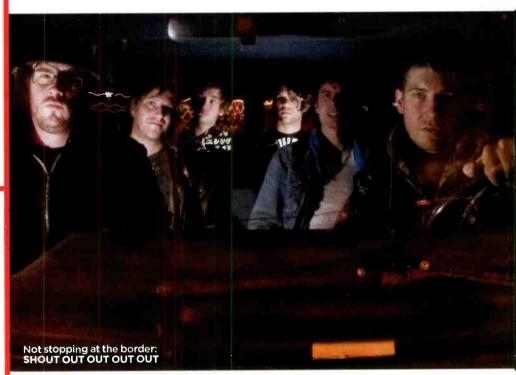
The Canadian electro-rock outfit Shout Out Out Out Out has an attention-getting setup to match its name: A six-man band with two drummers, four bassists, five cowbells, a vocoder and a pile of analog synthesizers is hard to ignore. The group hopes the equipment will help amplify its sound as the band travels the miles of cold terrain that lie between its Edmonton, Alberta, home and the U.S. border as Shout Out Out Out Out prepares to release its U.S. debut album. "Reintegration Time," May 5.

While the band has earned buzz in the

tions for Normals Welcome.

"We had quite a few labels interested in the first album, but it was already kind of out and about, so it didn't really make sense for anyone to put it out again in the U.S.,"

Britton explains that the band didn't want to wait for someone to release the album, "because then we would get into the place again where it was released in Canada for a long time but not the U.S. Six Shooter is more established in the U.S., and we have our agent who can combine our Canadian



States since its 2006 breakout appearance at the CM I Music Marathon in New York, the act opted to put out its first U.S. release on its own Edmonton-based label, Normals Welcome Records, which was founded by Shout Out Out Out's Nik Kozub and Jason Troock. The Jabel also released the band's Canadian debut, "Not Saying/Just Saying," in 2006 and has a roster of five acts with 10 releases among them. According to Nielsen SoundScan Canada, "Not Saving/Just Saving" sold 5,000 copies. while "Reintegration Time" sold 1,000 since its March 3 release.

"We shopped it around to U.S. labels. but we didn't see any of the options as more desirable than doing it ourselves." frontman Kozub says. "When we put out the first record, I don't think the label was at the point where we had enough resources to release in the U.S.; just getting Canada unlocked was a big enough job for us then. But now we feel ready."

Timing was also a major factor in the decision to self-release, says Shout Out Out Out Out's manager Helen Britton, whose Toronto-based company Six Shooter Records also handles label management funcand U.S. release tours, so we thought, 'Why don't we just go for it?" " Britton adds that Ryko will distribute the record stateside.

The marketing campaign for "Reintegration Time" will include print and online advertising, college radio, independent retailer promotions and tastemaker servicing. Because the album was released March 3 in Canada, a campaign with music blogs is well under way. Touring will be extensive-in March the band played South by Southwest in Austin and Juno Fest in Vancouver, and it will tour the U.S. Northeast around the album's release date, with stops added in Canada and the States throughout the year.

Kozub says it's important to Shout Out Out Out Out to tour with all six members and play all instruments live and that this showmanship has built the band's U.S. base without a stateside release. The group also has a videographer on the current tour to shoot a documentary-style film, and it has shot a video for the song "Coming Home" in which the members are set on fire.

"They're perfect for that kind of thing," Britton says. "They're extremely entertaining at all times of the day."







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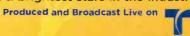




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# THEBILLBOARD REVIEWS

# ALBUMS

# **BILLY RAY CYRUS**

**Back to Tennessee** 

Producer: Mark Bright Lyric Street/Walt Disney

Release Date: 40/// 7

Say what you will about Billy Ray Cyrus, the man has long since exceeded any expectations critics placed on him when "Achy Breaky Heart" made him an overnight sensation in 1992. And "Back to Tennessee," his latest is a solid testament to Cyrus' staying power. The title cut, which he co-wrote, is a driving number that serves the new Hannah Montana movie, in which he stars with daughter Miley Cyrus. "Butterfly Fly Away," a duet with Miley that's also included in the movie, is an airy and flowing song about family on which father and daughter's voices blend nicely. Other highlights include "Somebody Said a Prayer," a powerful statement about belief in a higher power, and "Love Is the Lesson," a Southern rocker with a message ("Life is the teacher, love is the lesson").-KT

# **FLO RIDA**

R.O.O.T.S.

Producers: various Poe Boy/Atlantic Release Date: March 31

**PARISH** 

PJ HARVEY & JOHN

A Woman a Man Walked By

Release Date: March 31

Producers: Flood, PJ Harvey, John

PJ Harvey's solo work might be taking on the selfaware sheen of maturation. But John Parish has a

way-perhaps it's his angular rhythms or his aimless

melodies begging to go down a dangerous lyrical

path-of bringing her back to the primal scenes of

1993's "Rid of Me" and her 1995 breakthrough, "To

Bring You My Love." In that sense, the frequent col-

laborators' second co-billed outing (he provides the

music, she the words) is more like the Harvey of old

than 2007's "White Chalk." She sighs and croons and

rasps her way through Parish's twisted folk land-

The acronym in the title of Flo Rida's sophomore set stands for "Route of Overcoming the Struggle," but "R.O.O.T.S." doesn't bother the listener with much in the way of hardship. As he did on last year's "Mail on Sunday." Flo Rida spends most of these 13 pop-rap confections pondering the finer points of his growing bank account and his incomparable way with women. The best cuts are those that mirror the MC's usual themes with even more familiar sounds: "Right Round," a surging, Dr. Luke-produced rehash of Dead or Alive's "You Spin Me Round (Like a Record)"; "Sugar," which rides an unlikely interpola tion of "Blue (Da Ba Dee)" by Eiffel 65; and "Gotta Get It (Dancer)," a rowdy stripclub celebration that keeps threatening to turn into Madonna's "Music." -MW

# LADY SOVEREIGN

**Jigsaw** 

Producer: Medasyn Midget Records

Release Date: April 7

On her second album. "Jigsaw," the feisty rapper Lady Sovereign experiments with dancier beats, cleaner production and electronic vocals that sometimes find her singing rhymes instead of rapping them. The repetitive opener "Let's Be

PRINCE Lotusflow3r

Producer: Prince

NPG Records

Release Date: March 29

Prince has given away albums with

concert tickets and (in the United Kingdom) with Sunday newspapers, but the \$11.98 price for this three-CD bundle exclusive to Target compares very favorably to free. One disc, "Elixer," features newcomer Bria Valente, and it's about average for albums from Prince protégés. The other two are peak Prince. "Lotusflow3r" has Prince channeling his Hendrix spirit guide on a cover of "Crimson & Clover" shot through with riffs from "Wild Thing"; on "Wall of Berlin" and "Dreamer," he squeezes the Jimi out of his guitar until you can almost see the hologram. Other strong tracks include the conscious funk of "Colonized Mind." which evokes Gil Scott-Heron; "Love Like Jazz," which could be an eroticized Steely Dan tune circa "The Royal Scam"; and "Feel Good, Feel Better, Feel Wonderful," with James Brown horns and squealing guitars, "Mplsound" is sometimes stronger still, with the party whoop of "(There'll Never B) Another Like Me," the delicious dirty mind of "Chocolate Box" and "Ol' Skool Company,"

which will have you partying like its 1985.-WR

Mates" gets the album off to a rocky start, but Lady Sov quickly redeems herself with "So Human." Over a sample of the Cure's "Close to Me." she rants about the pressure to stay in the spotlight and make more music after 2006's "Public Warning" gave her next-big-thing status. This time around, the British rapper wants to get people on the dancefloor with the robotic vocals of "I Got You Dancin'" and the synthy guitar riff and minimalist beeps and bleeps in "Bang Bang." Although during "So Human" she sings, "I'll be gone again in four days," it's probably not true the self-proclaimed biggest midget in the game is still going strong.-LL

# MICHELLE MALONE

**Debris** 

Producer: Nick Di Dia

Release Date: March 31

Road warrior Michelle Malone has been recording and touring (200 dates per year) for more than two decades, and her 10th release bears all the marks of a seasoned pro. Unapologetic, appealing performances? Check. Songs you want to hear more than once? Check. A balance of ballads, rockers and uptempo ditties? Check. The Atlanta-born singer/songwriter blends blues with country-fried folk-rock: A proper American cocktail that's best drunk straight-up. There's no studio trickery on "Debris," no overdone quitar sounds or heavy-handed production. Just Malone, her band, her voice—a more girlish Bonnie Raitt-and her songs, charming in their honesty and simplicity. "Undertow" rocks out with Malone's swampy slide guitar, "14th Street & Mars" waltzes through the pain of a relationship's end, and "Yesterday's Makeup," a reclamation of the morningafter walk of shame, deserves a place in every woman's library.-KM

# **VARIOUS ARTISTS** Keep Your Soul: A Tribute

to Doug Sahm

Producers: various Vanguard

Release Date: March 24

From the mid-'60s garage rock and bucolic psychedelia of the Sir Douglas Quintet to the bilingual Mexican-American soul of the Texas Tornados, through a solo career until his death in 1999, Doug Sahm entertained thousands of people and influenced multitudes of musicians. This dead-solid perfect tribute is kicked off by a fierce version of Sir Doug's 1966 hit "She's About a Mover," delivered by Little Willie G, the East Los Angeles singer who once led Thee Midnighters, backed by Ry Cooder. You can't go wrong with Jimmie Vaughan's West Coast blues ("Why Why Why"), Charlie Sexton's garage punk ("You're Doing It Too Hard") and Frida & the Firedoas' soulful R&B ("Be Real," featuring Marcia Ball). Delbert McClinton is just the right voice to put across Sahm's autobiographical soul-searcher "Texas Me." and Alejandro Escovedo gives insight into Sahm's influence on his own tough but tender border rock with "Too Little Too Late." Sahm's forever groovy mastery of counterculture vernacular is illustrated by Los Lobos' rendition of "It Didn't Even Bring Me Down," and the trademark Vox organ of the Quintet's Augie Meyers is heard on "Ta Bueno Compadre."-WR

# **THENEWNO2**

You Are Here

Producers: Dhani Harrison,

Oliver Hest

Hot Records

Release Date: March 31 Since one of its principle members is Dhani Harrison, the son of the late Beatle

George, many will undoubtedly expect thenewno2's long-in-the-making debut album to carry some sort of Merseybeat stamp. They're in for a surprise—but not an unpleasant one. On "You Are Here," Harrison and partner Oliver Hest mine a chill, atmospheric pop path more akin to Radiohead than "Revolver," with a bit of Beck thrown into the groove sensibility and some trippy overtones that—all right harks back to the old man and his mates. The album has its heavier momentsthe tuneful, phase-shifting "Give You Love." the bouncy "Yomp," the social commentary "Back to You"—but the majority of these 11 tracks ride a more languid and pleasantly gauzy tip, with a sharp, melodic touch applied throughout to ensure that they're more than mere sonic tone poems. Famous father comparisons should be moot; thenewno2 stands comfortably on its own contemporary virtues.—GG

# **THERMALS**

Now We Can See

Producer: John Congleton

Kill Rock Stars

Release Date: April 7

The Portland, Ore., trio's last release, 2006's "The Body, the Blood, the Machine," was a powerful mess, a ramshackle firecracker of brainy Bush-era garage-punk that

# MARTA GOMEZ

Musiquita

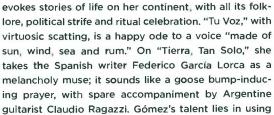
Producers: Franco Pinna, Marta

Aluna Records

Release Date: April 7

The Colombian singer/songwriter Marta Gómez knows her way around a feel-good melody, but the pleasure of her fifth album lies in the details. Flute, piano and guitar combine with subtly employed Latin percussion and Andean wind instruments. Gómez's soothing voice evokes stories of life on her continent, with all its folklore, political strife and ritual celebration, "Tu Voz," with virtuosic scatting, is a happy ode to a voice "made of sun, wind, sea and rum." On "Tierra, Tan Solo," she takes the Spanish writer Federico García Lorca as a melancholy muse; it sounds like a goose bump-induc-

traditional musical language to offer a distinctive take on the present,-ABY







# THE BILLBOARD REVIEWS

# SINGLES

left scorch marks. This much more polished follow-up goes down smoother but still packs plenty of fire. There's a lot more fizz than fuzz in the opener "We Were Sick," the summery title track and "When I Died," one of a number of songs invested in aging, death and the indie-punk essential. feeling alive. Happily that last road is traveled in the nearly perfect "When We Were Alive"-probably the best 1:45 of speeding, sadly nostalgic fuzz-punk so far this year. "We were reared in a cave," says singer Hutch Harris, and that's not entirely accurate this time out: They're fine out here in the sunlight too.-JV

# RAMBLIN' JACK **ELLIOTT**

A Stranger Here Producer: Joe Henry Anti-

Release Date: April 7

Who better to bring some musical perspective to these troubled times than Ramblin' Jack Elliott, as he takes on Depression-era country blues classics on "A Stranger Here," his second release on Anti-Records. The former Woody Guthrie protégé is part of a musical thread that links Guthrie to early Bob Dylan. And as Dylan has recently done, Elliott, at age 77, proves the new relevance of traditional blues. "Children stand there screaming. 'Momma we ain't got no home," " he rasps on the album's opener, Blind Lemon Jefferson's "Rising High Water Blues." Elliott brings a seen-it-all authenticity to this repertoire while Joe

Henry's sympathetic production (aided by guest appearances by Los Lobos' David Hidalgo and Van Dyke Parks) is pitch perfect, from the spookiness of Son House's "Grinnin' in Your Face" to the jaunty "Richland Women Blues" by Mississippi John Hurt, Elliott skillfully reintroduces these songs and, for that, he deserves to be no stranger to a new generation of fans.-TD

### CHRISTIAN

# **ISRAEL HOUGHTON**

The Power of One

Producers: Israel Houghton. Aaron Lindsev

Integrity Music Release Date: March 24

After a string of successful live recordinas with his group New Breed, Israel Houghton delivers a solo studio effort that reverberates with the energy and intensity of his live projects vet finds the acclaimed worship leader sinking his chops into a variety of musical flavors. "You Found Me" is a potent rocker featuring tobyMac "Every Prayer" is an enthralling gospel ballad that features Mary Mary. Noted reggae artist Chevelle Franklin joins Houghton on the Bob Marley-influenced "Surely Goodness." Franklin also contributes her talents to "Sing (Redemption's Song)," which features Delirious frontman Martin Smith. Houghton shifts musical gears effortlessly from reggae to rock to gospel, and the melodies are anchored by lyrics that underscore the connection between worship and social action. Musically engaging and spiritually uplifting, this is an album not to

# LEGEND & CREDITS

**EDITED BY WAYNE ROBINS** 

CONTRIBUTORS: Ayala Ben-Yehuda, Thom Duffy, Gary Graff, aura Leebove, Kerri Mason, Michael Menachem, Deborah Evans Price, Wayne Robins Christa L. Titus, Gary Trust, Ken Williams, Mikael Wood

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

CRITICS' CHOICE \*: A new release, regardless of chart

potential, highly recommended for musical merit

All albums commercially eligible. Send album and singles review copies to Wayne Robins (Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the

# **BRAD PAISLEY**

Then (4:10)

Producer: Frank Rogers Writers: B. Paisley, C. DuBois, A. Gorley

Publishers: House of Sea Gayle/Taperoom Music/ Songs of Combustion/Music of Windswept, ASCAP Arista Nashville

"Then," the first single from Brad Paisley's new album "American Saturday Night" (due June 30), is a heartfelt song about how true emotions continue to deepen with time. It's a warm, understated ballad, and for an artist sometimes best-known for such uptempo, tongue-in-cheek hits as "Celebrity" and "Alcohol," this will serve to remind how effective he is on a great love song. Paisley, as always, is earnest and compelling, and his tasteful guitar work is icing on the cake.-DEP

### BELLAMY BROTHERS

Lord Help Me Be the Kind of Person (My Dog Thinks I Am) (3:24)

Producers: Bellamy Brothers Randy Hiebert

Writer: D. Bellamy

Publisher: not listed Bellamy Brothers Records

Howard and David Bellamy have always had a knack for clever lyrics and their latest single is no exception. with a hook line sure to elicit a chuckle from pet lovers. After all, who sees past our flaws more than man's best friend? But as is often the case with a Bellamy tune, behind the humorous lyric, there's a universal message and this song taps into the quest for selfimprovement and spiritual growth. The tune is culled from the Bellamys' gospel record. "Jesus Is Coming," which earned them duo of the year at the Inspirational Country Music Awards. Both country and gospel stations should give this engaging track an abundance of spins.-DEP

# R&B

# **KERI HILSON** FFATURING KANYF **WEST AND NE-YO**

Knock You Down (not listed) Producer: Dania

Writers: various Publishers: various

Mosley/Zone 4/Interscope

Keri Hilson traveled a long road to release her debut album "In a Perfect World." dating back to its first single. "Energy," in May 2008. After a few unsuccessful songs and numerous album delays, her last single, "Turnin' Me On," was the one that finally turned her talent into chart success, peaking at No. 2 on the R&B chart and reaching the top 15 on the Billboard Hot 100 The fourth single. "Knock You Down," will have no problem building on that success. Thumping bass-beat verses transition to a frenetic midtempo groove for the chorus, as Hilson sings about love's surprise punch. With a vocal assist from Ne-Yo and a clever quest rap by Kanve West, it appears Hilson is intent on a knockout punch of her own -CW

# CHRISETTE MICHELE

Epiphany (I'm Leaving) (3-31)

Producer: Chuck Harmony Writers: S. Smith, C. Harmon Publishers: various

Def Jam

The world was introduced to Chrisette Michele two years ago as one of VH1's You Oughta Know artists. The lead single from her new, second album, "Epiphany," follows the R&B singer's recent success with "Be OK." featuring Will.i.am, which won best urban/alternative perform-

Please Don't Leave Me (3:52) Producer: Max Martin

Writers: Pink. M. Martin Publishers: Pink Inside/EMI Blackwood Music, BMI; Maratone

AB, ASCAP; Kobalt Music

LaFace

After scoring a top 15 hit with the somber "Sober," Pink's third single from her platinum-certified "Funhouse" album continues her hitmaking pattern with Max Martin. "Please Don't Leave Me" finds Martin and the singer returning to a more upbeat musical palette. with a toe-tapping tempo, a more sparse acoustic production and Pink softly singing a light, refreshing "da da da" in the background. Once again, the team manages to brighten up dark lyrics, this time focusing on the singer's dependence on someone who she admits to not treating well: It will take a few singalongs before the personal message finally hits full force -- CW

ance at the 2009 Grammy Awards. "Epiphany (I'm Leaving)" signals a more hip, funky approach for the Long Island native, melding Michele's fresh jazz tone with a trippy bassline and girl group backup vocals.-MM

# POP

# **MAT KEARNEY**

Closer to Love (3:37)

Producers: Robert Marvin.

Mat Kearney

Writers: M. Kearney, R. Marvin, J. Bell

Publishers: various

Aware/Columbia

A playful piano and guitar col-

lide on the feel-good "Closer to Love," Mat Kearnev's lead label effort, "City of Black & White." The Nashville-based singer/songwriter found much inspiration during his world travels and infused "Closer to Love," as well as his new set of pop/rock songs, with his signature soothing falsetto and familiar vocal emotion. As "Closer to Love" continues connecting with mainstream radio, Kearney will tour along-

May 19.-MM

# ROCK

## **CHARM CITY DEVILS** Let's Rock-N-Roll (Endless Road) (3:15)

side Keane this spring in sup-

port of his album that arrives

Producer: John Allen

Writer: J. Allen

Publisher: Eastside Johnny No-Ass Music, BMI

Eleven Seven Music

With a name like Charm City Devils, you can just see these guys give you a wink while they bolt a shot of whiskey and slip their hand into the back pocket of your girlfriend's jeans. The Baltimore breakout band (the first signing to Nikki Sixx's label Eleven Seven Music) has clearly been worshipping AC/DC, as the riffs from "Highway to Hell" can be heard in the lead single and title track to its debut album. "Let's Rock-N-Roll," Charm City Devils put their gen-next stamp on it by eschewing thick. brazen power chords, and vocalist John Allen favors singing over Brian Johnson-

style screeches.-CLT

# **NICKELBACK**

If Today Was Your Last Day (3:59) Producers: Mutt Lange, Nickelback,

Joev Moi

Writers: Nickelback, C. Kroeger

Publishers: various

Roadrunner Records

low in short order.-GT

The superstar band treads familiar waters on the second single from "Dark Horse," and the formula seems certain to provide another obvious, hooky smash. The song traverses middle ground between the act's prior single. the pop/rock "Gotta Be Somebody" (a No. 10 hit on the Billboard Hot 100), and its 2006 love ballad "Far Away." Lyrically, the band turns philosophical: "What's worth the price is always worth the fight/Every second counts/ 'Cause there's no second try." The song debuts this week on Adult Top 40 at No. 27, the year's highest bow. Expect mainstream top 40, AC and rock formats to fol-



# **Kid And Play**

# Rapper Kid Cudi Signs Deal, Climbs Hip-Hop Chart With Debut Single

Early last month, the pressures of the music industry seemed to overwhelm Kid Cudi. On his KidCudi.com site, the Cleveland-born rapper blogged about retiring after the release of his debut album.

"I am falling back on being an artist," he wrote. "The drama that comes with it is more overwhelming than the shit I was dealing with when I was piss-poor broke.

But Cudi's perils were temporary—he retracted his statement a few days later during a South by Southwest performance—and they didn't stop Universal Motown from signing him just last week.

"I was looking at another act on Fool's Gold by the name of Kid Sister." Universal Motown president Sylvia Rhone says. "At the time they also had Kid Cudi, but I thought it was an album deal. We didn't sign Sister, but [Universal Motown A&R manager Nigel Mack] brought me Cudi early last year and I was immediately engaged.

Cudi, who is currently recording with Kanye West in Hawaii, shifted his focus back on his debut album, tentatively titled "The Man on the Moon With the Guardians." It's slated for a late-August release through Dream On/G.O.O.D. Music/Universal Motown.

The first single, "Day 'N' Nite," which Universal Motown purchased from Fool's Gold, is No. 18 on the Billboard Hot 100 and has sold 540,000 digital downloads, according to Nielsen SoundScan.

Mack hopes Cudi's vulnerability and authenticity will continue garnering fans and

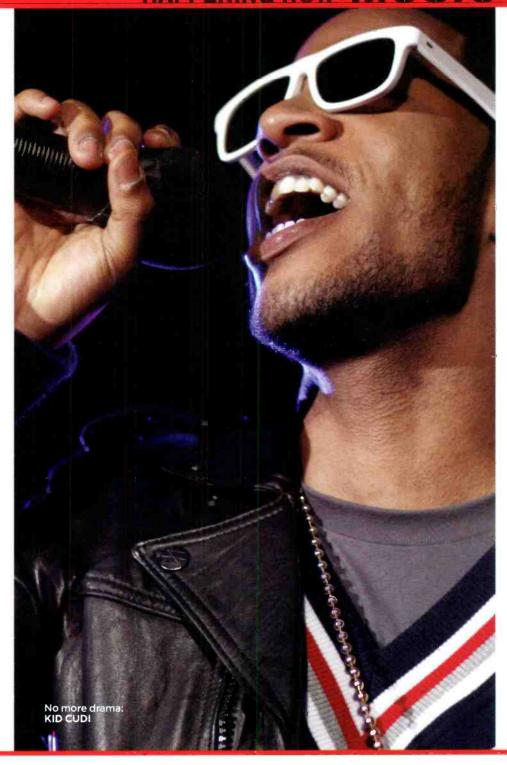
selling tracks. "He speaks to the average person," Mack says. "It's not about putting up a front—it's about who he really is. He puts his heart on his sleeve and lets people in his world. People connect with that.'

In fact, according to Billy Zarro, Universal Motown senior director of marketing, the album's rollout campaign is based on making similar connections between Cudi and his fans, while linking his online presence with his live shows

"He has loyal fans throughout numerous genres, and we want to hear from them," Zarro says. "He's real, he says how he feels, and you can feel the genuineness about him."

Cudi recently appeared on DI Angie Martinez's show on R&B/hip-hop WQHT (Hot 97) New York and will soon visit top 40 WHTZ (Z100) and rhythmic AC WKTU. Also in the works is a partnership with Vibe complemented by dates at Bamboozled, the Rothbury Festival and Lollapalooza. He will appear in a new HBO show called "How to Make It in America," produced by Mark Wahlberg, and wants to do more acting in the near future.

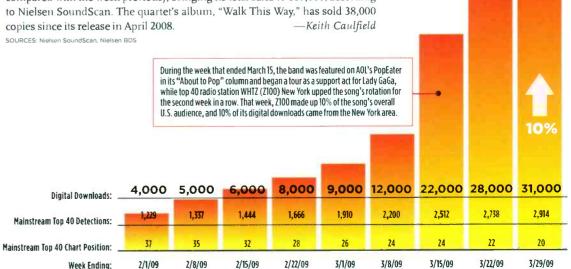
"He has a real relationship with fans that goes far beyond the music," Rhone says. That's the reason I competed and worked for the deal for eight months. He's the future of hip-hop and the future of music; an artist who has no bounds when it comes to genre, format, race, color, topic or emotion. Those are the kinds of artists I love to be involved with.



# **CHART THIS WAY**

The White Tie Affair charts its first top 20 hit on the Mainstream Top 40 radio airplay tally this week as "Candle (Sick and Tired)" moves up two notches to No. 20. The Slightly Dangerous/Epic band reaps the benefits of its radio exposure in digital downloads, as "Candle" steadily increases its weekly sales.

For the week ending March 29, the song sold nearly 31,000 downloads (up 10%compared with the week previous), bringing its total sales to 169,000, according to Nielsen SoundScan. The quartet's album, "Walk This Way," has sold 38,000



ELECTRONICA BY RICHARD SMIRKE

# **Bat Out** Of Hell

# Bat For Lashes Takes Off At U.K. Radio

Natasha Khan, the U.K. singer/songwriter better-known as Bat for Lashes, is turning critical acclaim into radio airplay with her sophomore album, "Two Suns.

Her haunting debut, "Fur and Gold" (Echo/Parlophone), landed on the shortlist for the 2007 Nationwide Mercury Prize and received nominations for British breakthrough act and British female solo artist at the 2008

But despite the accolades—and 58,000 U.K. sales, according to the Official Charts Co.—no track from the album received airplay at a national U.K. radio station. Now that has changed.

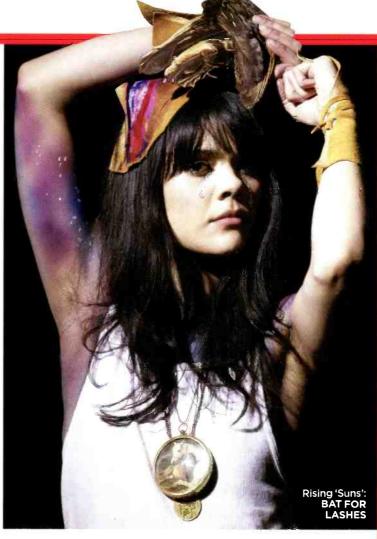
The new album's first single, "Daniel," is playing on the national top 40 network BBC Radio 1 and AC-formatted BBC Radio 2, as well as AC-formatted Absolute Radio and such modern rock stations as BBC 6 Music and Xfm. Parlophone will release the album April 6 in the United Kingdom, and it will arrive a day later in the United States on Astralwerks.

Mixing autoharps, intense electronics and intricate drum rhythms with keyboards and strings, "Two Suns" features Khan's touring band, the Blue Dreams, as well as collaborations with New York's eclectic Yeasayer and veteran singer Scott Walker. The album was co-produced by Khan and David Kosten.

'The potential for the record is at least gold," or 100,000 copies, says Kevin McCabe, Parlophone VP of promotion. "Natasha delivered a record that fits the times perfectly.'

Expectations are similarly high at Astralwerks. Senior VP of marketing/GM Glenn Mendlinger describes the set as "a significant step forward artistically and commercially."

Mendlinger cites "Daniel" and the psychedelic folk ballad "Sleep Alone" as tracks with similar crossover radio potential stateside, where "Fur and Gold" has sold 27,000 copies, according to Nielsen SoundScan. The video for "Daniel" received its international premiere March 13 on MySpace and was viewed 500,000 times in its first week, according to Astralwerks.



"I'm proud of the album," Khan says. "I was determined to show my range vocally and how much I've grown since the first record."

Khan says the album—an epic, ambitious affair that recalls Kate Bush at her '80s peak—reflects "the journey I went through over the last few years." That journey included the demise of her two-year relationship during the album's genesis and also inspired her to invent a "hedonistic blonde" alter ego named Pearl, who makes her debut on "Two Suns."

"Pearl just happened while I was in New York," Khan says. "I started to dress up as her; she reflects the madness [in me].'

Khan will visit the States for two short tours, booked by the New Yorkbased Paradigm Agency, in April and June. A broader nationwide trek is planned for late summer and fall. British and European live dates, booked by the London-based X-Ray, are scheduled throughout April and May. ••••



# **NEVER TOO LATE**

Although Carolina Liar released its Atlantic debut. "Coming to Terms." last May, momentum is just now building behind the group's latest single, "Show Me What I'm Looking For."

As a recent iTunes Single

of the Week (March 3), the song logged more than 600,000 free downloads. "Show Me" has digital sales of 114,000 copies, according to Nielsen SoundScan, and climbs six slots to No. 22 this week on Billboard's

Adult Top 40 chart.

The recent spike in activity follows months of working the album, as well as the success of the group's first single, "I'm Not Over." Peaking at No. 3 on Modern Rock last year, the song has racked up 266,000 paid downloads.

Dane Venable, Atlantic

senior VP of marketing, says synchs on TV shows have been crucial in building awareness of the current single and the album, MTV's "The Hills" licensed Carolina Liar's full album, featuring "Show Me" on its March 24. 2008, episode. The CW's "90210." meanwhile, showcased the band Feb. 3 in two live performances.

The song's iTunes placement boosted album sales 175% the following week. To date, the album has sold 52,000 copies, according to Nielsen SoundScan.

Frontman Chad Wolf thinks the lyrics to the Max Martin and Tobias Karlssonproduced "Show Me" connect with people, particularly those concerned about the economy. "Somehow we're all a bit confused and looking for something," the singer/songwriter says. "I don't think we quite know what it is. But it feels like we're all on the same page."

Venable credits the song's catchy, anthemic quality and says the next step is to encourage iTunes to send follow-up e-mails inviting those who downloaded the free single to buy the album.

The "Show Me" video is in medium rotation on VH1 and the group is featured in the channel's You Oughta Know campaign.

Carolina Liar wrapped its most recent radio promo tour March 27. Venable says the band will continue to integrate radio show performances between a trip to Europe and setting up a formal tour in September.

Among the group's engagements is a May 6 appearance on "The Ellen DeGeneres Show," which Wolf calls "a huge accomplishment." He does have one concern, though; dancing with the host. "We're scared of that more than anything," he says. -Jill Menze

# **BACK TO BASICS**

The Omaha, Neb., alternative rock group Cursive has long used technical innovation to expand its sound. On its 2003 breakout, "The Ugly Organ," the band combined thundering guitars with cello and organ to gorgeous effect. Now in its second decade, Cursive is going back to basics-arranging simple rock songs-on its sixth studio album, "Mama, I'm Swollen."

"We took a chance by writing something this straightforward," singer/guitarist Tim Kasher says of the Saddle Creek Records release, which debuted at No. 11 on Billboard's Top Independent Albums chart. "That's what makes the album pretty dark. It doesn't take any twists or turns, it just locks onto major chords and melodies."

While tracks like "In the Now" feature traditional emo-punk song structures, Kasher's lyrical motifs prevent the album from sounding predictable. As on Cursive's previous releases, "Swollen" centers on overarching thematic concepts, including human mortality and the desire for duty-free pleasure. The band partially credits the album's sharp focus to the recording process: The four members gathered for weeklong studio sessions and recorded for up to 12 hours per day.

Saddle Creek offered the album as a \$1 digital download before its March 10 release. Download cards for bonus material were included with each physical CD and deluxe edition. Although Cursive has a close relationship with the label, bassist Matt Maginn expresses some uncertainty as to the future of such labelbased promotions.

"I worry about record labels," he says, "We appreciate the way Saddle Creek has made our music fanfriendly and affordable. But with how quickly everything is changing, we don't know what will happen with this release system. We have to be open to new ideas."

As Cursive prepares for a U.S. tour that begins April 24, Kasher is excited about bringing the sonically strippeddown "Swollen" to fans. "We meticulously rearranged songs for our last two albums," he says. "For this one, we wanted to keep the overdubs to a minimum and let them breathe. The songs translate a lot better."

-Jason Lipshutz



# Billboard GEAR

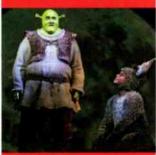


## PAPA GETS HIGH.

"Metamorphosis" bows at No. 8 on the Billboard 200—the band's first top 10 album since "LoveHateTragedy" debuted and peaked at No. 2 in 2002. The new album also bests the first-week sales of its last set, 2006's "The Paramour Sessions" (37,000).

### **'TEN' AGAIN**

>> Pearl Jam's "Ten" re-enters Top Pop Catalog at No. 1 with 60,000 after Legacy reissued the album March 24 in an array of configurations. It originally peaked in 1992 at No. 2 for four eks on the Billboard 200



# **OGRE ON TOP**

Shrek: The Musical" bows at No. 1 on Top Cast Albumsto debut atop the chart since it began in January 2006. With slightly more than 6,000 sold. for a cast album since "Gypsy" started at No. 1 last September

# Billboard 200 Greets A Record 12 Debuts In Top 20

A record 12 albums debut in the top 20 of the Billboard 200 this week, led by the "Now 30" compilation at No. 1 with 146,000 copies. It's the 13th "Now" set to hit No. 1 and the 12th to debut in the top slot. However, this is the lowest debut sales week for the regular "Now" series since it was introduced in 1998.



The Billboard 200 first saw 11 debuts in the top 20 on the Oct. 16, 2004, chart, when Rascal Flatts' "Feels Like Today" started atop the tally with 201.000 copies.

Since then, the top 20 has welcomed 11 arrivals a number of times, the most recent being the Nov. 15, 2008, chart, when Pink's "Funhouse" started at No. 2, followed by entries at Nos. 4, 5, 6, 8, 9, 11, 16, 17, 18 and 19.

Once Nielsen SoundScan began feeding the Billboard 200 its sales data in 1991, high debuts have been the norm. However, every time a new threshold is set (for example, six debuts in the top 10 for the first time, which happened Oct. 17, 1998), it makes one wonder what the next historic feat will be.

With album sales continuing to soften and eroding faster (therefore making room at the top of the chart for debuts), when will we see a Billboard 200 where the entire top 10 are debuts? This year? The fourth quarter?

The fast turnover atop the chart speaks to a larger issue: It's getting harder for an album to sustain momentum after its first few weeks. Albums are deteriorating as though they're films, where a blockbuster opening week is swiftly followed by a tumble out of the box office top 10, and then out of theaters entirely.

Speaking of softening album sales, despite the record 12 debuts in the top 20. overall album sales this week are down 12% compared with the same week of 2008. The good news? The sum of this week's top 20 (1.1 million) beats the top 20 from a year ago by 5.1% (1 million). Though is it really good news when it took a record 12 new albums

to help make that happen? A year ago this week, there were six entries in the top 20, led by Day26's self-titled debut at No. 1 (190,000).

WHAT COULD HAVE BEEN? March 24 brought a bevy of new albums, while the March 17 release schedule was comparatively bare.

Had either of this week's Nos. 2 and

**Over The** 

Counter

KEITH CAULFIELD

4 debuts—the "Hannah Montana: The Movie" soundtrack and Keri Hilson's "In a Perfect World"—been released just one week earlier and sold the same amount (139,000 and 94,000, respectively)they would've started at No. 1. Last week's chart-

topper, Kelly Clarkson's "All I Ever Wanted," held court with 90,000.

SWIFT SLIPS: For the first time in the album's 20 weeks on the Billboard 200, Taylor Swift's "Fearless" falls out of the top 10, sliding to No. 12. The album spent its first 19 weeks in the top 10, the first to do so since the Black Eyed Peas' "Monkey Business" spent its first 23 weeks lodged in the top 10. The last album by a female artist to spend its first 19 weeks in the top 10 was Mariah Carey's "The

Emancipation of Mimi," which remained there for its first 23 frames.

'HANNAH' GETS DOWN: How do you do the Hoedown Throwdown? We're going to assume that those who picked up the majority of the 139,000 copies of the new "Hannah Montana: The Movie" soundtrack know how. (I tried, really, but gave up before I

> could connect "hawk in the sky" with "side to side." Pathetic.)

> The Walt Disney album, which debuts at No. 2 on the Billboard 200 and features the dance's titular number, is the companion set to the first big-screen "Hannah" movie, which hits

theaters April 10. With the movie yet to come, there's a chance the soundtrack could rise to No. 1 in the wake of what's sure to be a big opening at the box office.

The Miley Cyrus-led album is also the sixth "Hannah"-related set to reach the Billboard 200 since the franchise launched slightly more than two

And we're just getting started with "Hannah" this year: The soundtrack to the TV show's third season is slated for a July release. ....

first artist in 27 years to send a title into the top 10 twice on Hot Country Songs, as Carrie Underwood's cover of his 1988 chart-topper, "I Told You So," o which he's featured, rises 11-9. No artist has taken the same composition into the top 10 in updated form since Dolly Parton reigned with her original "I Will Always Love You" in 1974 and a rerecording in 1982.

>>Francesca Battistelli vaults 4-1 on Hot Christian AC Songs with "Free to Be Me," becoming the first female artist to top the chart since Nichole Nordeman in 2005. Battistelli is only the fourth solo female to lead the list since its 2003 start, joining deman, Christy Nockels and

# Warket Watch A Weekly National Music Sales Report

# **Weekly Unit Sales**

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	6,775,000	1,436,000	23,030,000
Last Week	6,138,000	1,277,000	22,038,000
Change	10.4%	12.5%	4.5%
This Week Last Year	7,719,000	1,238,000	21,979,000
Change	-12.2%	16.0%	4.8%
*Digital album sales are a	iso counted within a bu	ım sales.	

# Weekly Album Sales (Million Units)



# Year-To-Date

THE PARTY	2008	2009	CHANGE
OVERALL U	JNIT SALES		
Albums	104,537,000	90,417,000	-13.5%
Digital Tracks	281,426,000	329,351,000	17.0%
Store Singles	380,000	367,000	-3.4%
Total	386,343,000	420,135,000	8.7%
Albums w/TEA*	132,679,600	123,352,100	-7.0%
*Includes track equi	valent album sales (TEA)	with 10 track download:	s equivalent

90.4 million

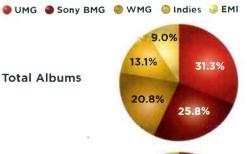
# **ALBUM SALES** 104.5 million

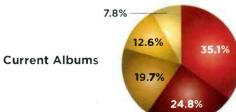
# SALES BY ALBUM FORMAT

88,417,000	70,485,000	-20.3%
15,710,000	19,329,000	23.0%
31,000	11,000	-64.5%
379,000	592,000	56.2%
	15,710,000 31,000	15,710,000 19,329,000 31,000 11,000

nielsen SoundScan

# **Distributors' Market Share:** 03/02/09-03/29/09





# APR 11 THE Billocard 200.

	ARTIST	Title	ERT. Sak Sition	It's hear 10 war-	#IS EER	AST FEK WEEKS GO	ARTIST Title
	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  VARIOUS ARTISTS  VARIOUS ARTISTS  VARIOUS ARTISTS  (18.98)	NOW 30	1	It's been 10 years and five months	51	33 39	KATY PERRY
FW 4	SOUNDTRACK Hannah Montana: Th	SERVICE OF THE COMPANY SERVICE OF	2	since the first "Now" bowed in	52	NEW	DOOM Porn Like This
100	MALI BISNEY 003101 (18.98)  GREATEST SOUNDTRACK GAINER SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG (18.98)   MALI BISNEY 003101 (18.98)  TRAINIAN MORITAIN. IT	Twilight		November 1998.	53	37 40	77 KID ROCK
	KERI HILSON In A Particular	***************************************		The original U.K. series took 11 years	54	40 46	HOLLYWOOD HADEAD
	KELLY CLARKSON			and four months to			A&M OCTURE OFFICIAL (12 98)  Swan Songs
	S 19/RCA 32715 SONY MUSIC (18.98) ⊕ All I EVER			reach its 30th collection.	55	38 41	CASH MONEYUNIVERSAL MOTOWN 011977 / JUNRG (13.98)
3	ISLAND/INTERSCOPE 012630°//GA (13.98)   NO Line On The			Concension	56	36 35	COLUMBIA 41355 (SONY MUSIC (18 98) ⊕ WORKING ON A Dream
0 4	STREAMLINE/KONLIVE CHERRYTREE/INTERSCOPE 011805 (12.98)	he Fame	•	ш	57	31 25	INDIA.ARIE SOULBIRO UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕ Testimony: Vol. 2, Love & Politics
W.A.	DGC/INTERSCOPE 012051/IGA (15.96)	orphosis		<b>Q</b>	58	20 4	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)  Round 2
***	CT COLOMBIA 13370,3000 MO3IC (13.30) ®	IV Reign		α ω L	59	43 33	6 CHARLIE WILSON P MUSIC GROUP/JIVE 23389/JLG (18.98) Uncle Charlie
	MARTINA MCBRIDE RCA NASHVILLE 3419 SMN (17.98)	Shine	10	HECOBDS.	60	51 56	SHINEDOWN ATLANTIC 511244 AG (18 98) The Sound Of Madness
	MASTODON RELAPSE SIRE HEPRISE 159132 WARNER BROS. (13.98) €  Crack T	The Skye	11	With Keri Hilson (No. 4) and Papa	61	44 44	THE ALL-AMERICAN REJECTS DOGHOUSE DOG INTERSCOPE 012297 (6A (13.98)  When The World Comes Down
	TAYLOR SWIFT BIG MACHINE 0200 (18 98) +	Fearless		Roach (No. 8) join-	62	45 50	SOUNDTRACK DECCA BY A STATE (18 98) + Mamma Mia!
FW 1	BLUE OCTOBER BRANDO UNIVERSAL MOTOWN 012721*/JUMRG (13 98)  Approaching	g Normal	13	ing U2 (No. 6) and Lady GaGa (No. 7)	63	64 64	THE LONELY ISLAND UNIVERSAL REPUBLIC 012576*-UMRG (13 98 CD/DVD) ⊕  Incredibad
2	THE-DREAM	S Money	2	in the top 10,	64	21 -	2 RANDY TRAVIS WARREBROS INSTRUCTS 18189/WRN (18.9) I Told You So: The Ultimate Hits Of Randy Travis
FW 1	SLIM THUG	I Bosses	15	Interscope is the first label to have	65	82 -	SOUNDTRACK TO See a Control By
SU 1	JOHN RICH		19:	four concurrent top	66	NEW	LA ARROLLADORA BANDA EL LIMON Man Adelente
FW 1	ERIC CHURCH		200	10 sets since the Atlantic Group did			DISA 724160/UMLE (12 98)  Mas Adelante  LADY ANTEBELLUM
7 10	CAPITOL NASHVILLE 20810 (12.98)  NICKELBACK	Carolina	u	on the April 12,	67	58 73	CAPITOL NASHVILLE 03206 (12.98)
7 13 F	ROADRUNNER UT 10 21 1 1 8 981 Dar	rk Horse	2	2008, chart. Interscope last did	68	84 101	SIXSTEPS 12359/SPARROW (17.98)
	CAPITOL 14710* (18 98)  The Hazards  YANNI	Of Love	14	it May 31, 2003.	69	16 -	2 STATIC-X REPRISE 5 17449/WARNER BROS. (13.98) Cult Of Static
	YANNI WAKE/DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕ YANN	ni Voices	20		70	55 61	22 RASCAL FLATTS LYRIC STREET 002763 (13.98) Greatest Hits Volume 1
0	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)  I AmSash	na Fierce	2 1	b	0	67 77	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98) Good Time
	3 41294 NING (10.30)	Intuition	3	AL PACIA	72	47 43	ROBERT PLANT / ALISON KRAUSS ROUNDER 6190 15* (18 98) Raising Sand
38 42	PACE ADELE SETTER XL/COLUMBIA 31859*/SONY MUSIC (15.98)	19	10		73	60 66	SOULJA BOY TELL'EM COLLIMAR INTERSCOPE 012388*/IGA (13.98)  iSouljaBoyTellem
	T.I. GRAND HUSTLE ATLANTIC 512267*/AG (18.98) ⊕ Pa	aper Trail		# 200	74	52 59	8 KIDZ BOP KIDS RAZOR & TIE 89195 (18 98) Kidz Bop 15
21	JASON MRAZ  ATLANTIC 448598°/AG (18.98) ⊕  We Sing. We Dance. We Steal	l Things.	3	After the album bowed in its CD con-	75	49 53	RIHANNA Cond Cirl Cone Red
11 3	THE ERAY	The Fray	9 1	figuration last week,	76	57 54	7 LILY ALLEN
18 27	KINGS OF LEON	he Night		following a week of digital and vinyl	77	61 67	METALLICA Death Magnetic
FW 1	VARIOUS ARTISTS  99 Perfectly Relaying		28	exclusivity, the set	78	54 52	DAVID COOK
ew 1	INDIGO GIRLS		20	posts a 46% gain, despite a position			MARY MARY
	VARIOUS ARTISTS			drop on the chart.	79	100 97	WY BLOCK COLUMBIA 28087'/SONY MUSIC (15.98) ⊕ The Sound  JONAS BROTHERS  T(+0.00 0 +1.5 +1.5 +1.5 +1.5 +1.5 +1.5 +1.5 +1.5
	UNIVERSALEM SONY MUSIC @12676/UME (18.98)  NOW That's What I Call Power  CARRIE UNDERWOOD		30		80	46 37	The 3D Concert Experience (Soundtrack)  LAMB OF GOD
12 1	19/ARISTA NASHILLE 1221 MN (18 98) ZAC BROWN BAND	ival Ride	2	28	81	48 34	EPIG 37382* SONY MUSIC (15 98) Wrath
20 R	ROAR/BIG PICTURE HUME GROWN ATLANTIC 516931/AG (13.98)	undation		Likely another one- week digital phe-	82	56 45	JENNIFER HUDSON ARISTA 06002 RMG (16 98) +
В	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAO BDY 514278/AG (18 98)  Don't Feed Da	Animais		nomenon, this col-	83	NEW	MANDISA SPARRUM 167TP 117 98: Freedom
	ISRAEL HOUGHTON NTEGRITY/COLUMBIA 42584/SONY MUSIC (13.98) The Power	r Of One	34	lection went for 99 cents in Amazon's	84	NEW	LEELA JAMES SHANACHIE 5575 (18 98)  Let's Do It Again
27	PARTITUE MASTIVILLE 85500 (16.56)	To Live		MP3 store last week,	85	69 69	MUSIQ SOULCHILD ATLANTIC 512335 AG (18.98) onmyradio
13	BRITNEY SPEARS	Circus		prompting its 18,000-copy bow. It	86	63 63	27 JAZMINE SULLIVAN J 32713/RMG (15.98) Fearless
	KANYE WEST  ROC-A-FELLA DEF JAM 012198*/IDJMG (13.98)  808s & Hea	artbreak <b>I</b>	1	also debuts at No. 2	87	70 68	20 SEAL 143 515868 WARNER BRDS. (18 98) Soul
	PINK _AFACE 36759/JLG (18 98)	unhouse		on Independent Albums, No. 2 on	88	NEW	ORIGINAL BROADWAY CAST RECORDING DECCA BRICADWAY 012827/0ECCA (18.98) Shrek: The Musical
36	TAVIOR SWIET	lor Swift	3 5	Compilations and	89	78 72	VARIOUS ARTISTS WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits (MC PROVIDENT-INTEGRITY 887742*W0R0-CUR8 (17.98)
NYRY 10 C	DOLLY PARTON  OLLY 925 (13, 98)  Backwoods	s Barbie	17	No. 3 on Digital Albums.	90	66 62	SOUNDTRACK High School Musical 2: Soniar Voca
22 15 H	KEYSHIA COLE	erent Me	2		91	72 75	51 LEONA LEWIS
47 52 T	THEORY OF A DEADMAN		26			76 76	DIERKS BENTLEY
4R 36 S	SUGARLAND Leve On Th				93	68 65	ANTHONY HAMILTON  The Point Of It All
24 20 V	VARIOUS ARTISTS	NOW 29			94		MISTER'S MUSIC/SO SO OFF 23387/JLG (18.98)
U	IAMEY IOHNSON			29		94 93	COLUMBIA 19512* SONY MUSIC (11.98)  THE KILLERS
M	MERCURY NASHVILLE 011237: UMGN (13 98)		28	The duo nets its	95	81 83	ISLAND 012197 DUMG (13.98)  VARIOUS ARTISTS
170 A	INTI- 86973/EPITAPH (17.98) MIDDIE C		3	highest-charting album since 1997's	96	50 15	FEARLESS 30119 (14.98)
20 20 0	DEF JAM 011410: IDJMG (13.98)	ntleman		"Shaming of the	97	97 113	PHOTO FINISH 511181 (13.98)
23	SOUNDTRACK VTERSCOPE 012502/IGA (13.98)  Slumdog Mil	llionaire		Sun" debuted and peaked at No. 7.	98	75 128	MICHAEL W. SMITH REUNION 10133 (13 98)  A New Hallelujah
31 KI	DINVICTORFONITS NO. DNIVERS AL MOTOWN 012334/0MRG (13.96)	reedom	7	This new one, its	99	77 85	49 SAVING ABEL SKIDDCO VIRGIN 15019/CAPITOL (12 98) Saving Abel
	COLDPLAY Viva La Vida or Death And All His	Friends 2	2 1	first for Vanguard, begins with 18,000.	100	59 60	10 IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) ⊕  The Promise
	ZAC BROWN BAND 32 DAVID COOK	78 THE	E-DREAM	14 JAMIE FOXX		22 KERIHIL	ILSON
153	LILY ALLEN	102 DUF	FFY	THE FRAY	AND1	94 HINDER 26 HOLLYW ISRAEL	R 127 ÄLÄN JACKSON 7.7 THE KILLERS 9.5 JOHN LEGEND 120 MANDISA WOOD UNDEAD .54 LEELA JAMES 84 KINGS OF LEON 27 ANNE LENNOX 186 MARY MARY HOUGHTON 34 HOUDY 54 REPORT
97	ANIMAL COLLECTIVE 167 DIERKS BENTLEY 92 JEREMY CAMP 130 DANI DAROLLET 148 BEYONCE 21 CASE 111 DANI DEACON LA ARROLLADORA BANDA BONIE "PRINCE" BILLY 189 NEW CASE 46 DAUGHTRY	199 155 BER157 FALL	GLES	GORILLA 20E GUCCI MANE		JENNIFE 33	TOURING

	H H	SKS C	ARTIST	Title	CERT.		WEEK	PE EE	ARTIST Title	e 183
	WEE 2 WI	-	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  RYAN LESLIE		2 22	126	No.	109 102	M. WARD Hold Time	
	2 70		NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN D1: 473/UMRG (10.98)  CHRIS CORNELL	Ryan Leslie	30	The Norwegian		NEW	MERGE 323* (15.98)  STEPHEN LYNCH  3 Balloons	S
(	5 10	3	MOSLEY/INTERSCOPE 012018/IGA (13.98)	Scream	10	duo's first album	152		WHAT ARE RECORDS? 61011 (16.98)	
1	9 81	7	RED ESSENTIAL 10863 (13.98) ⊕	Innocence & Instinct	15	since 2005's "The Understanding"	153	137 129	UNIVERSAL REPUBLIC 011065 UMRG (13.98)	_
1	9 90	43	DISTURBED REPRISE 411132*/WARNER BROS. (18 98) ⊕	Indestructible	•	gives the act its first	154	144 152	AVENGED SEVENFOLD Avenged Sevenfold HQPELESS 303804 WARNER BROS (18.98)	d
1	7 114	4 35	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		charting set on the Billboard 200	155	145 138	18 123 DAUGHTRY RCA 88850 RMG (18.98) ⊕ Daughtry	у
	2 89	31	SLIPKNOT	All Hope Is Gone	•	(4,000). It's also	156	152 105	DS 3 BO BURNHAM Bo Burnham Bo Burnham Bo Burnham	n
	5 80		ROADRUNNER 617938 (18.98)   VARIOUS ARTISTS WOW Gospel 2009: 30 Of The Year's To	op Gospel Artists And Songs	27	the act's third No. 1	157	134 140	A DAY TO REMEMBER Homesick	k
		100	WORD-CURB/EMI CMG/VERITY 41675/JLG (18.98)  LUDACRIS	Theotor Of The Mind		in its home country.	158	117 94	VICTORY 448 (13 98)  4 3 CHRIS ISAAK Mr. Lucky	y
1	8 79	14	DTP.DEF JAM 012020*/JOJMG (13.98)	Theater Of The Mind					WICKED GAME/REPRISE 518008/WARNER BRUS. (18.98)	-
	1   -	2	PSYCHOPATHIC 4204 (12 98)	W.I.C.K.E.D.				142 115	RED HOT/4AD 2835*/BEGGARS GROUP (16.98)	-
1	55 143	3 23	RAPHAEL SAADIQ COLUMBIA 08585'/SONY MUSIC (15.98)	The Way I See It	19		160	128 32	DRESS UP DGC INTERSCOPE DIGITAL EX/IGA (9.98)	-
ı	NEW	1	CASE INDIGO BLUE 10191 (14 98)	The Rose Experience	111		361	141 137	JONAS BROTHERS HULLYWRDD 001944 [18 98] +)  A Little Bit Longe	ər
ţ	13 136	6 5	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart	112	The short of the land	162	138 149	19 25 BRANDON HEATH What If We	e
1	55 154	4 13	THE VERONICAS	Hook Me Up	107	The physical release of the album March	163	71 71	1 3 MADELEINE PEYROUX ROUNDER 613272 (17.98) Bare Bones	s
			ENGINEROOM/SIRE 395260/WARNER BROS. (13.98) PLIES	Da REAList	14	24, after three	164	121 108	T-PAIN Thr33 Rings	ız
	0 74		BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕  AC/DC			weeks of only being available through	165	NEW	VARIOUS ARTISTS  NOW Lating	4
	0 84	23	COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice	2	digital retallers,			TAYLOR HICKS	_
ļ	NEW	1	VARIOUS ARTISTS UMCG 47 4002 ARROW (13.98)  Creflo Dollar Presen	ts: Heart Of Gold: Change	116	prompts a 166%	166	87 58	8 MDDERN WHDMP:01913 (14 98)	e
	2 30		SOUNDTRACK WARNER SUMSET/REPRISE 516751/WARNER BROS. (18.98)	Watchmen	80	increase in sales and its debut on the	167	133 110	DOWING STA., (12 ag)	n
	3 78	3 5	JAKE OWEN RCA NASHVILLE 31287/SMN (12 98)	Easy Does It	13	Billboard 200. On	168	NEW	SHEKINAH GLORY MINISTRY UMCG 3023 KINGDOM (13.98 CD/DVD) €  The Best Of Shekinah Glory Ministry	У
	9 87	7 30	YOUNG JEEZY	The Recession		Top Latin Albums, it jumps 16-2.	169	RE-ENTRY	AY 12 LUIS FONSI UNIVERSAL MUSIC LATINO 011810/UMLE (10.98) ⊕  Palabras Del Silencie	0
	01 86		JOHN LEGEND	Evolver	• 4	jumps 10-2.	170	122 -	THE PRIESTS The Priest	ts
ı			GARTH BROOKS	The Ultimate Hits			171	140 157	RCA VICTOR 33969 SONY MUSIC (18.98)  To 16 SOUNDTRACK Cadillac Record	is
	06 112		PEARC 217 (25 98 CD (IVD) +			TAKEN MANAGEMENT			GUCCI MANE	e)
	98 96	5 9	WALT DISNEY 003128 (18 98 CD DVD) +	ents: Radio Disney Jams 11	41		172	NEW	BIG CAT 7345 (13.98)  EACLES	-4
	3 49	5	VAN MORRISON LISTEN TO THE LION 93423* (18.98)  Astral Weeks: Li	ve At The Hollywood Bowl	33	TAG WILLIAM	173	160 173	ERC 4500 EX (14.98)	n
1	05 100	0 100	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SMN (18.98)	Crazy Ex-Girlfriend	• 6	All of the "Now	174	143 147	47 20 BROOKS & DUNN ARISTA NASHVILLE 11163 SMN (18.98)  Cowboy Tow	/n
ŀ	16 120	0 52	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	•	Latino" albums	175	181 172	72 45 FRANK SINATRA Nothing But The Bes	st
ı	NEW	1	ROYKSOPP	Junior	126	have reached the	176	148 150	TOBY KEITH SHOW DUG NASHVILLE 010334/UME (19 98)  35 Biggest Hit	ts [
١			WALL OF SOUND 97748*/ASTRALWERKS (15.98)	Take It To The Limit		top three positions on Top Latin	177	158 195	THE AIRBORNE TOXIC EVENT The Airborne Toxic Ever	nt
	11 95		UNIVERSAL REPUBLIC 012201*/UMRG (13.98) €  DAVID FOSTER			Albums. This one			MAJURDOMO HOUT FACTORY ISLAND 012827 7103MG (12.90)	ne
	96 91	1 20	143/REPRISE 511933 WARNER BROS. (27.98 CD/DVD) ⊕	an: David Foster & Friends	46	begins at No. 3 with 3,000.		NEW	ISLAND DIGITAL EXTOJMG (7.98)	_
ľ	29 12	6 74	SEETHER WIND UP 13127 (18 98) Finding E	Beauty In Negative Spaces	9	3,000.	179	187 180	VERITY 23-487 JLG (17.98)	-
ŀ	75 19	14 18	JEREMY CAMP BEC 25780 (17 98) ±	aking Louder Than Before	38		180	168 125	DISA 724132/OMICE (12.90)	15
ı	18 14	4 33	THE TING TINGS COLUMBIA 28925* (12 98)	We Started Nothing	78		181	132 111	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 012600 EX/STARBUCKS (12.98)  She's Got Sou	ul
	28 11	6 24	KENNY CHESNEY	Lucky Old Sun			182	RE-ENTRY	RY 52 RADIOHEAD In Rainbow	vs (
	95 82		BLUE CHAIR/BNA 34553/SMN (18.98)  VARIOUS ARTISTS	Grammy Nominees 2009			183	126 130	MILEY CYRUS Breakou	ut [
			GRAMMY 517633/RHINO (18.98)  JAMES FORTUNE & FIYA		-	The digital launch	104	170 158	HOLLYWOOD 002129 (18 98) ⊕  TOBY KEITH That Don't Make Me A Bad Gu	IV (
	19 -	2	BLACKSMOKE 3045/WORLOWIDE (16.98)	The Transformation		of her second U.S.			SHOW DOG NASHVILLE 022 (18 98)	
	04 15	6 25	RISE AGAINST DGC INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason	3	album starts with	185		ACRIBATIVANGUARD DIGITAL EX WELK (5.98)	-
	36 55	5 7	BOBBY V BLU KOLLA OREAMS 66070 (18 98)	The Rebirth	7	3,000 (the physical CD bows May 12).	186	159 124	ARISTA 30920 RMG (10.90) ⊕	'n
	12 10	9 15	FALL OUT BOY  DECAYDANCE FUELED BY RAMEN/ISLAND 012196*/IDJMG (13.98)	Folie A Deux	8	Utada's debut	187	162 153	53 Z CELINE DION My Love: Essential Collectio	n
ľ	NEW	1	TITO "EL BAMBINO" SIENTE 653883/UMLE (13 98)	El Patron	138	release, 2004's "Exodus," entered	188	NEW	LYNDA RANDLE GAITHER MUSIC GROUP 42787 (17.98)	эе
ì	08 10	3 27	THE PUSSYCAT DOLLS	Doll Domination		and peaked at No.	0.00	114 -	BONNIE "PRINCE" BILLY DOMINO 666"/DRAG CITY (15 98)  Bewar	re
ı	74 12		NEW FOUND GLORY	Not Without A Fight		160 with 7,000.	190	196 181	DONALD LAWRENCE & CO. The Law Of Confession, Part	t I
			EPITAPH 87008* (16.98) TENTH AVENUE NORTH				Burney II	157 132	MORRISSEY  Years Of Refusa	al
	51 16	58 4	REUNION 10126 (13.98)	Over And Underneath		0.0	107		ATTACK 012578* LOST HIGHWAY (13 98)	-
	47 -	25	DEMI LOVATO HOLLYWOOD 002132 (18.98)	Don't Forget	2		192		EMI TELEVISA 94355 (16 98)  MATT NATHANSON	-
	31 11	18 46	DUFFY WERCHY 010822*/IOJMG (11.98)	Rockferry	• 4		193	RE-ENTRY	ACRIDBAT VANGUARD 79827 WELK (16.98)	
	03 10	06	BLUETREE LUCID 12 8063 EX (9.98)	God Of This City	Ф3	TOS	1194	153 139	DOMINO EFIC 37233 (304) MICSIO (13.30)	nd
	73 5	1 4	TONY OKUNGBOWA THRIVE DAN: 1990 7 HRIVE (18 98)	Total Dance 2009		His five EP, which moves 3,000,	195	183 167	67 10 ANDREW BIRD Noble Beast Possum 1124* (14.98)	st
	15 10		JOEY + RORY	The Life Of A Song	61	includes a cover of	196	167 190	KEITH HIDRAN	ts
		-	VANGUARD SUGAR HILL 4050/WELK (17.98)  THE SCRIPT	The Script		the Everly Brothers'		195. –	NATASHA BEDINGFIELD Pocketful Of Sunshin	ne
	91 -	1	PHONOGENIC/EPIC 3345D/SONY MUSIC (12.98)  DAVID ARCHULETA	•		first Billboard Hot 100 hit, 1958's "All I			PHONOGENIC EPIG 11748 SDNY MUSIC (17.98) ⊕	
1	25 12	21 20	19/JIVE 34752/JLG (18.98)	David Archuleta		Have to Do Is	198		HYENA 9375-THE MUSIC FORCE MEDIA GROUP (13.98)	_
	39 13	31 72	LED ZEPPELIN SWAN SONG 313148* /A¶LANTIC (19.98) ⊕	Mothership	2 7	Dream."	199	NEW	CARPARK 48" (13 98)	st
	30 9	2 2	RAY LAMONTAGNE RCA 32670* (18.98)	Gossip In The Grain	1		200	166 148	48 13 THRIVING IVORY WIND-UP 13150 (9.98) Thriving Ivo	ry
OUI	DN D GLOR	RY14	THE PUSSYCAT DOLLS139 DARIUS RUCKER THE PUSSYCAT DOLLS139 DARIUS RUCKER	. 126 FRANK SINATRA . 175 35 SLIM THUG 15 SLIPKNOT 106 MICHAEL W. SMITH 98	CADILLAC	(CARTER BI WATCHMEN RECORDS . 171 ONTANA: THE TENTH AVENL 2 THEORY OF A	T E NORTH	141	PAIN 164 99 PERFECTUR RELAXING 109 VIATTS WHAT I CALL POWER BALLADS 30 PERFECTUR RELAXING 109 PERFECTUR RELAXING 1	H YEA



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# BETWEEN THE BULLETS

# **'VOICES' CARRY**



Yanni debuts at Nos 1 and 2 on the New Age Albums chart with "Voices" and "Voces," which also bow at No. 20 and No. 13 on the Billboard 200 and Top Latin Albums, respectively. It's only the third time an artist

has debuted in the top two slots on the New Age list in the

"Voices" marks Yanni's highest position on the Billboard 200 since "If I Could Tell You" also debuted and peaked at No. 20 on the Oct. 21, 2000, chart. "Voces" is his first set on Top Latin Albums.

Both albums feature guest vocalists, but "Voces" boasts such stars as Olga Tañon, Christian Castro, Willy Chirnio -Keith Caulfield and lose Feliciano.

(		T	OP POP CATALOG"
	4		P POP CATALOG
THIS	LAST	WEEKS ON CHT	ARTIST TITLE TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
0	RE-I	ENTRY	#1 PEARL JAM TEN EPIC/LEGACY 39848*/SONY MUSIC (19.98) ⊕
2	4	479	ABBA GOID — Greatest Hits GOLO — GREATEST HITS POLAR/POLYDOR 517007 UME (18 98 12 98)
3	5	262	GUNS N' ROSES Greatest Hits
4	3	803	GREATEST HITS GEFFEN 001714/IGA (16.98)  JOURNEY  Journey's Greatest Hits
	н	520	JOURNEY'S GREATEST HITS COLUMBIA/LEGACY 85889/SONY MUSIC (18.98/12.98) + CARRIE UNDERWOOD Some Hearts
5	2	176	SOME HEARTS 19/ARISTA NASHVILLE 71197 SMN (18.98)
6	7	987	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers LEGEND: THE BEST OF 808 MARLEY AND THE WAILERS TUFF GOING ISLAND 548904 LIME (13.98.8.98).
7	HOT DE	SHOT But	VARIOUS ARTISTS Motown Vol. 2: 1's MOTOWN VOL. 2: 1'S UNIVERSAL MOTOWN/UTV 008388/UME (13.98)
8	9		LINKIN PARK Minutes To Midnight MINUTES TO MIDNIGHT MACHINE SHOP 44477 ·/WARNER BROS. (18.98) €
9	6	103	MICHAEL JACKSON Number Ones
10	RF-F	NTRY	NUMBER ONES MJJ EPIC 88998/SONY MUSIC (18.98/12.98)           VARIOUS ARTISTS         Motown 1's
			MOTOWN 1'S UNIVERSAL MOTOWN/UTV 001781/UME (13.98)  CREEDENCE CLEARWATER REVIVAL Chronicle The 20 Greatest Hits
11	10	628	CHRONICLE THE 20 GREATEST HITS FANTASY 2° CONCORD (17 98 12 98)
12	11	94	PARAMORE RIOT! RIOT! FUELED BY RAMEN 159612*/AG (13.98)
13	8	182	NICKELBACK All The Right Reasons ALL THE RIGHT REASONS ROADRUNNER 618300 (18.98) ⊕
14	13	29	TOM PETTY AND THE HEARTBREAKERS Greatest Hits GREATEST HITS GEFFEN 010327 UME (13 98)
15	12	872	AC/DC Back In Black
16			BACK IN BLACK EPIC, LEGACY 80207*/SONY MUSIC (17.98)   GREATEST STEVIE WONDER The Definitive Collection
	25	202	GAINER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWAVITY 066154/UME (18.98)
17	16	1648	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)
18	23	881	METALLICA Metallica Metallica ELEKTRA 61113*/AG (18.98)
19	21	287	JIMI HENDRIX EXPERIENCE HENDRIX: The Best Of Jimi Hendrix EXPERIENCE HENDRIX: 111671*: UME (18.98/12.98)
20	15	108	ORIGINAL BROADWAY CAST RECORDING Jersey Boys
21	19		JERSEY BOYS RHINO 73271 (18.98)  EVANESCENCE Fallen
		264	FALLEN WIND-UP 13063 (18.98)
22	17	124	ENJOY THE RIDE MERCURY NASHVILLE 007411/UMGN (13.98)
23	18	215	MICHAEL BUBLE It'S Time IT'S TIME 143. REPRISE 48946 WARNER BROS. (18.98) ★
24	22	204	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/DECCA (18.98)
25	24	226	MICHAEL BUBLE MICHAEL BUBLE 143, REPRISE 48376/WARNER BROS (18 98)
26	28	746	BOB SEGER & THE SILVER BULLET BAND Greatest Hits
27	20	55	GREATEST HITS CAPITOL 30334 (16.98)  KORN Greatest Hits Vol. I
			GREATEST HITS VOL. I IMMORTAL/EPIC 92700, SONY MUSIC (18.98 CD, DVD) €  CREED Greatest Hits
28	29	184	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) €
29	27	100	MICHAEL BUBLE Call Me Irresponsible CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS. (18.98)
30	14	12	MICHAEL JACKSON The Essential Michael Jackson The Essential Michael Jackson EPIC/LEGACY 94287/SONY MUSIC (25 98)
31	34	19	PARAMORE All We Know Is Falling FUELED BY RAMEN 076* (13.98)
32	RE-E	HTRY	MUSE Black Holes And Revelations
33	33	183	BLACK HOLES AND REVELATIONS WARNER BROS 44284 (15.98) (★  JACK JOHNSON In Between Dreams
			IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*:/UMRG (13:98)  QUEEN  Greatest Hits
34		763	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)
35	43	51	JASON ALDEAN Reientless RELENTLESS BROKEN BOW 7047 (17.98)
36	32	24	AEROSMITH Devil's Got A New Disguise: The Very Best Of Aerosmith DEVILS GOT A NEW DISGUISE: THE VERY BEST OF AEROSMITH GEFFENCOLLUMBIA 0006 SOM MUSC 118 %
37	1	68	VARIOUS ARTISTS   Can Only Imagine: Platinum Edition   Can Only Imagine: Platinum Edition   I Can Only Imagine: Platinum Edition   IND 20228/Time LIFE (19.98)
38	31	349	LINKIN PARK [Hybrid Theory]
39	RE-E		HYBRIO THEORY  WARNER BROS 47755 (18.98/12 98)   FLEETWOOD MAC Greatest Hits
-	-		GREATEST HITS WARNER BROS. 25801 (18.98)  RADIOHEAD OK Computer
40	RE-EI	HRY	OK COMPUTER CAPITOL 93623* (22 98) +
41	37	104	THE BABY EINSTEIN MUSIC BOX ORCHESTRA Baby Einstein: Lullaby Classics BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)
42	38	89	COLBIE CAILLAT COCO COCO UNIVERSAL REPUBLIC 009219/UMRG (10.98)
43	35	244	DISTURBED THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)
44	50	415	THE BEATLES 1
45		246	1 APPLE 29325 CAPITOL (18.98/12.98)  SADE The Best Of Sade
			THE BEST OF SADE EPIC 85287/SONY MUSIC (18.98.12.98)  METALLICA Master Of Puppets
46)	11-44		MASTER OF PUPPETS ELEKTRA 60439*/AG (18 98)
47	46	114	DISTURBED  Ten Thousand Fists  TEN THOUSAND FISTS REPRISE 49433/WARNER BROS. (18 98) .+
48	30	81	CASTING CROWNS The Altar And The Door THE ALTAR AND THE DOOR BEACH STREET 10117/REUNION (17.98)
49	NE	W	THE CARS Rhino HiFive: The Cars (EP)
			PEARL JAM rearviewmirror: Greatest Hits 1991-2003

than 5,000 downloads—a jump of 102%. On the Billboard 200, the album nabs the Pacesetter trophy (indicating the tally's biggest percentage increase: up 94% in overall sales) and flies 41-23. Why the interest in the singer? She performed on the March 24 results show of ABC's "Dancing With the Stars."



M rearviewmirror: Greatest Hits 1991-2003

OR: GREATEST HITS 1991-2003 EPIC 935351 SONY MUSIC (19.98)

### 25 15 41 2 3 MASTODON Crack The Skye 11 4 ERIC CHURCH Carolina 17 5 SOUNDTRACK 6 ATLANTIC 515923\*/AG € No Line On The Horizon 6 7 2 4 Poseidon And The Bitter Bug 29 INDIGO GIBLS 8 NEW PAPA ROACH Metamorphosis 8 All I Ever Wanted 5 KELLY CLARKSON 3 3 10 SOUNDTRACK MARTINA MCBRIDE 12 ACE ENDERS & A MILLION DIFFERENT PEOPLE. When I Hit The Ground SOUNDTRACK Twilight: The Score (Carter Burwell) 65 ATLANTIC 517000/AG NEKO CASE 15 7 4 VARIOUS ARTISTS MUSIC/ZOMBA 012654 UME DAVID FOSTER 5 17 Yanni Voces VANNI WAKE/UISNEY PEARL SERIES 4/2/JS/SURE PIOUS CARRY OF THE Musical BROADWAY CAST RECORDING Shrek: The Musical BECCA BROADWAY 012627/BECCA VAN MORRISON AStral Weeks: Live At The Hollywood Bowl 123 dEW 6 5 THE PRIESTS 17 BLUE OCTOBER Approaching Normal 13 We Sing. We Dance. We Steal Things. 25 JASON MRAZ Fearless 12 TAYLOR SWIFT 13 20 LADY GAGA 25 12 IVE/CHERRYTREE/INTERSCOPE 011805\*/IGA

Sales data compiled from a comprehesive 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.

Where included, this award indicates the title with the chart's largest unit increase.

PAGE Where included, this award indicates the title with SETIER the chart's biggest percentage growth.

HEATSEEKER Indicates album entered top 100 of The Biliboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION/AVAILABILITY

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

## SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot
Latin Songs are compiled from a national Sample of data supplied by Nielsen Broadcast Data Systems, Charts are ranked by plied 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.

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

## RECURRENT RULES

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100

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

CONFIGURATIONS

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

HITPREDICTOR

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

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

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

## **AWARD CERT. LEVELS**

## ALBUM CHARTS

ALBUM CHARTS

■ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). ○ Certification of 200.000 units (Platino). ③ Certification of 200.000 units (Platino). ③

## SINGLES CHARTS

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

RIAA certification for 1 million paid downloads (Platinum).

Numeral within platinum symbol indicates song's multiplatinum level.

RIAA certification for net shipment of 500,000 singles (Gold).

## MUSIC VIDEO SALES CHARTS

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for video singles. 
RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.

RIAA platinum certification for 50,000 units for video singles.

RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

MIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numeral within platinum symbol indicates song's multiplatinum level.

## DVD SALES/VHS SALES/VIDEO RENTALS

DVD SALES/VHS SALES/VIDEO RENIALS

PIRAL gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. ○ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs; and 62 at least \$50,000 units and \$2 a theatrically released programs, and of at least 50,000 units and \$2 million at retail for non-theatrical titles.

<u> </u>		KS	7171.5		_ *	KS	TITLE	**	L×	SH.	TITLE
WEE	WEE		TITLE ARTIST (MPRINT / PROMOTION LABEL)	WEE	WEE	WEEKS ON CHT		THIS	WEE	WEEKS ON CHI	
	1	14	S WKS IT FEAT JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	26	30	4	LOVE SEX MAGIC CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	51	40	19	COWGIRLS DON'T CRY BROOKS & DUNN FEAT. REBA MCENTIRE (ARISTA NASHVI
)	4	10	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	27	23	30	HOT N COLD KATY PERRY (CAPITOL)	52	57	9	RIDE Martina McBride (RCA NASHVILLE)
3	3	9	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	28	22	25	SINGLE LADIES (PUT A RING ON IT) BEYONCE IMUSIC WORLD/COLUMBIA)	53	52	6	SHUTTIN' DETROIT DOWN JOHN RICH (WARNER BROS (NASHVILLE)/WRN)
จ์	2	10	RIGHT ROUND FLO RIDA (POE BOY) ATLANTIC)	29	43	4	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	54	60	4	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
f	6	8	POKER FACE	30	36	7	SHE'S COUNTRY  JASDN ALDEAN (BROKEN BOW)	55	54	8	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)
8	5	16	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) MAD	31	32	9	NOTHIN' TO DIE FOR	56	65	3	ONE IN EVERY CROWD
7		12	NE-YO (DEF JAM/IDJMG) GIVES YOU HELL	32	35	8	HERE COMES GOODBYE	57-		5	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))  SOBEAUTIFUL
9			THE ALL-AMERICAN REJECTS (OOGHOUSE/DGC/INTERSCOPE) TURNIN ME ON	33	31	15	I HATE THIS PART	58	61	5	MUSIQ SOULCHILD (ATLANTIC)  IF THIS ISN'T LOVE
		15	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)  LOVE STORY			42	THE PUSSYCAT DOLLS (INTERSCOPE)  VIVA LA VIDA	59		18	JENNIFER HUDSON (ARISTA RMG)  DOWN THE ROAD
4		28	TAYLOR SWIFT (BIG MACHINE) MY LIFE WOULD SUCK WITHOUT YOU	34			COLDPLAY (CAPITOL)  LIVE YOUR LIFE		33	10	KENNY CHESNEY WITH MAC MCANALLY (BLUE CHAIR/
<b>ય</b>	12	11	KELLY CLARKSON (19/RCA/RMG) YOU FOUND ME	35		27	T.I. FEAT RIHANNA (DEF JAM GRAND HUSTLE/IDJMG/ATLANTIC)  IF U SEEK AMY	60			KEITH URBAN (CAPITOL NASHVILLE)  I LOVE COLLEGE
9	11	17	THE FRAY (EPIC)	36	47	3	BRITNEY SPEARS (JIVE/JLG)	61)	63	4	ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MO' MARRY FOR MONEY
2	13	22	JUST DANCE LADY GAGA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	37	39	8	I TOLD YOU SO CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	62	64	5	TRACE ADKINS (CAPITOL NASHVILLE)
3	10	20	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IOJMG)	38	46	4	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	63	67	5	STANKY LEGG GS BDYZ (SWAGG TEAM/JIVE/BATTERY)
4	15	15	SOBER PINK (LAFACE JLG)	39	45	17	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUŞ (DEF JAM/IDJMG)	64	62	4	NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)
0	20	4	BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	40	33	29	LET IT ROCK  KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	65	75	2	SIDEWAYS DIERKS BENTLEY (CAPITOL NASHVILLE)
0	17	9	DAY 'N' NITE KID CUDI (FOOL'S GOLD/UNIVERSAL MOTOWN)	4	41	8	AIN'T I YUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	66	68	3	BOYFRIEND #2 PLEASURE P (ATLANTIC)
7	14	16	CIRCUS BRITNEY SPEARS (JIVE JLG)	42	38	8	YOU COMPLETE ME KEYSHIA COLE (IMANUGEFFEN/INTERSCOPE)	67	66	3	THERE GOES MY BABY CHARLIE WILSON (P MUSIC GROUP/JIVE/JLG)
В	16	14	ROCKIN' THAT THANG	43	49	4	IT HAPPENS SUGARLAND (MERCURY NASHVILLE)	68	69	16	JUST LIKE ME JAIME FOXX FEAT TI (JIRMG)
9	18	30	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG) I'M YOURS	44	34	14	DIVA	69	71	2	YOU CAN GET IT ALL BOW WOW FEAT. JOHNTA AUSTIN (COLUMBIA)
0	19	11	JASON MRAZ (ATLANTIC/RRP) BEAUTIFUL	45	50	15	SECOND CHANCE	270	59	17	BEEP
1		13	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)  IT WON'T BE LIKE THIS FOR LONG	46	37	18	SHINEOOWN (ATLANTIC) SWEET THING	70	73	2	BOBBY VALENTING FEAT YUNG JOC (BLU KOLLA DREAMS) CA NEVER EVER
•			DARIUS RUCKER (CAPITOL NASHVILLE) WHITE HORSE	- Admin	Ė		HOW DO YOU SLEEP?	72		1	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG) SUGAR
	24	14	TAYLOR SWIFT (BIG MACHINE)  RIVER OF LOVE	47	51		JESSIE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)  MAGNIFICENT	73	70	3	ALWAYS THE LOVE SONGS
3		17	GEORGE STRAIT (MCA NASHVILLE)  DON'T THINK I CAN'T LOVE YOU	48	56		RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG) GOTTA BE SOMEBODY		70	3	TURN MY SWAG ON
4)	26	11	JAKE OWEN (RUA NASHVILLE)	49	44	25	NICKELBACK (ROAD JUNNER RRP)	74		1	SDULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)  TE PRESUMO
5	28	11.	IT'S AMERICA RODNEY ATKINS (CURB)	50	42	18	GOD LOVE HER TOBY KEITH (SHOW OOG NASHVILLE)	75	74	4	BANDA EL RECODO (FONOVISA)

# HOT DIGITAL SONGS

E S	AST	WEEKS ON CHT	TITLE	ERT
EX	53	¥0	ARTIST (IMPRINT / PROMOTION LABEL)	2
0	2	14	POKER FACE	
of the s	_		1 WK LADY CAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) RIGHT ROUND	**********
2	1	7	FLO RIDA (PDE BDY/ATLANTIC)	
			KISS ME THRU THE PHONE	
3	3	13	SOULJA BOY TELL 'EM FEAT, SAMMIE (COLLIPARK/INTERSCOPE)	
			THE CLIMB	
4	5	4	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
	8	21	GIVES YOU HELL	
	0	21	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/(NTERSCOPE)	
6	9	7	I LOVE COLLEGE	
			ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)	
	10	9	BLAME IT	
			JAMIE FOXX FEAT. T-PAIN (J/RMG)	
8	26	2	LOVE SEX MAGIC CIARA FEAT, JUSTIN TIMBERLAKE (LAFACE/JLG)	
			DEAD AND GONE	
9	6	13	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
	-	40	MY LIFE WOULD SUCK WITHOUT YOU	
10	7	10	KELLY CLARKSON (19/RCA/RMG)	
An I	14	2	SUGAR	
w	14	-	FLO RIDA FEAT. WYNTER (PDE BOY/ATLANTIC)	
12	11	37	JUST DANCE	3
U	111	٠,	LADY GAGA FEAT, COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
1(3)	17	9	DAY 'N' NITE	
			KID CUDI (FDOL'S GOLD UNIVERSAL MOTOWN)	
14	13	8	CRACK A BOTTLE EMINEM, DR. ORE & 50 CENT (CHADY AFTERMATH/INTERSCOPE)	
			I TOLD YOU SO	
15	4	2	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	A
	40		HEARTLESS	
16	12	21	KANYE WEST (ROG-A-FELLA/DEF JAM/IDJMG)	
0	19	7	IF U SEEK AMY	
W	13	1	BRITNEY SPEARS (JIVE/JLG)	100
18	15	2	HOT REVOLVER	
	, ,	•	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
19	25	9	HALO	
			BEYONCE (MUSIC WORLD/COLUMBIA)	
20	27	22	DON'T TRUST ME 30H:3 (PHOTD FINISH/ATLANTIC/RRP)	•
			HOW DO YOU SLEEP?	
21	33	7	JESSE MCCARTNEY (HOLLYWOOD)	
-			BEAUTIFUL	
22	20	17	AKON FEAT, COLBY O'DOWS & KARDANAL OFFISHALL (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
1	41	2	HOEDOWN THROWDOWN	
23	41	3	MILEY CYRUS (WALT DISNEY)	
0		10	YOU FOUND ME	-
24	77			
24	22	19	THE FRAY (EPIC) TURNIN ME ON	NAME OF STREET

ME	WE	NE ON	ARTIST (IMPRINT / PROMOTION LABEL)	133
26	34	5	JAI HO! (YOU ARE MY DESTINY)	
4	0.1		A R RAHMAN & THE PUSSYCAT DOLLS FEAT, NICOLE SCHERZINGER (INTERSCOPE)	
27	21	29	LOVE STORY	
			TAYLOR SWIFT (BIG MACHINE)	
28	60	3	DON'T FORGET DEMI LOVATO (HOLLYWODD)	
			I'M YOURS	
29	37	50	JASON MRAZ (ATLANTIC/RRP)	3
20	04	17	CIRCUS	
30	24	17	BRITNEY SPEARS (JIVE/JLG)	
31	29	31	LET IT ROCK	
			KEVIN RUDOLF FEAT, LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	Total Control
32	28	12	MAD NE-YO (DEF JAM IDJMG)	
			LET'S GET CRAZY	
33	-	1	HANNAH MONTANA (WALT DISNEY)	
34	21	19	SOBER	
34	31	19	PINK ILAFACE/JLG)	
35	35	10	1, 2, 3, 4	
-	-		PLAIN WHITE T'S (HDLLYWODD)	
36	-	1	LOVE WHO YOU LOVE RASCAL FLATTS (LYRIC STREET)	
			SECOND CHANCE	
37	42	11	SHINEDOWN (ATLANTIC)	
38	32	18	I HATE THIS PART	
30	32	10	THE PUSSYCAT DDLLS (INTERSCOPE)	
39	44	5	ALL THE ABOVE	
			MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
40	55	7	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
			I KNOW YOU WANT ME (CALLE OCHO)	
41	49	5	PITBULL (ULTRA)	
42	38	19	SINGLE LADIES (PUT A RING ON IT)	2
46	30	13	BEYONCE (MUSIC WORLD/COLUMBIA)	Die.
43	47	12	LUCKY	•
			JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
44	18	2	BRAD PAISLEY (ARISTA NASHVILLE)	
		•	ROCKIN' THAT THANG	
45	36	6	THE-DREAM (RADID KILLA DEF JAM/IDJMG)	
46	43	10	THINKING OF YOU	
-	7.5	10	KATY PERRY (CAPITOL)	
47	16	3	HERE COMES GOODBYE	
alle.			CRAZIER	
48	-	1	TAYLOR SWIFT (WALT DISNEY)	
-			TURN MY SWAG ON	
49	58	3	SOULJA BDY TELL'EM (COLLIPARK/INTERSCOPE)	

50 39 20 WHITE HORSE
TAYLOR SWIFT (BIG MAC

ME SE SE TITLE

WEE	LAS	WEE	ARTIST (IMPRINT / PROMOTION LABEL)			
51	45	11	THAT'S NOT MY NAME			
BEN L		E	THE TING TINGS (COLUMBIA)			
52	-	1	KNOCK YOU DOWN KERI HILSON FEAT, KANYE WEST & NE-YO IMOSLEY/ZONE 4/INTERSCOPE)			
63	65	27	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	•		
54	48	36	HOT N COLD KATY PERRY (CAPITOL)	3		
55	56	3	CANDLE (SICK AND TIRED) THE WHITE TIE AFFAIR (SLIGHTLY DANGERDUS/EPIC)	6.		
56	63	4	CARELESS WHISPER SEETHER (WIND-UP)			
<b>9</b>	-	1	YOU'LL ALWAYS FIND YOUR WAY BACK HOME HANNAH MONTANA (WALT DISNEY)			
58	<b>5</b> 3	9	PROM QUEEN LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	H		
59	51	47	COLDPLAY (CAPITOL)	3		
60	57	26	GOTTA BE SOMEBODY NICKELBACK (RDAORUNNER/RRP)			
61	54	8	SHE'S COUNTRY JASON ALDEAN (BRDKEN BOW)			
62	59	6	STANKY LEGG GS BOYZ (SWAGG TEAM/JIVE/BATTERY)			
63	50	18	UNTOUCHED THE VERONICAS (ENGINERDOM/SIRE/WARNER BROS.)			
64	66	7	USE SOMEBODY KINGS OF LEON (RCA/RMG)			
65	52	11	BEYONCE (MUSIC WORLD/COLUMBIA)			
66	***	1	ONLY YOU CAN LOVE ME THIS WAY KEITH URBAN (CAPITOL NASHVILLE)	Total I		
67	61	26	LIVE YOUR LIFE T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)	2		
68	62	32	SO WHAT PINK (LAFACE/JLG)			
69	68	4	AIN'T I YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)			
70	72	6	MOVE (IF YOU 'W'ANNA) MIMS (AMERICAN KING CAPITOL)			
0	70	28	CHICKEN FRIED ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	•		
72	64	25	WOMANIZER BRITNEY SPEARS (JIVE/JLG)			
73	-	6	CHASING PAVEMENTS  ADELE (XL, CDLUMBIA)	•		
74	71	7	BAD GIRLFRIEND THEORY OF A DEADMAN (604/ROADRUNNER/RRP)			
75	40	3	HOME SWEET HOME CARRIE UNDERWOOD (19/ARISTA NASHVILLE)			

SE PER SE TITLE

48	N	D (	OP 100°
W.			
IIS EEX	AST	EEKS	TITLE
		30	ARTIST (IMPRINT / PROMOTION LABEL)  #1 RIGHT ROUND
1	1	12	7 WKS FLO RIDA (POE BOY/ATLANTIC) POKER FACE
2	2	14	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE) GIVES YOU HELL
3	A	26	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
•	4	26	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
	5	1	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)
6	7	11	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
7	8	19	YOU FOUND ME THE FRAY (EPIC)
-	6	18	CIRCUS BRITNEY SPEARS (JIVE/JLG)
9	10	42	JUST DANCE LADY GAGA FEAT, COURY O'DOWNS (STREAMLINE/KONLLVE/CHERRYTREE/INTERSCOPE)
10	22	6	GREATEST LOVE SEX MAGIC GAINER/DIGITAL CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLE)
11	11	22	SOBER PINK (LAFACE/JLG)
12	14	8	THE CLIMB
13	16	11	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)  BLAME IT
14	9	21	JAMIE FÖXX FEAT. T-PAIN (J/RMG) HEARTLESS
15	13	20	MAD
CONTROL OF	8000		NE-YO (DEF JAM/IDJMG) LOVE STORY
16	12	29	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)  IF U SEEK AMY
W	17	17	BRITNEY SPEARS (JIVE/JLG)  BEAUTIFUL
18	15	17	AKON FEAT, COLDY O'BONIS & KARDINAL OFFISHALL (CONVICT, OFFICIAL TSPIC CURVERSAL MOTOWN) HOW DO YOU SLEEP?
19	21	13	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
20	20	9	I LOVE COLLEGE ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)
21	24	20	DAY 'N' NITE KID CUDI (FOOL'S GOLD/UNIVERSAL MOTOWN)
22	32	5	GREATEST BOOM BOOM POW THE BLACK EYED PEAS (WILL LAMMITTERSCOPE)
23	26	14	HALO BEYONCE (MUSIC WORLD/COLUMBIA)
24	19	35	LET IT ROCK KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
25	18	24	I HATE THIS PART THE PUSSYCAT DOLLS (INTERSCOPE)
26	31	2	SUGAR FLO RIDA FEAT, WYNTER (POE BOY/ATLANTIC)
27	28	52	I'M YOURS JASON MRAZ (ATLANTIC/RRP)
28	30	17	TURNIN ME ON
29	27	21	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE) SINGLE LADIES (PUT A RING ON IT)
30	35	12	DON'T TRUST ME
31	39	13	SECOND CHANCE
			SHINEDOWN (ATLANTIC) HOT N COLD
	29	36	KATY PERRY (CAPITOL)  CRACK A BOTTLE
	23	12	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE) WOMANIZER
34	34	27	BRITNEY SPEARS (JIVE/JLG)  LIVE YOUR LIFE
35	33	26	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
36	38	21	CANDLE (SICK AND TIRED) THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)
37	41	24	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)
38	44	5	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
39	37	34	SO WHAT PINK (LAFACE/JLG)
40	36	27	UNTOUCHED THE VERONICAS (ENGINERODM/SIRE/WARNER BROS.)
41	47	5	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)
42	25	2	I TOLD YOU SO CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
43	42	32	WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)
44	43	26	GOTTA BE SOMEBODY
	46	43	DISTURBIA
	10	16	1, 2, 3, 4
47	1	6	PLAIN WHITE T'S (HOLLYWOOD) THINKING OF YOU
			THAT'S NOT MY NAME
	50	12	THE TING TINGS (COLUMBIA)  LOVE LOCKDOWN
49	48	28	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)

72					
155				SI	
50   50   74   JASON MARZ & COURT CALLARY ATTACHOR	THIS	WEEK	LAST	WEEK ON CH	
	6	9	55	14	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
Second   S	5	2	51	12	ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
10	5	3	40	3	
10	5	4	52	20	WHITE HORSE
10	5	5	50	10	18 DAYS
CARELLESS WHISPER	5	6	54	12	DIVA
Second   S	6	7	60	2	CARELESS WHISPER
STANKY LEGG   SS SOT (SWAGE TEAMUJE/BATTERY)	6	8	63	7	WELCOME TO THE WORLD
60	6	0	58	4	STANKY LEGG
THE FEAR	6	0	64	9	AMERICA'S SUITEHEARTS
PROM QUEEN   LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	6	D	61		THE FEAR
BAD GIRLFRIEND THEORY OF A GEADMAN (GOL/ROADGRUNNER/RRP)  64 65 12 MOVE (IF YOU 'W'ANNA) MIMS (AMERICAN KING/CAPITOL)  65 62 2 AIN'T I VINGLA FEAT YOUNG DRO & TA (GRAND HUSTLE/INTERSCOPE  66 53 3 HOME SWEET HOME CARRIE UNDERWOOD 19/ARMISTA NASHVILLE)  67 6 KRISTY, ARE YOU DOING OK? THE OFFSPRING (COLLIMBIA)  68 67 2 YOU CAN GET IT ALL BOW WOW FEAT JOHNTA AUSTIN (COLUMBIA)  69 16 CHASING PAVEMENTS ADDEC (ALCOLUMBIA)  70 70 7 NEXT TO YOU MIKE JOHES (ICE AGE/SWISHAHOUSE/ASYLUM)  71 76 3 BEGGIN' MADICIN (BONNER AMIGONEXT PLATEAU/UNIVERSAL REPUBLIC)  73 68 10 I'M IN MIAMI TRICK LIMAG (PARTY ROCK/INTERSCOPE)  74 73 9 LET ME BE MYSELF 75 79 4 PARANOID ANYE WEST FEAT MR. HUGSON (ROC-A-FELLA/DEF JAM/IDJMG  76 74 14 A LITTLE TOO NOT OVER YOU DAND ANCHULETA (19/JUE/JLG)  77 78 4 SHOOTING STAR WOW ROMERIFAT JUMA, TRIVILE/JUE/JLG)  78 10 NOT MEANT TO BE THEORY OF A DEADMAN (GOL/A-PELLA/DEF JAM/IDJMG  78 23 LOON THOOK UP THE-OPERAM FEAT MARIAH CAREY (RADID KILLA/DEF JAM/IDJMG  80 77 5 MY LOVE THE-OPERAM FEAT MARIAH CAREY (RADID KILLA/DEF JAM/IDJMG  81 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)  82 66 7 YAOU'RE NOT SORRY TATUOR SWIFT (BIG MACHINE)  83 75 13 LEUNAL SWIFT (BIG MACHINE)  84 BEEP  85 66 7 WOU'RE NOT SORRY TATUOR SWIFT (BIG MACHINE)  86 89 3 LOVE STRUCK VACTORY (REPRISE)  87 10 LEASE DON'T LEAVE ME PINK (LLAFACE)/JLG)  88 9 3 LOVE STRUCK VACTORY (REPRISE)  99 15 INSOMNIA CRAIC BAND (AND MACHINE)  90 5 THAT'S HOW I GO BASTAY HORDING (ELEVEN / REPRISE)  91 15 INSOMNIA CRAIC BAND (AND MACHINE)  92 95 14 UNIVERSAL MIND CONTROL COMMON FEAT PHARREL (G. D. D. //GEFFEN/INTERSCOPE)  93 16 THAT'S HOW I GO BASTAY HORDING (UNIVERSAL MOTOWN)  94 88 BARY BASH FEAT ILL JON BROWZ (UNIVERSAL MOTOWN)  95 17 ARB MONEY  10 ARB MONEY  11 ARB MONEY  11 ARB MONEY  11 ARB MONEY  12 ARB MONEY  13 ARB MONEY  14 ARB MONEY  14 ARB MONEY  15 ARB MONEY  15 ARB MONEY  16 ARB MONEY  17 ARB MONEY  17 ARB MONEY  18 ARB MONEY  18 ARB MACHINE  18 ARB MACHI	6	2	57	9	PROM QUEEN
10	6	3	50	19	BAD GIRLFRIEND
AIN'T	6	4		12	MOVE (IF YOU 'W'ANNA)
TOUGE CA PEAT TOURNE DRO \$11 (SHARMIN HISTELIMITERSCUPE)  CARRIE UNDERWOOD (191/ARISTA NASHVILLE)  KRISTY, ARE YOU DOING OK? THE OFFSPRING (COLLIMBIA)  CO 70 THE OFFSPRING (COLLIMBIA)  TO 70 TO 7 NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)  TO 70 TO 7 NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)  TO 70 TO 8 BEGGIN' MADDOO (BONNER HAMGO/NEXT PLATEAU/UNIVERSAL REPUBLIC)  TO 8 BEGGIN' MADDOO (BONNER HAMGO/NEXT PLATEAU/UNIVERSAL REPUBLIC)  TO 8 BE ON 11 M MIAMIN TRICK LIMFAO (PARTY ROCK/INTERSCOPE)  LET ME BE MYSELF 3 DOONS DOWN (UNIVERSAL REPUBLIC)  TO 9 PARANOID KANYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJIMG  TO 74 14 A LITTLE TO NOT OVER YOU DAVID ARCHULETA (191/INF/ALI)  TO 82 4 THEORY OF A DEADMAN (604/RODARUNNER/ARP)  TO 92 3 I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)  TO 15 THE-OREAM FEAT MARIAH CAREY (RADIO KILLA/DEF JAM/IDJIMG  TO 17 5 MY LOVE THE-OREAM FEAT MARIAH CAREY (RADIO KILLA/DEF JAM/IDJIMG  TO 18 82 66 TYOU'RE NOT SORRY TAYLOR SWIFF (BIG MACHINE)  TO 19 CHARLES (POLO/IRMG)  TO 10 SOUL MATE NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  THE OREAM FEAT LUNG JOC (BLU KOLLA OREAMS/CAPITOL)  BEEP BOBBY V FEAT: YUNG JOC (BLU KOLLA OREAMS/CAPITOL)  BEEP BOBBY V FEAT: YUNG JOC (BLU KOLLA OREAMS/CAPITOL)  BEEP BOBBY V FEAT: YUNG JOC (BLU KOLLA OREAMS/CAPITOL)  TO 10 SEEPEN SHOWN (IAFACE-JILE)  TO 11 SUPELLIFE FEAT FRAN. SAM PAUL RIO RENDA PITBULL (DEF JAM/IDJIMG  TO 14 SUPER LIGHT OF THE MARIAH CAREY (RADIO KILLA/DEF JAM/IDJIMG  TO 15 SOUL MATE NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  TO 15 SOUL MATE NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  TO 15 SOUL MATE NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  TO 16 SOUL MATE NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  TO 17 SUPER LIFE FEAT. FRAN. SAM PAUL RIO RENDA PITBULL (DEF JAM/IDJIMG  TO 18 SHAW (IAFACE-JILE)  TO 18 SHAW (IAFACE	6	5	62	2	AIN'T I
GT 6 KRISTY, ARE YOU DOING OK? THE OFFSPRING (COLUMBIA)  68 67 2 YOU CAN GET IT ALL BOW WOW FEAT JOHNTA AUSTIN (COLUMBIA)  69 16 CHASING PAVEMENTS ADELE (XL/COLUMBIA)  70 70 7 NEXT TO YOU MIKE JOHES (ICE AGE/SWISHAHOUSE/ASYLUM)  71 76 3 BEGGIN MADDON GIONNER AMIGO/NEXT PLATEAU/UNIVERSAL REPUBLIC  71 18 SECRET VALENTINE WE THE KINGS (S-CURVE)  73 68 10 I'M IN MIAMI TRICK LIMFA (PARTY ROCK/INTERSCOPE)  74 73 9 JOORS DOWN (UNIVERSAL REPUBLIC)  75 79 4 KANYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG  76 74 14 A LITTLE TOO NOT OVER YOU DAVID ARCHULETA (19.JIVE/JLG)  77 78 4 SHOOTING STAR DAVID ROCH HULL HAVE ALL ARWIN ROOF JOCUTINEMS, 355-UNIVERSAL REPUBLIC)  78 82 4 NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)  79 92 3 I DO NOT HOOK UP  70 92 1 I DO NOT HOOK UP  71 5 WELLY CLARKSON (19/RCA/RMG)  80 77 5 MY LOVE THE-DREAM FEAT, MARIAH CAREY (RADID KILLA/DEF JAM/IDJMG  81 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)  82 66 7 YOU'RE NOT SORRY TAYLOR SWIFT (BIG MACHINE)  83 15 13 I WILL BE LEGNA LEWIS (SYCO/J/RMG)  84 ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  85 61 BEEP  86 BOBBY V FEAT, YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  87 PICK LEASE DON'T LEAVE ME PINK (LAFACE/JLG)  88 84 9 WHERE I STOOD MISSY HIGGINS (ELEVEN//REPRISE)  89 84 9 WHERE I STOOD MISSY HIGGINS (ELEVEN//REPRISE)  89 84 9 WHERE I STOOD MISSY HIGGINS (ELEVEN//REPRISE)  90 91 5 INSOMNIA CRAG DAVID (WARNER BROS.)  91 93 7 FEEL IT DIFFELIFIE FAT. FRAN. SAM PRAUL, FLO RIDA A PITBULL (DEF JAM/IDJMG  92 95 14 COMMEN FEAT. PHARREL (L. G. D. D. O. D. GEFFEN/INTERSCOPE)  93 1 SEN COMMEN FEAT. PHARREL (L. G. D. D. D. GEFFEN/INTERSCOPE)  94 88 8 BHASH FEAT. LIL JON & MARID (ARISTA//RMG)  95 94 TAYLOR SWIFT (BIG MACHINE)  97 17 ARAB MONEY  98 18 WALKIN' ON THE MOON THAT THE HOON THIS TOWN THIS TOWN THE THE HULL ON THE MOON THE OFFERM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  99 26 3 MALKIN' ON THE MOON THE OFFERM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)					HOME SWEET HOME
THE UPPSPHAIR (CULUMBIA)  16 2 YOU CAN GET IT ALL 80W WOW FEAT JOHNTA AUSTIN (COLUMBIA)  16 2 CHASING PAVEMENTS ADELE (XL/COLUMBIA)  17 70 7 NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)  17 1 76 3 BEGGIN' MADCON (BONNER AMMGO/NEXT PLATEAU/UNIVERSAL REPUBLIC)  17 1 18 SECRET VALENTINE WE THE KINGS (S-CUBYE)  17 3 9 LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)  17 79 4 CAMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG 17 74 14 A LITTLE TOO NOT OVER YOU DAVID ARCHULETA (19.JIVE/JLG)  17 78 4 SHOOTING STAR DAVID MORRED JAM/IDJMG (ROC-A-FELLA/DEF JAM/IDJMG HEAD AND ARCHULETA (19.JIVE/JLG)  17 78 4 SHOOTING STAR DAVID MORRED JAM/IDJMG (ROC-A-FELLA/DEF JAM/IDJMG HEAD ARCHULETA (19.JIVE/JLG)  17 78 4 THEORY OF A DEADMAN (604/RODARUNNER/RRP)  18 2 4 THEORY OF A DEADMAN (604/RODARUNNER/RRP)  19 92 3 I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)  80 77 5 THEORY OF A DEADMAN (604/RODARUNNER/RRP)  18 82 4 THEORY OF A DEADMAN (604/RODARUNNER/RRP)  18 85 13 I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)  80 77 5 THEORY OF A DEADMAN (604/RODARUNNER/RRP)  18 86 7 YOU'RE NOT SORRY TAYLOR SWIFT (BIG MACHINE)  18 81 I WILL BE LEDIA LEWIS (SYCO/J/RMG)  82 66 7 YOU'RE NOT SORRY TAYLOR SWIFT (BIG MACHINE)  18 BEEP  80 BEEP  80 BEEP  80 BEEP  80 BOBBY V FEAT YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  81 BEEP  82 BOBBY V FEAT YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  83 TO SOULMATE  84 PINK (LAFACE)JLG)  95 INV WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  19 STAY WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  10 DIFELLIFE FEAT FARMS SAMPAUL RO RIDA A PITBULL (DEF JAM/IDJMG  19 STAYLOR SWIFT (BIG MACHINE)  10 SECURY SAFETY ON THE MOON THE OFFICE AND STAYLOR SWIFT (BIG MACHINE)  10 STAYLOR SWIFT (BIG MACHINE)  11 STAYLOR SWIFT (BIG MACHINE)  12 STAYLOR SWIFT (BIG MACHINE)  13 HEW STAYLOR SWIFT (BIG MACHINE)  14 UNIVERSAL MOTON NOT THE MOON THE OF			TOTAL STREET		KRISTY, ARE YOU DOING OK?
69 16 CHASING PAVEMENTS ADELE (XL/COLUMBIA) 70 70 7 MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM) 71 76 3 BEGGIN' MADCON (GONNER AMGO/NEXT PLATEAL/JUNIVERSAL REPUBLIC) 71 18 SECRET VALENTINE WETHE KINGS (S-CURVE) 73 68 10 LIMFAD (PARTY BOCK/INTERSCOPE) 74 73 9 LET ME BE MYSELF 3 DOORS DOWN (JUNIVERSAL REPUBLIC) 75 79 4 PARANOID KANYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG 76 74 14 DAVID ARCHULETA (19/JUVE/JLG) 77 78 4 SHOOTING STAR DAVID RACHULETA (19/JUVE/JLG) 78 82 4 NOT INGANATION OF A DEADMAN (604/RDADRUNNER/RRP) 79 92 3 KELLY CLARKSON (19/RCA-RMG) 80 77 5 MY LOVE THE-DREAM FEAT. MARIAH CAREY (RADID KILLA/DEF JAM/IDJMG 81 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP) 82 66 7 YOU'RE NOT SORRY TAYLOR SWIFT (BIG MACHINE) 83 75 13 WILL BE LEGIALEWIS (SYCO/J/RMG) 84 POCK ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BRODS.) 85 67 BEEP 86 84 9 WHERE ISTOOD MISSY HIGGINS (ELEVEN/REPRISE) 87 SOULMATE NATASHA BEDINGFIELD (PHONOGENIC/EPIC) 88 84 9 WHERE ISTOOD MISSY HIGGINS (ELEVEN/REPRISE) 89 84 9 WHERE ISTOOD MISSY HIGGINS (ELEVEN/REPRISE) 90 91 5 CARGA DAVID (KLARACE) LIG 10 PELASE DON'T LEAVE ME PINK (LIFACE) LIG 11 DIFELLIFLE FAT. FARN. SAMPAUL R.O. RIDA A PITBULL (DEF JAM/IDJMG 12 STOOL 13 STOOL 14 STOOL 15 SOULMATE 16 DAVID RACHURE BROS.) 91 92 5 14 UNIVERSAL MINDO CONTROL 15 COME BACK TO ME 16 DAVID RASH DAVID GO 16 BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG) 17 FEEL IT 16 DIFELLIFE FAT. FARN. SAMPAUL R.O. RIDA A PITBULL (DEF JAM/IDJMG) 18 BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG) 18 BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG) 19 17 PELL IT 16 PELLIFE FAT. FARN. SAMPAUL (LORIDA A PITBULL (DEF JAM/IDJMG) 17 NEW THIS TOWN 18 DARRE RAYMES FEAT. RID BROWZ (UNIVERSAL MOTOWN) 19 18 STAY 20 STAY 21 BABY SASH FEAT. LIL JON & MARID (ARISTA/RMG) 21 HEN STAY 21 BABY SASH FEAT. LIL JON & MARID (ARISTA/RMG) 22 STAY 23 STAY 24 SECTION ON THE MOON 25 THE OFFICE RACHUR REST (RADID KILLA/DEF JAM/IDJMG) 26 SECTION ARCHURAL RACHUR REST (RADID KILLA/DEF JAM/IDJMG)		4	67		YOU CAN GET IT ALL
TO 70 7 NEXT TO YOU MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)  TO 71 76 3 MADDON (BONNER AMIGO/NEXT PLATEAU/UNIVERSAL REPUBLIC)  TO 71 18 SECRET VALENTINE WE THE KINGS (S-CURVE)  TO 86 10 I'M IN MIAMI TRICK LIMBAO (PARTY RODK/INTERSCOPE)  TO 9 LET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)  TO 9 ARANOID KANYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG  TO 74 14 ALITTLE TOO NOT OVER YOU DAVID ARCHULETA (19.J/UF/JLG)  TO 82 4 NOT MEANT TO BE THEORY OF A DEADMAN (604/RODARUNNER/RRP)  TO 92 3 I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)  80 77 5 MY LOVE THE-DREAM FEAT MR. HARDA (RADIO KILLA/DEF JAM/IDJMG  ST 13 1 WILL BE LEONA LEWIS (SYCO/J/RMG)  81 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (RODARUNNER/RRP)  82 66 7 TAYLOR SWIFT (BIG MACHINE)  83 75 13 I WILL BE LEONA LEWIS (SYCO/J/RMG)  84 ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  85 81 BEEP  86 BOBDY V FEAT: YUNG JOC (BLU KOLLA OREAMS/CAPITOL.)  86 90 5 SOULMATE NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  THE PLEASE DON'T LEAVE ME PINK (LAFACE-JLG)  87 PLEASE DON'T LEAVE ME PINK (LAFACE-JLG)  10 PLEASE DON'T LEAVE ME PINK (LAFACE-JLG)  11 SOMMIA CRAIG DAVID (WARNER BROS.)  91 93 7 FEEL IT D FELL IT D FELL IT, DIFFLIHE FEAT. FRAIN. SEAN PAUL, FLO RIDA A PITBULL (DEF JAM/IDJMG)  92 95 14 UTIDA (ISLAND/IDJMG)  93 1 FEEL IT AYLOR SWIFT (BIG MACHINE)  94 88 8 THAT'S HOW I GO BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG)  95 94 IFTEEN TAYLOR SWIFT (BIG MACHINE)  97 17 BUSTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)  98 94 3 THAT'S HOW I GO BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG)  97 17 BUSTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)  98 94 3 THAT'S HOW I GO BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG)  97 17 BUSTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)  98 94 3 THE-OREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  100 BEEFEN WAS AFETT SAIL RADIO WEST (RADIO KILLA/DEF JAM/IDJMG)		4			CHASING PAVEMENTS
THE JUNES (ICE AGE/SWISHARHUSE/ASYLUM)  THE SEGIN MADCON (BONNER AMGO/NEXT PLATEAL/UNIVERSAL REPUBLIC SECRET VALENTINE WETHE KINGS (S-CURVE)  THE SE MYSELF STEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG PARANOID KANYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG ALITTLE TOO NOT OVER YOU DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG ALITTLE TOO NOT OVER YOU DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG ALITTLE TOO NOT OVER YOU DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG ALITTLE TOO NOT OVER YOU DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST FEAT MR. SAN HUDSON (ROC-A-FELLA/DEF JAM/IDJMG STAR DAVID ARMYE WEST ARMYE SEAT ARMYE SEAT ARMYE SEAT ARMYE SEAT ARMYE BROS.)  THE SEAT OF THE MOON THE ROC BARBY ARMYE SEAT ARMYE BROS.)  THAT'S HOW I GO BABY BASH FEAT HUDSON (ROC) (ROC) FERNINTER SCOPE)  THIS TOWN OAR (REFERINC) ARMYE SEAT ARMYE WEST (RODIO KILLA/DEF JAM/IDJMG)  THAT'S HOW I GO BABY BASH FEAT HUDSON (UNIVERSAL MOTOWN)  THIS TOWN OAR (REFERINC) ALLANDON HUD ARMYE SEAT RON BROWZ (UNIVERSAL MOTOWN)  THIS TOWN OAR (REFERINC) ALLANDON HUD ARMYE SEAT RON BROWZ (UNIVERSAL MOTOWN)  THIS TOWN THE ORGAN FEAT RANNE WEST (RODIO KILLA/DEF JAM/IDJMG)  THOSE SEATER WE WEST (RODIO KILLA/DEF JAM/IDJMG)  THOSE SEATER WE WEST (RODIO KILLA/DEF JAM/IDJMG)  THOSE SEATER WE WEST (RODIO KILLA/DEF JAM/IDJMG)  THOSE SEATER DAVID ARMYE SEAT RODIO KILLA/DEF JAM/IDJMG)	-	4	70		
TO THE MADICUM (BUNNER AMADICAN) PAREADID NINVERSAL REPUBLIC WE THE KINGS (S-CURVE)  THE SECRET VALENTINE THE S	-	4	00000		
T3 68 10 LIM NIAMI TRICK LMFAO (PARTY ROCK/INTERSCOPE)  74 73 9 JET ME BE MYSELF 3 DOORS DOWN (UNIVERSAL REPUBLIC)  75 79 4 PARANOID KANYE WEST FEAT MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG 76 74 14 DAVID ARCHULETA (19/JIVE/ALC)  77 78 4 SHOOTING STAR DAVID ARCHULETA (19/JIVE/ALC)  78 82 4 NOT MEANT TO BE THEORY OF A DEADMAN (604/R DADRUNNER/RRP)  79 92 3 FLEU CLARKSON (19/RCA/RMG)  80 77 5 MY LOVE THE-OREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG 81 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)  82 66 7 TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)  83 75 13 LWILL BE LEDIA LEWIS (SYCO/J/RMG)  84 ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  85 81 BEEP BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL.)  86 90 5 NATASHA BEDINGFIELD (PHONDGENIC/EPIC)  87 PLEASE DON'T LEAVE ME PINK (LAFACEJLG.)  88 9 3 LOVE STRUCK V FACTORY (REPRISE)  89 84 9 MISSY HIGGINS (ELEVEN//REPRISE)  100 91 5 INSOMNIA CRAIG DAVID (WARNER BROS.)  91 92 11 UNIVERSAL MIND CONTROL COMMEND FEAT. PHARRELL (G. O. D. D. (GEFFEN/INTERSCOPE)  93 THA COME BACK TO ME 11 UTADA (ISLAND/IOJIMG)  94 88 8 BABS BASH FEAT. IRON BROWZ (UNIVERSAL MOTOWN)  97 NEW THIS TOWN OAR (EVERFINE) ARTHUR.)  98 97 17 BUSTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)  99 94 STAY SAFETYSUIT (UNIVERSAL MOTOWN)  99 10 SEELING ABOUT A GIRL		4			MADCON (BONNIER AMIGO/NEXT PLATEAU/UNIVERSAL REPUBLIC SECRET VALENTINE
The continue of the continue					WE THE KINGS (S-CURVE)
75 79 4 SOORS DOWN (UNIVERSAL REPUBLIC)  76 74 14 A LITTLE TOO NOT OVER YOU DAVID ARCHILLETA (19/JUFZ/JLC)  77 78 4 SHOOTING STAR DAVID RICHILLETA (19/JUFZ/JLC)  78 82 4 THEORY OF A DEADMAN (EDIA/ROADRUNNER/RRP)  79 92 3 I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)  80 77 5 THEORY OF A DEADMAN (EDIA/ROADRUNNER/RRP)  81 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)  82 66 7 YOU''RE NOT SORRY TAYLOR SWIFT (BIG MACHINE)  83 75 13 LEONA LEWIS (SYCO/J/RMG)  84 PROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BRDS.)  85 61 BEEP BOBBY V FEAT. YUNG JOC (BLU KOLLA) DEEAMS/CAPITOL)  86 00 5 NATASHA BEDINGFIELD (PHONOGENIC/EPIC)  87 PLEASE DON'T LEAVE ME PINK (LAFACEJUG)  88 99 3 VFACTORY (REPRISE)  89 84 9 WHERE I STOOD MISSY HIGGINS (LELEVEN/REPRISE)  89 10 JELLY LEWIS (SYCO/J/RMG)  80 91 5 INSOMNIA CRAIG DAVID (WARNER BRDS.)  81 BEEL PINK (LAFACEJUG)  82 PEEL IT DIRLY (LAFACEJUG)  83 THAT'S HOW I GO BABY BASH FARIL FLO RIDA & PITBUL (DEF JAM/IDJMG)  84 88 8 THAT'S HOW I GO BABY BASH FARIL FLO RIDA & PITBUL (DEF JAM/IDJMG)  85 PIFTEEN  86 THAT'S HOW I GO BABY BASH FARIL FLO RIDA & PITBUL (DEF JAM/IDJMG)  87 THAT'S HOW I GO BABY BASH FARIL FLO RIDA & PITBUL (DEF JAM/IDJMG)  87 THAT'S HOW I GO BABY BASH FARIL FLO RIDA & PITBUL (DEF JAM/IDJMG)  89 10 STAY  80 STAY  80 STAY  80 SAFETYSUIT (UNIVERSAL MOTOWN)  80 STAY  81 SAFETYSUIT (UNIVERSAL MOTOWN)  80 STAY  81 SAFETYSUIT (UNIVERSAL MOTOWN)  81 STAY  82 SAFETYSUIT (UNIVERSAL MOTOWN)  83 THEOREMS FARI RAN RAN BROWZ (UNIVERSAL MOTOWN)  84 SAFETYSUIT (UNIVERSAL MOTOWN)  85 STAY  86 SAFETYSUIT (UNIVERSAL MOTOWN)  86 SAFETYSUIT (UNIVERSAL MOTOWN)  87 NEW HALKIN' ON THE MOON  11-0 DEEMEN FARI RAN RAN RANG (RALID KILLA/DEF JAM/IDJMG)	200			7 3	LMFAO (PARTY ROCK/INTERSCOPE)
75					3 DOORS DOWN (UNIVERSAL REPUBLIC)
To   To   To   To   DAVID ARCHULETA (19/JIVE/JLG)	107	-	-		KANYE WEST FEAT, MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG)
10					DAVID ARCHULETA (19/JIVE/JLG)
THEORY OF A DEADMAN (GUARDADRUNNER/RRP)  1 DO NOT HOOK UP  KELLY CLARKSON (19/RCA/RMG)  80 77 5 MY LOVE THE-OREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG)  81 83 IF TODAY WAS YOUR LAST DAY  NICKELBACK (ROADRUNNER/RRP)  82 66 7 TAYLOR SWIFT (BIG MACHINE)  83 75 13 LWILL BE LEONA LEWIS (SYCO/J/RMG)  84 ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  85 61 BEEP  86 90 5 SOULMATE  NATASHA BEDINGFIELD (PHONOGENIC/EPIC)  87 PLEASE DON'T LEAVE ME  PINK (LAFACEJUG)  89 84 9 MISSY HIGGINS (ELEVEN/REPRISE)  89 84 9 MISSY HIGGINS (ELEVEN/REPRISE)  90 91 5 INSOMNIA  CRAIG DAVID (WARNER BROS.)  91 93 7 FEEL IT  DIFELIFEL FEAT. FRAIN. SEAN PAUL FLO RIDA & PITBULL (DEF JAM/IDJMG)  92 95 14 UNIVERSAL MIND CONTROL  COMMEND FEAT. PHARRELL (G. O.O.D./GEFFEN/INTERSCOPE)  93 THAT'S HOW I GO  BABY BASH FEAT. ILL JON & MARID (ARISTA/RMG)  94 88 BABY BASH FEAT. ILL JON & MARID (ARISTA/RMG)  97 17 BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  1 NEW THIS TOWN  OAR. (EVERFINE/ATLANTIC/RRP)  98 NEW SAFETYSUIT (UNIVERSAL MOTOWN)  WALKIN' ON THE MOON  THE OREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  100 BESTERNY  ABOUT A GIRL		4			DAVIO RUSH FEAT, LMFAQ, PITBULL & KEVIN RUDOLF (XEOUTIVE/MR, 305/UNIVERSAL REPUBLIC)
SELLY CLARKSON (19/RCA/RMG)   STAPP	100				THEORY OF A DEADMAN (604/RDADRUNNER/RRP)
THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG  1 83 IF TODAY WAS YOUR LAST DAY NICKELBACK (RODAYWAS YOUR LAST DAY TAYLOR SWIFT (BIG MACHINE)  1 WILL BE LEONA LEWIS (SYCOJ/RMG)  84 ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  85 BEEP BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  86 QA 5 NATASHA BEDINGFIELD (PHONOGENIC/EPIC)  87 PLEASE DON'T LEAVE ME PINK (LAFACEJLG)  88 89 VHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  89 84 WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  100 91 5 INSOMNIA CRAIG DAVID (WARNER BROS.)  91 91 TO DIELLI FELT. FPAIN. SEAN PAUL. FLORIDA A PITBULL (DEF JAM/IDJMG)  92 95 14 UNIVERSAL MIND CONTROL COMMON FEAT. PHARRELL (G. O.D.D. /GEFFEN/INTERSCOPE)  COME BACK TO ME UTADA (ISLAND/IOJMG)  94 88 8 THAT'S HOW I GO BABY BASH FEAT. ILI JON & MARID (ARISTA/RMG)  95 94 FIFTEEN TAYLOR SWIFT (BIG MACHINE)  ARAB MONEY USTA RHYMES FEAT. RON BROWZ (UNIVERSAL MOTOWN)  THIS TOWN O.AR. (EVERFINE/ATLANTIC/RRP)  STAY SAFETYSUIT (UNIVERSAL MOTOWN)  WALKIN' ON THE MOON THE-OREAM FEAT. KANYEW WEST (RADIO KILLA/DEF JAM/IDJMG)  100 BESTERIEV ABOUT A GIRL	ENEC				KELLY CLARKSON (19/RCA/RMG)
SI				5	THE-DREAM FEAT. MARIAH CAREY (RADIO KILLA/DEF JAM/IDJMG
1 TAYLOR SWIFT (BIG MACHINE) 1 WILL BE 1 CONA LEWIS (SYCO/J/RMG) 1 WILL BE 1 CONA LEWIS (SYCO/J/RMG) 1 CONC & ROLL 1 ERIC HUTCHINSON (LET'S BREAK/WARNER BRDS.) 1 BEEP 1 BOBBY V FEAT. YUNG JOC (BLU KDLLA DREAMS/CAPITOL) 1 SOULMATE 1 NATASHA BEDINGFIELD (PHONOGENIC/EPIC) 1 PLEASE DON'T LEAVE ME 1 PINK (LAFACEJUG) 1 VACTORY (REPRISE) 1 OVE STRUCK 1 VACTORY (REPRISE) 1 WHERE I STOOD 1 MISSY HIGGINS (ELEVEN/REPRISE) 1 DIFELLIT DUFFLIKE (BALT FARM. SEAM PAUL RO RIDA & PITBUL (DEF JAMIDJMG PAUL RO RIDA & PITBUL RO RIDA & PITBUL (DEF JAMIDJMG PAUL RO RIDA & PITBUL RO RO RO RIDA & PITBUL RO RO RIDA & PITBUL RO RO RIDA & PITBUL RO RO RID			SECTION.		NICKELBACK (RDADRUNNER/RRP)
BS 13 LEONA LEWIS (SYCO/J/RMG)  ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  BEEP BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  SOULMATE NATASHA BEDINEGIELO (PHONDGENIC/EPIC)  PLEASE DON'T LEAVE ME PINK (LAFACEJUG)  WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  1 STOOMNIA CRAIG DAVID (WARNER BROS.)  FEEL IT DIFELL IT DIFELL FEAT. FFAIN. SEAN PAUL FLO RIDA & PITBULL (DEF JAM/IDJMG)  LOME BACK TO ME UTADA (ISLAND/IOJMG)  HAT'S HOW I GO BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG)  THAT'S HOW I GO BABY BASH FEAT. LIL JON & MARID (ARISTA/RMG)  THIS TOWN O.A.R. (EVERFINE'ATLANTIC/RRP)  THIS TOWN O.A.R. (EVERFINE'ATLANTIC/RRP)  WALKIN' ON THE MOON THE ORGAN FEAT. KANYEW WEST (RADIO KILLA/DEF JAM/IDJMG)  WALKIN' ON THE MOON THE ORGAN FEAT. KANYEW EWEST (RADIO KILLA/DEF JAM/IDJMG)  BESTERNY ABOUT A GIRL	1000	1 12	R.		TAYLOR SWIFT (BIG MACHINE)
ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)  BEEP BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  SOULMATE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)  PLEASE DON'T LEAVE ME PINK (LAFACEJUG)  BO 91 S LOVE STRUCK V FACTORY (REPRISE)  BO 91 S LOVE STRUCK V FACTORY (REPRISE)  INSOMNIA CRAIG DAVID (WARNER BROS.)  FEEL IT DJ FELL FEAT. T-PAIN. SEAN PAUL. FLO RIDA & PITBULL (DEF JAM/IDJMG COMMON FEAT. PHARRELL (G. D.O.D. //GEFFEN/INTERSCOPE)  UNIVERSAL MIND CONTROL COMMON FEAT. PHARRELL (G. D.O.D. //GEFFEN/INTERSCOPE)  COME BACK TO ME UTADA (ISLAND/IOJMG)  THAT'S HOW I GO BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)  FIFTEEN TAYLOR SWIFT (BIG MACHINE)  ARAB MONEY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  STAY SAFETYSUIT (UNIVERSAL MOTOWN)  WALKIN' ON THE MOON THE OREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  ABOUT A GIRL		-	75	13	LEONA LEWIS (SYCO/J/RMG)
BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)  SOULMATE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)  PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)  PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)  PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)  WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  SO 91 5 INSOMNIA CRAIG DAVID (WARNER BROS.)  FEEL IT DIFFLIFET FRAIN SEAN PAUL FLORIDA A PITBULL (DEF JAMAIDJIMS  LOVE STRUCK  ON EBACK TO ME UTADA (ISLAND/IOJIMG)  THAT'S HOW I GO BABY BASH FEAT. LI JON & MARID (ARISTA/RMG)  FIFTEEN TAYLOR SWIFT (BIG MACHINE)  ARAB MONEY STAY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  STAY SAFETYSUIT (UNIVERSAL MOTOWN)  WALKIN' ON THE MOON THE OREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJIMG)  ABOUT A GIRL	8	4		1	ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
NATASHA BEDINGFIELD (PHONOGENIC/EPIC)  PLEASE DON'T LEAVE ME PINK (LAFACE, LIGH)  BB 89 3 LOVE STRUCK V FACTORY, REPRISE)  WHERE I STOOD MISSY HIGGINS (ELEVEN/REPRISE)  INSOMNIA CRAIG DAVID (WARNER BROS.)  FEEL IT DIFELIFET T-PAIN SEAN PAUL FLO RIDA & PITBULL (DEF JAMIDJAMG)  UNIVERSAL MIND CONTROL COMMON FEAT PHARRELL (G. D.O. D. / GEFFEN/INTERSCOPE)  COME BACK TO ME UTADA (ISLAND/IOJMG)  HAT'S HOW I GO BABN BASH FEAT LILL JON & MARID (ARISTA/RMG)  FIFTEEN TAYLOR SWIFT (BIG MACHINE)  ARAB MONEY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  THIS TOWN O.AR. (EVERFINE/ATLANTIC/RRP)  STAY SAFETYSUIT (UNIVERSAL MOTOWN)  WALKIN' ON THE MOON THE ORGAN FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  DO BESTLEY  ABOUT A GIRL				-	BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)
PINK (LAFACE, JLG)	in.	4			NATASHA BEDINGFIELD (PHONDGENIC/EPIC)
99 S V FACTORY (REPRISE)  89 84 9 MISSY HIGGINS (ELEVEN:/REPRISE)  90 91 5 INSOMNIA CRAIG DAVID (WARNER BROS.)  91 93 7 FEEL IT  DIFELIFEL FEAT. TPAIN. SEAN PAUL FLO RIDA & PITBULL (DEF JAMIDJAMO)  92 95 14 UNIVERSAL MIND CONTROL COMMON FEAT. PHARRELL (G. D.O. D. //GEFFEN/INTERSCOPE)  93 187 COME BACK TO ME  UTADA (ISLAND/IOJJMG)  94 88 8 BASY BASH FEAT. ILL JON & MARID (ARISTA/RMG)  95 94 FIFTEEN  TAYLOR SWIFT (BIG MACHINE)  97 17 BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  97 NEW THIS TOWN  O.A.R. (EVERFINE/ATLANTIC/RRP)  98 NEW SAFETYSUIT (UNIVERSAL MOTOWN)  99 36 3 THEOREM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  100 BESTURY ABOUT A GIRL	8	7			PINK (LAFACE, JLG)
MISSY HIGGINS (ELEVEN/REPRISE)  INSOMNIA CRAIG DAVID (WARNER BROS.)  FEEL IT DIFELITE FATT. FRAIN. SEAN PAUL. FLO RIDA A PITBULL (DEF JAMAIDJIMS  UNIVERSAL MIND CONTROL COMMON FEAT PHARRELL (G. D. D. D. / GEFFEN/INTERSCOPE)  COME BACK TO ME UTADA (ISLAND/IOJMG)  HAT'S HOW I GO BABY BASH FEAT LIL JON & MARRID (ARISTA/RIMG)  FIFTEEN TAYLOR SWIFT (BIG MACHINE)  ARAB MONEY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  STAY SAFETYSUIT (UNIVERSAL MOTOWN)  WALKIN' ON THE MOON THE OREAM FEAT. KANYE WEST (RAOID KILLA/DEF JAM/IDJIMG)  ABOUT A GIRL	8	8)	89		V FACTORY (REPRISE)
91 9 CRAIG DAVID (WARNER BROS.)  91 93 7 DEFELLIFICATION SEAN PAUL FLORIDA & PITBULL (DEF JAM/IDJMS)  92 95 14 UNIVERSAL MIND CONTROL COMMON FEAT PHARRELL (S. O. D. D. / GEFFEN/INTERSCOPE)  93 16 COME BACK TO ME UTADA (ISLAND/IOJMS)  94 88 8 BACK TO ME UTADA (ISLAND/IOJMS)  95 94 FIFTEEN TAYLOR SWIFT (BIG MACHINE)  97 17 BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  97 NEW THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  98 NEW SAFETYSUIT (UNIVERSAL MOTOWN)  99 31 THEOREM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMS)  100 BESTURN ABOUT A GIRL	8	9	84	9	MISSY HIGGINS (ELEVEN:/REPRISE)
DJ FELLI FEL FRAT. T-PAIN. SEAM PAUL, FO SIDA & PITBULL (DEF JAM/IDJMG)  92 95 14 COMMON FEAT. PHARRELL (G. D., D. D. /GEFFEN/INTERSCOPE)  93 VEW COMMON FEAT. PHARRELL (G. D., D. D. /GEFFEN/INTERSCOPE)  94 88 8 RAP BASH FEAT. LIL JON & MARIO (ARISTA/RMG)  95 94 FIFTEEN TAYLOR SWIFT (BIG. MACHINE)  97 17 ARAB MONEY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  97 NEW THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  98 NEW SAFETYSUIT (UNIVERSAL MOTOWN)  99 31 THEOREM FEAT. RANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  100 BESENTIN ABOUT A GIRL	9	0	91	5	CRAIG DAVID (WARNER BRDS.)
93 14 COMMON FEAT. PHARRELL (S. O. O. D. /GEFFEN/INTERSCOPE) 93 16 COME BACK TO ME UTADA (ISLAND/IOJMG) 94 88 8 THAT'S HOW I GO BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG) 95 94 TAYLOR SWIFT (BIG MACHINE) 97 17 ARAB MONEY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN) 77 NEW THIS TOWN O.AR. (EVERFINE/ATLANTIC/RRP) 98 NEW SAFETYSUIT (UNIVERSAL MOTOWN) 99 31 THEOREM FEAT. KANYE WEST (RAOIO KILLA/DEF JAM/IDJMG) 100 BESELVEY ABOUT A GIRL	9	1	93	7	DJ FELLI FEL FEAT. T-PAIN, SEAN PAUL, FLO RIDA & PITBULL (DEF JAM/IDJMG)
UTADA (ISLAND/IOJMG)  94 88 8 BABY BASH FEAT LIL JON & MARIO (ARISTA/RMG)  95 94 FIFTEEN TAYLOR SWIFT (BIG MACHINE)  97 97 17 ARAB MONEY BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)  97 NEW THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  98 NEW SAFETYSUIT (UNIVERSAL MOTOWN)  99 31 THEOREM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  100 BEENING ABOUT A GIRL	9	2	95	14	COMMON FEAT. PHARRELL (G.D.D.D./GEFFEN/INTERSCOPE)
95 94 FIFTEEN 97 17 ARAB MONEY BUSTA RHYMES FEAT. RID BROWZ (UNIVERSAL MOTOWN) 97 NEW O.A.R. (EVERFINE/ALLANTIC/RRP) 98 NEW STAY SAFETYSUIT (UNIVERSAL MOTOWN) 99 31 THEOREM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG) 100 BESELVEY ABOUT A GIRL	9	3	N.		UTADA (ISLAND/IDJMG)
TAYLOR SWIFT (BIG MACHINE)  ARAB MONEY  97 17 BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MDTOWN)  THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)  STAY SAFETYSUIT (UNIVERSAL MDTOWN)  WALKIN' ON THE MOON THE-OREM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  ABOUT A GIRL	9	4	88	8	BABY BASH FEAT. LIL JON & MARIO (ARISTA/RMG)
97 II BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN) THIS TOWN O.A.R. (EVERFINE/ALANTIC/RRP) STAY SAFETYSUIT (UNIVERSAL MOTOWN) WALKIN' ON THE MOON THE-OREM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG) ABOUT A GIRL	9	5			TAYLOR SWIFT (BIG MACHINE)
98 NEW SAFETYSUT (UNIVERSAL MOTOWN)  98 WALKIN' ON THE MOON THE-OREAM FEAT, KANYE WEST (RADIO KILLA/DEF JAM/IDJMG)  ABOUT A GIRL	9		97	17	BUSTA RHYMES FEAT. RDN BROWZ (UNIVERSAL MOTOWN)
SAFETYSUIT (UNIVERSAL MOTOWN)  99		4		-	O.A.R. (EVERFINE/ATLANTIC/RRP)
THE-OREAM FEAT. KANYE WEST (RADIO KILLA/DEF JAM/IDJMG) ABOUT A GIRL			NE	W	SAFETYSUIT (UNIVERSAL MOTOWN)
	9	9	~	3	THE-OREAM FEAT. KANYE WEST (RADID KILLA/DEF JAM/IDJMG)
	10	0	RE-EI	UTRY	ABOUT A GIRL THE ACADEMY IS (DECAYDANCE/FUELED BY RAMEN/RRP)

		M.	AINSTREAM
A		TC	P 40 <sup>™</sup>
IIS EEK	ST	EEKS I CHT	TITLE
23	2	≥6 11	ARTIST (IMPRINT / PROMOTION LABEL)  # RIGHT ROUND
X	1	19	1 WK FLO RIDA (POE BOY/ATLANTIC) GIVES YOU HELL
8	-		THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERGREATEST POKER FACE
3	4	10	GAINER LADY DAGA (STREAM, NEKOM, NECHERYTREEM) MY LIFE WOULD SUCK WITHOUT Y
<u>•</u>	3	11	KELLY CLARKSON (19/RCA/RMG)
6	6	12	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATL
6	7	16	YOU FOUND ME THE FRAY (EPIC)
7	5	*	CIRCUS BRITNEY SPEARS (JIVE/JLG)
8	В	17	SOBER PINK (LAFACE/JLG)
9	12	7	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM FEAT. SAMMIE (COLLIPARK/INTER
10	9	17	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
11	411	12	MAD NE-YO (OEF JAM/IOJMG)
12	10	22	JUST DANCE LADY GAGA FEAT. COLDY O'DOMS (STREAMLINE/KONLIVE/CHERRYTREE/IN)
13	14	11	BEAUTIFUL AKON FEKT. COLLY OTHING S. NAFONAL OFFISHALL (KONYCT UPFRONT/SRCAMYERSA
14	15	9	HOW DO YOU SLEEP? JESSE MCCARTNEY FEAT, LUDACRIS (HOLLYWO
15	13	2	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REP
16	17	4	воом воом pow
17	16	5	THE BLACK EYED PEAS (WILL LAM/INTERSCOP LOVE SEX MAGIC
10	20	6	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG IF U SEEK AMY
19	18	6	BRITNEY SPEARS (JIVE/JLG) THE CLIMB
20	22	10	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)  CANDLE (SICK AND TIRED)
			THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS SECOND CHANCE
21	25	6	SHINEDOWN (ATLANTIC) HALO
22	23	7	BLAME IT
23	7,7	4	JAMIE FOXX FEAT. T-PAIN (J/RMG) SINGLE LADIES (PUT A RING ON IT
24	21	19	BEYONCE (MUSIC WORLD/COLUMBIA) TURNIN ME ON
26	28	6	KERI HILSON FEAT, LIL WAYNE (MOSLEY/ZONE 4/INTER
Æ		A	DULT TOP 40"
P\$			
MEEK	AST	WEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 YOU FOUND ME THE FRAY (EPIC)
2	2	15	SOBER PINK (LAFACE/JLG)
3	3	11	MY LIFE WOULD SUCK WITHOUT
4	6	20	GIVES YOU HELL
	5	19	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTER
R	4	26	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REP GOTTA BE SOMEBODY
•1	7	24	NICKELBACK (ROADRUNNER/RRP) LIGHT ON
8	9	23	1, 2, 3, 4
	8	27	PLAIN WHITE I'S (HOLLYWOOD) HOT N COLD
70			JUST DANCE
10)	10		LADY BABA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INT
<u> </u>	12	11	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RR NOT MEANT TO BE
12	16	19	THEORY OF A DEADMAN (6D4/ROADRUNNER/R SHATTERED (TURN THE CAR AROU
13	13	0	O.A.R. (EVERFINE/ATLANTIC/RRP)
14	14	40	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)
15	15	11	THINKING OF YOU KATY PERRY (CAPITOL)
16	18	9	SOULMATE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
17	19	21	
17 18	19	21	THE FEAR LILY ALLEN (CAPITOL) SINGLE LADIES (PUT A RING ON IT

SO CLOSE, SO FAR HOOBASTANK (ISLAND/IDJMG)

I WILL BE LEDNA LEWIS (S

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	34	9 WKS JASON MRAZ (ATLANTIC/RRP)	1
2	2	23	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	t
3	3	37	VIVA LA VIDA COLOPLAY (CAPITOL)	
4	4	24	BETTER IN TIME LEONA LEWIS (SYCO/J/RMG)	1
5	5	28	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	t
6	6	45	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)	th
	7	31	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	SG.
	8	33	CRUSH DAVID ARCHULETA (19/JIVE/JLG)	
0	9	23	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	
10	10	51	BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG)	
11	No.	11	NEVER FAR AWAY JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)	
12	13	8	GREATEST IF YOU DON'T KNOW ME BY NOW GAINER SEAL (143/WARNER BROS.)	1
13	11	23	IT'S GROWING	仓
14	16	8	JUST GO	
15		19	ONE STEP AT A TIME	n
16	15	21	JORDIN SPARKS (19 JIVE/JLG) SHATTERED (TURN THE CAR AROUND)	ta
-	15		O.A.R. (EVERFINE/ATLANTIC/RRP) YOU FOUND ME	1020
17)	100	10	THE FRAY (EPIC)	n
18	18	12	LIGHT ON DAVID COOK (19/RCA/RMG)	山
19	19	14	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	18
20	21	7	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	1
0	22	3	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	1000
22	20	13	IF I WERE A BOY BEYONCE (MUSIC WORLD/COLUMBIA)	
23	24	13	HOT N COLD KATY PERRY (CAPITOL)	位
24	23	9	GO NOW SIMPLY RED (SIMPLYRED.COM/RAZOR & TIE)	
-	26	5	WHERE DID I LOSE YOUR LOVE	

Z	A	DULT TOP 40"	
WEEK	WEEKS ON CHT	TITLE - ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	18	#1 YOU FOUND ME THE FRAY (EPIC)	山
2	15	SOBER PINK (LAFACE/JLG)	क्र
3	11	MY LIFE WOULD SUCK WITHOUT YOU	か
		GIVES YOU HELL	
	20	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	命
	19	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	
1	26	GOTTA BE SOMEBODY NICKELBACK (ROADRUNNER/RRP)	山
	24	LIGHT ON DAVID CODK (19/RCA/RMG)	位
	23	1, 2, 3, 4	ŵ
3	27	PLAIN WHITE T'S (HOLLYWOOD)  HOT N COLD	か
		JUST DANCE	E186
	100	LADY BABA FEAT COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	山
?	11	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	山
6	19	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	山
3	0	SHATTERED (TURN THE CAR AROUND)	曲
4	40	O.A.R. (EVERFINE/ATLANTIC/RRP) WHAT ABOUT NOW	
		DAUGHTRY (RCA/RMG) THINKING OF YOU	
5	11	KATY PERRY (CAPITOL) SOULMATE	
8	9	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	位
9	21	ROCK & ROLL ERIC HUTCHINSON (LET'S BREAK/WARNER BRDS.)	
1	8	THE FEAR LILY ALLEN (CAPITOL)	
i	15	SINGLE LADIES (PUT A RING ON IT) BEYONCE (MUSIC WORLD/COLUMBIA)	
4	6	THIS TOWN	1
	23	O.A.R. (EVERFINE/ATLANTIC/RRP)  ANGELS ON THE MOON	
		THRIVING IVORY (WIND-UP) SHOW ME WHAT I'M LOOKING FOR	5
	4	CAROLINA LIAR (ATLANTIC)	4
	Ħ	UNTOUCHED THE VERONICAS (ENGINEROOM/SIRE/WARNER BROS.)	山
	6	I WILL BE	17

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(C) (A)		Å	DDERN ROCK	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)  GREATEST USE SOMEBODY	HIT
0	2	11	1 WK GAINER KINGS OF LEON (RCA/RMG)	1
2	1	6	BROTHER PEARL JAM (LEGACY/EPIC)	
0	3)	26	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)	t
4	3	11	LIFELINE PAPA ROACH (DGC/INTERSCOPE)	
5	7	34	SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJORDOMO/SHOUT! FACTORY/ISLAND/IDJMG)	t
6	6	24	LOVE HURTS INCUBUS (IMMORTAL/EPIC)	t
7	9	13	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)	食
	T.	32	SEX ON FIRE KINGS OF LEON (RCA/RMG)	1
9	1	13	DIRT ROOM BLUE OCTOBER (UNIVERSAL MOTOWN)	
10	8	28	SECOND CHANCE SHINEDOWN (ATLANTIC)	10
11	10	16	SPACEMAN THE KILLERS (ISLAND/IDJMG)	位
12	12	20	KIDS MGMT (COLUMBIA)	位
13	17	5	CARELESS WHISPER SEETHER (WIND-UP)	
0	18	3	PANIC SWITCH SILVERSUN PICKUPS (DANGERBIRD)	1
15	13	39	1 DON'T CARE APDCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)	位
16	14	36	YOU'RE GONNA GO FAR, KID THE OFFSPRING (COLUMBIA)	心
0	16	5	WRONG DEPECHE MODE (MUTE/VIRGIN/CAPITOL)	
**	15	25	DECODE PARAMORE (FUELEO BY RAMEN/CHOP SHOP/RRP)	t
10	22	3	MAGNIFICENT U2 (ISLAND/INTERSCOPE)	
20	19	16	CYANIDE METALLICA (WARNER BROS.)	
21	26	*	LIFE IN TECHNICOLOR II COLDPLAY (CAPITOL)	th
22	21	19	DEAD MEMORIES SLIPKNOT (ROADRUNNER/RRP)	t
0	24	12	HATE MY LIFE THEORY OF A DEADMAN (604/ROAORUNNER/RRP)	山
	31	5	ZERO YEAH YEAHS (DRESS UP/DGC/INTERSCOPE)	
25	27	10	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHDUSE/DGC/INTERSCOPE)	

"Right Round" spins 2-1 on Mainstream
Top 40 to become Flo Rida's second No. 1, following "Low," He joins Nelly (four No. 1s), Eminem, Ja Rule, Kanye West and T.I. (all two each) as tappers who've posted multiple leaders in the chart's 16year history.

50



Kings of Leon follow their first Modern Rock No. 1, "Sex on Fire," by sending "Use Somebody" 2-1. No artist had linked consecutive No. 1s without having logged a previous top 10 since Alanis Morissette arrived with "You Oughta Know" and "Hand in My Pocket" in 1995.



24

23 6

26 10

POP 100: The most popular Greatest Gainer/Airplay are and are electronically monitored

by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and chart. "LSP AMINSTRAM" TOP 40, 103 BOULT CONTEMPORANE, 33 ADULT 109. 46, 168 MODERN ROCK stations All charts © 2005, Nielsen Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

WEEK	WEEK	2 WEEKS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.
1	1	1	24	IT WON'T BE LIKE THIS FOR LONG	Darius Rucker  O CAPITOL NASHVILLE	
2	2	5	18	WHITE HORSE N CHAPMAN, I SWIFT (TSWIFT L. ROSE)	Taylor Swift  • BIG MACHINE	
3)	3	4		RIVER OF LOVE T.BROWN, G STRAIT (S.CAMPB.BURNETTE, O.MORGAN)	George Strait  MCA NASHVILLE	
4	4	6	33	DON'T THINK I CAN'T LOVE YOU J.RITCHEY (J.OWEN.K.MARVEL, J.RITCHEY)	Jake Owen	
1	5	8	20	IT'S AMERICA	Rodney Atkins	
6	8	11		LHEWITT, R. ATKINS (A PETRAGLIA. B. JAMES) SHE'S COUNTRY	Jason Aldean	
7	7	9	15	M.KNOX (D MYRICK.B TATUM) NOTHIN' TO DIE FOR	Tim McGraw	
8	9	10	10	B.GALLIMORE, T.M.GRAW, D. SMITH (C. WISEMAN, L. T.M.ILLER)  HERE COMES GOODBYE	O CURB Rascal Flatts	
	11	12			• LYRIC STREET rwood Featuring Randy Travis	
0	12	16		M.BRIGHT F.TRAVIS)  IT HAPPENS	● 19/ARISTA NASHVILLE Sugarland	
n		14		B GALLIMORE, K.BUSH, J.NETTLES (J.O.NETTLES, K.BUSH.B.PINSON)	Martina McBride	
2	14		u	D HUFF.M MCBRIDE (A.DORFF.C.A.ROBBINS,M.DAVEY) SHUTTIN' DETROIT DOWN	● RCA John Rich	
4	13	13		J.RICH (J.RICH.J.D ANDERSON)  ONE IN EVERY CROWD	WARNER BRDS./WRN  Montgomery Gentry	
3	16	18	10	B.CHANCEY (E.MONTGOMERY,I.DEAN.K.TRIBBLE)  MARRY FOR MONEY	● COLUMBIA Trace Adkins	
4	15	17		FROGERS (D.TURNBULL, J.MELTON)	◆ CAPITOL NASHVILLE	
5	20	29	3	POWER D.HUFF,K URBAN (M.POWELL,K.URBAN)	Keith Urban	
6	17	19		ALWAYS THE LOVE SÕNGS M-WRUCKE (D.L.MURPHY.G DUCAS)	Eli Young Band  o REPUBLIC UNIVERSAL SOUTH	
7	22	25	5	POWER B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE	
8	18	20		I WILL J. WEST, D. PAHANISH (D. PAHANISH. R. L. FEEK)	Jimmy Wayne <b>⊙</b> ♥ VALORY	11.
9	19	23	11	AIR I RUN TO YOU POWER V.SHAW, PWORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGL.	Lady Antebellum  AS) CAPITOL NASHVILLE	
0	26	-	7	THEN F.ROGERS (B.PAISLEY,C DUBOIS,A GORLEY)	Brad Paisley  ● ARISTA NASHVILLE	
d	21	21		WHERE I'M FROM D.GEHMAN (PDAVIS, J LEATHERS)	Jason Michael Carroll  • ARISTA NASHVILLE	
2	23	22		HOW 'BOUT YOU DON'T B.BEAVERS (S.NIELSON V.MCGEHE.J.STOVER)	The Lost Trailers	
3	24	24	7	SISSY'S SONG	Alan Jackson  • ARISTA NASHVILLE	
4	25	27		K.STEGALL (A JACKSON) WHATEVER IT IS	Zac Brown Band	
5		SHOT		K.STEGALL, Z BROWN (Z.BROWN, W.DUBRETTE)  GREATEST: OUT LAST NIGHT	HOME GROWN/ATLANTIC/BIG PICTURE     Kenny Chesney	

Up 1.4 million
impressions, the
third track from
"Love on the
Inside" (No. 10 on
Top Country
Albums) is the duo's
10th top 10. The
album's first pair of
singles—"All I Want
to Do" (August
2008) and "Already
Gone" (January)—
reached No. 1.



A week after Brad Paisley posted the with "Then" (26-20), Kenny Chesney resets the mark as "Out Last Night" starts at No. 25. While both tracks opened with airplay at 90 monitored stations, Chesney bows with 8.6 million impressions, 2 million more than Paisley's start.

	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist MPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK
	26	28	28	20	BEST DAYS OF YOUR LIFE C.LINDSEY (K.PICKLER,T.SWIFT)	Kellie Pickler ● 19/BNA		26
H	27	27	26		BROTHERS M ROVEY (D.BRODY)	Dean Brody  BROKEN BOW		26
	28	31	43		LOST YOU ANYWAY T.KEITH (T.KEITH, B.PINSON)	Toby Keith  • SHOW DOG NASHVILLE		28
	29	29	31		CRY CRY ('TIL THE SUN SHINES) T.BROWN (H LINDSEY,A.MAYO.C.LINDSEY,M.GREEN)	Heidi Newfield  • CURB		29
- Contraction	30	30	32		BOOTS ON M WHIGHT C. AUDRETCH, III (R. HOUSER, B. KINNEY)	Randy Houser  O UNIVERSAL SOUTH		30
İ	3	33	33		GOD MUST REALLY LOVE ME PO'DONNELL, C. MORGAN (J. COLLINS, T. VERGES)	Craig Morgan  • BNA		31
ı	32	34	40		I'LL JUST HOLD ON S. HENDRICKS (B. HAYSLIPT. OLSEN. B. SIMPSON)	Blake Shelton  • WARNER BROS./WRN		32
	33	32	34		WILD AT HEART M. SERLETIC (M. SERLETIC. J. KEAR, S. BENTLEY)	Gloriana		32
	34	37	37		PEOPLE ARE CRAZY C CHAMBERLAIN, B CURRINGTON (B BRADOOCK, T.JONES)	Billy Currington  • MERCURY		34
1	35	35	36		MAN OF THE HOUSE D.HUFF,M POWELL (C.WICKS,M MOBLEY)	Chuck Wicks • RCA		35
	36	36	35		THAT'S HOW IT STILL OUGHTA BE L REYNOLDS, T TOMLINSON (T.TOMLINSON, J.COLLINS, T SHAPIRO)	Trent Tomlinson CARDLWOOD		34
	37	40	42		SOUNDS LIKE LIFE TO ME J.BROWN.K.GRANTT (D.WORLEY, W. VARBLE, RO'DONNELL)	Darryl Worley  Stroudavarious		37
	38	41	39	7	COUNTRY STAR D.HUFF (PGREEN.B.JAMES)	Pat Green  • BNA		38
j	39	42	44		LOVE YOUR LOVE THE MOST J.JOYCE (E.CHURCH, M.PHEENEY)	Eric Church  O CAPITOL NASHVILLE		39
	40	38	38	≥0	WHAT IT TAKES K.FOLLESE.B ALLEN (A.GREGORY, L.BRICE, K.JACOBS, J.LEATHERS, G.CROW	Adam Gregory		38
ı	41	39	41		HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J.JOHNSON.J.T.SLATER)	Jamey Johnson <b>⊙</b> MERCURY		39
1	42	44	45	7	GETTIN' YOU HOME (THE BLACK DRESS SONG J. STRDUD (C. YOUNG, C. BATTEN, K. BLAZY)	G) Chris Young © RCA		42
	43	43	47		RUNAWAY J COPLAN.R.E.ORRALL (S.B.UILES.C.SMITH, R.BLACKLEDGE)	Love And Theft  • CAROLWOOD		43
ı	44	46	49	8	SMALL TOWN USA J STOVER (B D MAHER, J STOVER, J. MOORE)	Justin Moore  • VALORY		=
	45	45	46		THE MORE BOYS I MEET M.BRIGHT (S MCEWAN, G. KENNEDY)	Carrie Underwood  • 19/ARISTA NASHVILLE		45
	46	.47	48	5	THE CLIMB  J.SHANKS (J.ALEXANDER.J.MAEE)	Miley Cyrus		46
	0	48	55		WHAT WOULD YOU SAY BUJTER.M.LOGAN (BUTTER.BIG VINNY,D.FORTNEY)	Trailer Choir <b>⊙</b> Show dog NaShville		47
	48	49	51	7	FIGHT LIKE A GIRL C.HOWARD (K.SHEPARD.K.OSMUNSON.B.REGAN)	Bomshel CURB		48
	49	56	-		BAREFOOT AND CRAZY  J.STDVER (B.HAYSLIP,R.AKINS,Q.DAVIDSDN)	Jack Ingram BIG MACHINE		49
	50	52	56	5	RED LIGHT FLIDDELL,M.WRUCKE (J.SINGLETON,M.PEIRCE,D.MATKOSKY)	David Nail		50
				U F				

# TOP COUNTRY ALBUMS

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	POSITION	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	
0		SHOT	1	MARTINA MCBRIDE  1 WK RCA 34190 SMN (17.98)  Shine		1	20	mark all lines			TOBY KEITH SHOW DDG NASHVILLE 010334/UME (19.98) 35 Biggest Hits	•
2	1	1	a	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕ Fearless		1	27	25	22		TOBY KEITH SHOW DOG NASHVILLE 022 (18.98) That Don't Make Me A Bad Guy	)
3	NE	W	1	JOHN RICH WARNER BROS 508796/WRN (18.98) Of A Preacher Man		.3	28	24	29	71	KEITH URBAN CAPITOL NASHVILLE 34713 (18.98) ⊕ Greatest Hits	)
4	NE	W		ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)  Carolina		.4	29	26	25		TIM MCGRAW CURB 79086 (14 98) Greatest Hits: Limited Edition	
110	2	5	75	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98) Carnival Ride	è		30	22	28	B	WILLIE NELSON AND ASLEEP AT THE WHEEL BISMEAUX 1287* (15.98) Willie & The Wheel	
6	4	2		ZAC BROWN BAND ROARIBG PICTURE:HOME GROWNVATLANTIC 516931/AG (13.98) The Foundation			3	32	27		TRACE ADKINS CAPITDL NASHVILLE 20281 (18.98) X: Ten	
	5	3	28	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)  Learn To Live	•		3:	31	-		RANDY TRAVIS WARNER UHIOS . 887820 (13.98) Three Wooden Crosses: The Inspirational Hits Of Randy Travis	
B	6	4		TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕  Taylor Swift	8	1	30	3 27	26		VARIOUS ARTISTS CARTO, WAR ELECTRIC SELECT TAKEN (1889) NOW That'S What I Call Country	
9	RE-É	NTAY	35	DOLLY PARTON DOLLY 925 (13.98)  Backwoods Barbie		2	3	35	19	J	RONNIE MILSAP RONNIE MILSAP 42255 STAR SONG (18 98) Then Sings My Sout: 24 Favorite Hymns & Gospel Songs	
10	7	7		SUGARLAND MERCURY 011273*/UMGN (13.98)  Love On The Inside		1	38	5 30	30	**	TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98) American Man: Greatest Hits Volume II	)
0	9	8	34	GREATEST JAMEY JOHNSON MERCURY 011237*/UMGN (13.98) That Lonesome Song		6	3	38	35	27	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)  Jet Black & Jealous	
12	3	-		RANDY TRAVIS WARNER BROS. 518189/WRN (18.9)  I Told You So: The Ultimate Hits Of Randy Travis		3	37	7 28	23	TI	BLAKE SHELTON WARNER BROS 512911/WRN (18.98) Startin' Fires	
13	11	10		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)  Lady Antebellum		1	34	3 33	33	21	BRAD PAISLEY ARISTA NASHVILLE 26908 SMN (18.98)  Play	
14	10	9		RASCAL FLATTS LYRIC STREET 002763   13 98)  Greatest Hits Volume 1			39	37	37		BILLY CURRINGTON MERCURY 009550, UMGN (13.98)  Little Bit Of Everything	
15	12	12	56	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98) Good Time	•	1	40	36	32	26	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕  Kellie Pickler	The same
16	8	6		ROBERT PLANT/ALISON KRAUSS ROUNDER 619075* (18 98) Raising Sand		2	4	39	34		JIMMY WAYNE VALORY JW 0100 (12 98)  Do You Believe Me Now	
	13	11		DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98) Feel That Fire		1	4:	2 55	48	8	COLT FORD  AVERAGE JOE'S 1001 (16.98) Ride Through The Country	
18	14	13		JAKE OWEN RCA 31287/SMN (12.98)  Easy Does It		2	4:	3 40	39		DIERKS BENTLEY CAPITOL NASHVILLE 09070 (18.98) Greatest Hits/Every Mile A Memory 2003-2008	
19	16	16	73	GARTH BROOKS PEARL 213 (25.98 CD/DV0) ⊕ The Ultimate Hits	5	1	4	49 45	42	25	TIM MCGRAW CURB 79118 (11.98) Greatest Hits 3	
20	15	14	188	MIRANDA LAMBERT COLUMBIA 78932/SMN (18.98)  Crazy Ex-Girlfriend	•	1	4	5 42	36		PAT GREEN BNA 26909 SMN (12 98) What I'm For	
21	18	18		GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)  Troubadour	•		41	3 44	44	26	CRAIG MORGAN BROKEN BOW 7737 (12 98)  Greatest Hits	
22	19	17		KENNY CHESNEY BLUE CHAIR/BNA 34553/SMN (18.98)  Lucky Old Sun		1	4	7 29	-	2	WILLIE NELSON RCA/LEGACY 20111 SONY MUSIC (17.98)  Naked Willie	
23	17	15	22	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98) The Life Of A Song	H	10	48	3 41	38	23	LEE ANN WOMACK MCA NASHVILLE 006025* UMGN (13.98)  Call Me Crazy	
24	23	24		EAGLES ERC 4500 EX (14.98) Long Road Out Of Eden	7	1	4:	47	45	u	MONTGOMERY GENTRY COLUMBIA 22817/SMN (18 98)  Back When I Knew It All	
25	20	20	71	BROOKS & DUNN ARISTA NASHVILLE 11163/SMN (18.98) Cowboy Town	ite.	4	50	9 43	41	74	JOSH TURNER MCA NASHVILLE 008904/UMGN (13 98)  Everything Is Fine	

# TOP BLUEGRASS ALBUMS on the second s

EN	Z X	AG A	IMPRINT & NUMBER / DISTRIBUTING LABEL	C.
1	1	9	**1 STEVE MARTIN The Crow: New Songs For The 5-String Banjo	Constitution in the last of th
2	2	27	OLD CROW MEDICINE SHOW NETTWERK 30812* Tennessee Pusher	
3	5	22	STEVE IVEY  IMI/MADACY SPECIAL PRODUCTS 53859/MADACY  Ultimate Bluegrass	
4	4	32	BILL& GLORIA GAITHER WITH THE HOMECOMING FRIENDS Country Bluegrass Homecoming Volume One GAITHER MUSIC GROUP 42736	
5	6	32	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS Country Bluegrass Homecoming Volume Two GAITHER MUSIC GROUP 42737	
6	8	18	STEVE IVEY  Best Of Bluegrass  IMI MADACY SPECIAL PRODUCTS 54103/MADACY	
7	3	13	STEVE IVEY  MADACY SPECIAL PRODUCTS 53894/MADACY  Celtic Hymns	
8		W 1	CHERRYHOLMES Cherryholmes III: Don't Believe SKAGGS FAMILY 902020	
9	9	21	STEVE IVEY 25 Best: Bluegrass Favorites IMI/MADACY SPECIAL PRODUCTS 53944/MADACY	
10	14	23	STEVE IVEY Best Of Bluegrass IMI/MADACY SPECIAL PRODUCTS 53985/MADACY	

## BETWEEN THE BULLETS

# **GOOD GOLLY, DOLLY**



16

Dolly Parton's "Backwoods Barbie" re-enters Top Country Albums at No. 9 and the Billboard 200 at No. 40 (12,000; up 3,200%), thanks to this issue's introduction of pointof-sale data from Cracker Barrel Old Country Stores, where a spe-

cial exclusive edition of the album started scanning March 24. Also on Top Country Albums, Martina McBride's "Shine" pops on at the summit (40,000 copies) and opens at No. 10 on the Billboard 200. McBride's ninth set of new nonseasonal material is her fourth No. 1 bow on the country chart and her -Wade Jessen fifth top 10 debut on the big chart.

### TOP R&B/HIP-HOP ALBUMS GREATEST KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98) 1 94 - 2 In A Perfect World... JIM JONES 2 Pray IV Reign THE-DREAM Love VS Money JAM 012579\*/IDJMG (13.98) Boss Of All Bosses JAMIE FOXX Intuition GORILLA ZOE Don't Feed Da Animals OCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98) 27 Paper Trail ND HUSTLE/ATLANTIC 512267\*/AG (18.98) € CHARLIE WILSON Uncle Charlie KEYSHIA COLE A Different Me J. HOLIDAY 27532/CAPITOL (18 98) Round 2 LEELA JAMES Let's Do It Again I Am...Sasha Fierce 2 1 INDIA.ARIE 13 9 6 Testimony: Vol. 2, Love & Politics RSAL REPUBLIC 012572/UMRG (13.98) ① MUSIQ SOULCHILD onmyradio ANTHONY HAMILTON 15 11 15 The Point Of It All JAZMINE SULLIVAN 16 13 14 Fearless BYAN LESI IE 19 Ryan Leslie SABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10 98) 18 25 28 23 The Sound NF-YO 19 12 28 011410\*/IDJMG (13.98) Year Of The Gentleman KANYE WEST ROC-A-FELLA/DEF JAM 012198\*/IDJMG (13.98) 10 10 808s & Heartbreak JENNIFER HUDSON 21 16 11 27 Jennifer Hudson CASE The Rose Experience BLUE 10191 (14.98) PLIES 23 15 17 Da REAList 'SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) € 24 17 9 The Rebirth

2 Following a mixtape preview that bowed and peaked at No. 38 two weeks ago. this studio album grants Jones his best chart position since "Hustler's P.O.M.E." climbed to No. 1 in 2006.



After three previous releases, the rapper nabs his first No. 1 on Top Independent Albums. The titles at Nos. 11 and 22 also score top 10 debuts on that chart.



Shanachie opens higher and with more copies on the Billboard 200 (No. 84, 7,000) than her 2005 debut album on Warner Bros.

CEHI.	Title		ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	2 WEEK	LAST	WEEK
1	Tha Carter III	3.98) Tha	43 LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG		18	26
8	Money (Mixtape)	ucci Mane Presents: Bird Money	1 GUCCI MANE BIG CAT 7345 (13.98)	EЖ	NE	27
	Freedom	UMRG (13.98)	AKON	1	24	28
	Born Like This.		DOOM LEX 069* (15.98)	EW	HE	29
ì	The Recession	The R	31 YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	Î	26	30
	Soul		CEAL	2	23	
	The Way I See It	The Wa	PACE RAPHAEL SAADIQ	3	<b>3</b> 8	32
d	ater Of The Mind		LUDACRIS  LUDACRIS		27	33
	e Transformation		DTP/DEF JAM 012020*/IDJMG (13.98)  8 JAMES FORTUNE & FIYA	2	22	34
	Evolver	The transi	JOHN LEGEND	100	30	35
		The Otha Side Of	G.D.O.D./COLUMBIA 13740*/SONY MUSIC (18.98) €  OJ DA JUICEMAN		32	36
			32/MIZAY 517265/ASYLUM (15.98 CD/DVD) €		33	37
	Something Else		STAR TRAK/INTERSCOPE 011793*/IGA (13.98)   DIMANNA	3	00	37
	d Girl Gone Bad	Good Girl G	SRP/DEF JAM 008968*/IDJMG (13.98)	F	111	
d	Thirsty		VERITY 09433 JLG (17.98)	١.	-	39
	Recognize Real	Real Recog	HYPNOTIZE MINOS 517396/ASYLUM (18.98)	3		-
	Thr33 Ringz	Thr	KONVICT/NAPPY BOY/JIVE 31630/JLG (18.98) €	2	29	41
	Channel 10	Ch	2 CAPONE -N- NOREAGA THUGED OUT MILITAINMENT 284/SMC (15.98)		21	42
Į	ape Volume Two	Just One Mo Hit: The Fixtape Vol	KRAYZIE BONE THUGLINE 58/RBC (18.98)	i w	*1	43
1	Here I Stand	Her	45 USHER LAFACE 23388/JLG (18.98)			44
	Love & Life	Lo	29 ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	3	35	45
	Audience Of One	Audienc	HEATHER HEADLEY EMI GOSPEL 26512 (17.98)	3	36	46
	d One Your Love	Send One Y	8 BONEY JAMES CONCORD 30815 (18.98) ⊕	4	52	47
	illz: Dedication 3	Gangsta Grillz: Dec	15 LIL WAYNE & DJ DRAMA APHILLIATES 63278 (17 98)	4	37	48
	Emeritus		SCARFACE RAP-A-LOT/RAP-A-LOT 4 LIFE 515832/ASYLUM (18.98	4	40	49
	Cadillac Records	Cadillac	SOUNDTRACK MUSIC WORLD/COLUMBIA 36936/SONY MUSIC (15.98	4	39	50

M M		M. D.	AINSTREAM B/HIP-HOP	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	HIT
1	1	11	BLAME IT  JAMIE FOXX FEAT. T-PAIN (J/RMG)	山
2	2	16	TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
	4	10	KISS ME THRU THE PHONE SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
4	5	11	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	位
,5	3	16	'ROCKIN' THAT THANG THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	
6	6	16	YOU COMPLETE ME KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	山
2	П	20	MAD NE-YQ (DEF JAM/IDJMG)	
		16	AIN'T I YUNG LA. FEAT YOUNG DRO & IL (GRAND HUSTLE/INTERSCOPE)	位
9		5	MAGNIFICENT RICK ROSS FEAT, JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/DJIMG)	位
10	8	15	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	
0	14	7	BOYFRIEND #2 PLEASURE P (ATLANTIC)	
12	16	19	SHE GOT HER OWN NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/DJMG)	台
13	12	12	STANKY LEGG GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	
		23	BEEP BOBBY V FEAT. YUNG JOC (BLU KOLLA DREAMS/CAPITOL)	位
15		9	NEVER EVER CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	业
16	7	15	IT'S YOURS J. HOLIDAY (MUSIC LINE/CAPITOL)	位
17	13	9	WANT IT, NEED IT PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC)	位
100	15	11	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)	
19	21	8	MAKE THA TRAP SAY AYE  OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)	
20	20		HEARTLESS KANYE WEST (ROC-A-FELLA/OEF JAM/IDJMG)	位
21	19	20	JUST LIKE ME JAMIE FOXX FEAT. T.I. (J/RMG)	☆
22	23	8	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)	位
23	24	7	YOU CAN GET IT ALL BOW WOW FEAT. JOHNTA AUSTIN (COLUMBIA)	
24	22	9	IF THIS ISN'T LOVE JENNIFER HUDSON (ARISTA/RMG)	
25	25	3	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	

SOULJA BOY TELL'EM

25 20

A		A	DULT R&B
USB .	4		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/ PROMOTION LABEL
0	1	24	THERE GOES MY BABY CHARLIE WILSON (P MUSIC GROUP/JIVE/JLE)
2	6	12	SOBEAUTIFUL MUSIQ SOULCHILD (ATLANTIC)
3	2	18	IF THIS ISN'T LOVE Jennifer Hudson (Arista/RMG)
4	1		HERE I STAND USHER (LAFACE/JLG)
5		18	CHOCOLATE HIGH INDIA ARIE FEAT, MUSIQ SOULCHILD (SOULBIRD) UNIVERSAL REPUBLIC)
1		29	COOL ANTHONY HAMILTON FEAT, DAVID BANNER (MISTER'S MUSIC/SO SO DEF/JLG)
7	7	29	WHEN IT HURTS AVANT (CAPITOL)
8	8	26	IFULEAVE MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ÁTLANTIC)
10		28	THE SWEETEST LOVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
		42	SPOTLIGHT JENNIFER HUDSON (ARISTA/RMG)
111		9	LIONS, TIGERS & BEARS JAZMINE SULLIVAN (J/RMG)
12		24	FROM MY HEART TO YOURS LAURA IZIBOR (ATLANTIC)
13	(3)	37	NOTHING LEFT TO SAY MINT CONDITION (CAGED BIRD/IMAGE)
14	13	7	EPIPHANY CHRISETTE MICHELE (DEF JAM/IDJMG)
1/5		48	YOU'RE THE ONLY ONE ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
16		6	ON THE OCEAN KJON (UP&UP/DEH TYME/UNIVERSAL REPUBLIC)
17	16	7	CHOCOLATE LEGS ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
18	17	6	NEVER GIVE YOU UP RAPHAEL SAADIQ FEAT. STEVIE WONDER & CJ HILTON (COLUMBIA)
19	21	9	SAILING AVANT (CAPITOL)
20	19	10	CASE (INDIGO BLUE)
0		14	I TRUST YOU  JAMES FORTUNE & FIYA (BLACKSMDKE/WORLDWIDE)
22	24	9	JESUS IS LOVE HEATHER HEADLEY FEAT. SMOKIE NORFUL (EMI GOSPEL)
23	18	18	PLAYA CARDZ RIGHT KEYSHIA COLE FEAT. 2PAC (AMARU/IMAN/GEFFEN/INTERSCOPE)
24	23	5	LAST CHANCE GINUWINE (NOTIFI/ASYLUM/WARNER BROS.)
1	31	5	MAD NE-YO (DEF JAM/IDJMG)
-	1.0	7.3	

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(Q)	) .		ANGEL 43 41 61M	
A	5	KI	- TYTHMIC™	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	PREDICT
0	1	9	KISS ME THRU THE PHONE 2 WKS SOULA BOY TELL EM FEAT, SAMME COLLIPARK WITERSCOPE	廿
2	3	9	BLAME IT JAMIE FOXX FEAT. T-PAIN (J/RMG)	垃
		16	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	仚
		10	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	
5	5	13	TURNIN ME ON KERI HILSON FEAT. LIE WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	办
6	6	14	DAY 'N' NITE KID CUDI (FOOL'S GOLD/UNIVERSAL MOTOWN)	位
7		7	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	中
		19	MAD NE-YO (DEF JAM/IDJMG)	也
9	12	4	GREATEST BOOM BOOM POW GAINER THE BLACK EYED PEAS (MILLIAMMITERSCOPE)	ñ
10	10	15	ROCKIN' THAT THANG THE-DREAM (HADIO KILLA/DEF JAM/IDJMG)	
10	8		HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	位
12	13	12	NEXT TO YOU	1
13	15		I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	
14	11	13	BEAUTIFUL AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	٠
15	14	25	JUST DANCE LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
16	0	5	LOVE SEX MAGIC	#
17	9		YOU CAN GET IT ALL	
100	17		MOVE (IF YOU 'W'ANNA)	
19	-	,	MIMS (AMERICAN KING/CAPITOL)  LOVE COLLEGE	
20	<b>3.</b>	4	ASHER ROTH (SCHOOLBDY/LOUD/SRC/UNIVERSAL MOTOWN)  AIN'T I	
21	23		YUNG LA. FEAT. YOUNG ORD & TI. (GRAND HUSTLE-INTERSCOPE)  HALO REYDUCE (MUSIC MORI D/COLUMBIA)	Û
22	18	12	BEYONGE (MUSIC WORLD/COLUMBIA)  CRACK A BOTTLE  EMINEM, OR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
23	21	11	DIVA BEYONCE (MUSIC WORLD/COLUMBIA)	☆
24	27	4	BEGGIN' MADCON (BONNIER AMIGONIEXT PLATEAU/UNIVERSAL REPUBLIC)	
25	23		FEEL IT  SU FELL PRI FEAT. T-PAIN, SEAN PAUL FLO RIDA & PITBULL (DEF JAM/IDJING)	
-			WE THAT THE FEMAL SCHOLL FRUIT FRUIT FRUIT AS PRIBULL (USF JAWNULING)	77/2

(PA)		HC	OT RAP SONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
0	2	10	# KISS ME THRU THE PHONE  1 WK SOULJA BOY TELL EM FEAT. SAMMIE (COLLIPARK/INTERSCOP
	1	16	DEAD AND GONE T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC
	3	10	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)
	4	20	HEARTLESS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
5	5	16	AIN'T I YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
6	6	6	MAGNIFICENT RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/CJ/MG)
7	9	4	GREATEST BOOM BOOM POW THE BLACK EYED PEAS (MILLIAMINITERSCOPE)
8	7	14	STANKY LEGG
		11	GS BOYZ (SWAGG TEAM/JIVE/BATTERY) NEXT TO YOU
10		7	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)  I KNOW YOU WANT ME (CALLE OCHO)  PITBULL (ULTRA)
11		5	YOU CAN GET IT ALL
12	16	3	TURN MY SWAG ON
13	10	28	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)  LIVE YOUR LIFE
14	12	36	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJIMG/ATLANTIC)  WHATEVER YOU LIKE T.I. (GRAND HUSTLE/ATLANTIC)
15	18	8	MAKE THA TRAP SAY AYE
16		9	OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM) WANT IT, NEED IT
17	17	96	PLIES FEAT. ASHANTI (BIG GATES/SLIP-N-SLIDE/ATLANTIC MOVE (IF YOU 'W'ANNA)
18		The same	MIMS (AMERICAN KING/CAPITOL)  I LOVE COLLEGE  ASSES POTTA (COLOG) POWA OF INCESS AL MOTOMARI
19	19	26	ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)  POP CHAMPAGNE  III. IONES & ONLY BROWN, SCHOOL DOWN BROWN AND AND AND AND AND AND AND AND AND AN
20	13	12	JIM JONES & RON BROWZ (ETHER BOY/LINVERSAL MOTOMYCOLLIMBIAKOCH)  CRACK A BOTTLE  EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
21	21	4	HUSTLER'S ANTHEM '09 BUSTA RHYMES FEAT. T-PAIN (UNIVERSAL MOTOWN)
1		1	AMAZING  KANYE WEST FEAT. YOUNG JEEZY (ROC-A-FELLA/DEF JAM/IDJMG)
23	25	2	FEEL IT  DJ FELLI FEL FEAT T-PAIN, SEAN PAUL, FLD REDA & PITBULL (DEF JAMYDLING)
24	24	2	ALL THE ABOVE MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
25	22	11	I RUN SLIM THUG (BDSS HOGG OUTLAWZ/E1)

# HOT DANCE CLUB PLAY

	1		
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	2	7	GOD IN ME MARY MARY MY BLOCK/COLUMBIA
2	1	9	THE FEAR LILY ALLEN CAPITOL
3	5	8	LOVE STORY NADIA ALI SMILE IN BED
	4	10	IN THE NIGHT JIMMY D. ROBINSON PRESENTS CEEVOX J. MUSIC
5	7	F)	LOVE IS THE LOOK KRISTINE W FLY AGAIN
6	5	6	T.O.N.Y. SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
7	10	110	BOOM ANJULIE HEAR/CONCORO
	8	8	DIVA BEYONCE MUSIC WORLD/COLUMBIA
	3	10	NOT FALLING APART MARDON 5 A&M/OCTONE/INTERSCOPE
10	11	9	LONG DISTANCE BRANDY E1 EPIG
11	10	X,	I WANT YOUR SEX JIPSTA PROVOCATIVE
12	077	6	FAXING BERLIN DEADMAU5 PLAY
13			CANDLE (SICK AND TIRED) THE WHITE TIE AFFAIR SLIGHTLY DANGEROUS/EPIC
14	20	4	BOTTLE POP THE PUSSYCAT DOLLS FEAT. SNOOP DOGG INTERSCOPE/UNIVERSAL
15		7	ECSTASY DIANNE WESLEY GOSSIP
16	25	4	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19/RCA/RMG
17	21	6	BOUNCE MSTRKRFT FEATURING N.O.R.E. DIM MAK/DOWNTOWN
12	15	13	BRING THE LOVE NICKI RICHARDS NICKIRICHARDS.COM
19	22	5	LOVE SETS YOU FREE CHARLIE FEATURING PABLITO DRUM GLOBAL MEDIA
20	12	10	SUPERLOVER LABELLE VERVE
21	24	б	MIND BOUNCE SPEAKERBOX FEATURING FREEDOM WILLIAMS SEA TO SUN
22	13	10	OYE PARTY HOD CARRILLO PRESENTS BODEGA CHARLIE DANCEMUSICLABEL.COM/CARRILLO
23	14	11	WANNA BE A DJ AMBERROSE MARIE CATZ
24	32	3	COME BACK TO ME UTADA ISLAND IDJMG
25	34	th	SPACEMAN THE KILLERS ISLAND/IDJMG
-			

П				
	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	26	31	5	SO GOOD TO BE WRONG YENN ADRENALINE
ı	27	33	3	BEAUTIFUL U R DEBORAH COX DECO/IMAGE
	28	18	12	CIRCUS BRITNEY SPEARS JIVE/JLG
	29	35	4	HAPPY PEOPLE INCOGNITO HEADS UP
	30	23	7	CHASE MAIYSHA EUSONIA
	31	39	3	5 REASONS SYLVIA TOSUN & LOVERUSH/SEA TO SUN
ı	32	46	2	POWER PICK WRONG DEPECHE MODE MUTE/VIRGIN/CAPITOL
ı	33	29	9	I SEEN BEYONCE CAZWELL PEACE BISQUIT
	34	30	7	OLD SKOOL NEW HYBRIO HEIGHTS SEA TO SUN
		40	3	NOT THE ONE ANDREA CARNELL CURVY
	36	HOT	SHOT BUT	HALO BEYONCE MUSIC WORLD/COLUMBIA
Ì	37	47	2	COVER GIRL RUPAUL RUCO
	38	68	2	I'M NOT GETTING ENOUGH ONO MIND TRAIN/TWISTED
	19	50	2	BREAKIN' DISHES 2009 RIHANNA SRP/DEF JAM/IDJMG
ı	40	38	7	SENSUALITY
ı	41	48	2	HUMAN
ı	42	1.3	5	ARI GOLD GOLD 18  DAY 'N' NITE  KID CUDI FOOL'S GOLD/UNIVERSAL MOTOWN
ı	43	37	15	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
	44	41	7	I'M ALIVE 2009 CELINE DION COLUMBIA/SONY MUSIC
	45	NI	W	FALLING ANTHEM BAD BOY BILL FEATURING ALYSSA PALMER MENAGE
	46	NI	W	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FEATURING CIARA INTERSCOPE
Ì	47	44	10	TELL U Y ATFC FEATURING YASMEEN STRICTLY RHYTHM
	48	49	2	WHATCHA DOIN' TO ME BRIAN KENT SOLID SOUND
	49	26	15	PROMISE YOU DEEP STEP UP IN THE AIR
	50	NE	W	RENDEZVOUS WITH ME

TOP ELECTRONIC ALBUMS									
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.					
1	1	22	#1 LADY GAGA						

WEE	LAST	WEEN	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	22	#1 LADY GAGA 19 WKS THE RING STREAM JULY MOUNT CHERRY TREAMTHS SOUTH OT 1805 YEA
2	2	18	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
3	4	38	3OH!3 WANT PHOTO FINISH 511181
4	NE	W	ROYKSOPP JUNIOR WALL OF SOUND 97748*/ASTRALWERKS
5	3	4	TONY OKUNGBOWA TOTAL DANCE 2009 THRIVEDANCE 90807/THRIVE
6	NEW		DAN DEACON BROMST CARPARK 48*
-71	7	5	THE PRODIGY  INVADERS MUST DIE TAKE ME TO THE HOSPITAL 90146*/COOKING VINVL®
	6	12	DJ SKRIBBLE TOTAL CLUB HITS 2 THRIVEDANCE 90799/THRIVE
9	NE	W	KMFDM BLITZ KMFDM 580/METROPOLIS
10	8	12	JASON NEVINS JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
11	RE-E	NTRY	FEVER RAY FEVER RAY RABID 69408/MUTE
(12	NE	W	RUPAUL CHAMPION RUCO 003
13	1	2	BOA 80A SM USA 01/ARSENAL
	11	48	SANTOGOLD SANTOGOLD LIZARD KING 70034*/DOWNTOWN
15		2	KASKADE THE GRAND ULTRA 1995

GOOD GIRL GONE BAD: THE REMIXES SRP/DEF JAM 01260

13 42 DJ SKRIBBLE
TOTAL CLUB HITS THRIVEDANCE 90784/THRIV

M83
SATURDAYS=YOUTH MUTE 9384\*
SOUNDTRACK
UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055

14 2 MSTRKRFT
FIST DE 600 DIM MAK 122\*/DOWNTOWN
19 23 39 CRYSTAL CASTLES
CHYSTAL CASTLES LIES 200962/LAST GANG

33 CUT // COPY
IN GHOST COLOURS MODULAR 050
VARIOUS ARTISTS
ULTRA.DANCE 09 ULTRA 1636

24 20 64 DAFT PUNK
ALIVE 2007 VIRGIN 09841/CAPITOL

25 21 23 THE RIDDLER & CATO K
ULTRA 2009 ULTRA 1842

HIS	AST	VEEKS IN CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
1	1 1 13		#1 POKER FACE  10 WKS LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	9	THE FEAR LILY ALLEN CAPITOL
3		27	FEEL YOUR LOVE
4	6	4	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19/RCA/RMG
5	5	12	DAY 'N' NITE KID CUDI FOOL'S GOLD/UNIVERSAL MOTOWN
6	4	22	IMAGINATION JES ULTRA
7	C	10	CIRCUS BRITNEY SPEARS JIVE/JLG
	7	11	SOBER PINK LAFACE/JLG
9	13	5	WEEKEND LOVE ELECTRIC ALLSTARS FEATURING MIA J NERVOUS
	10	42	EVERY WORD ERCOLA FEATURING DANIELLA NERVOUS
11	11		I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE
12	9	17	ONLY ONE CHRIS LAKE NERVOUS
7.07	12	24	MEDICINE KIM LEONI ROBBINS
	14	15	ANGEL ON MY SHOULDER KASKADE FEATURING TAMARA ULTRA
15	25	3	BEGGIN' MADOON BONNIER AMIGGINEXT PLATEAL/UNIVERSAL REPUBLIC
16	23	3	IF YOU KNEW Chris lake featuring nastala nervous
17	17	5	TIME AFTER TIME SOUL CENTRAL FEAT. ABIGAIL BAILEY STRICTLY RHYTHM
18		FW.	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE
19	18	11	UNDERNEATH DJ ANTOINE SESSION
20	RE-E	NTRY	CAN'T GET OVER SEPTEMBER ROBBINS
21	21	7	PERFECT DAY CASCADA ROBBINS
22	20	11	EVERYTIME WE TOUCH DAVID QUETTA & CHRIS WILLIS WITH STEVE ANGELLO & SERASTIEN INGROSSO GUMPERFECTOLLIFIA
23	RE-I	NTRY	WHITE HORSE SARAH MCLEOD NEXT PLATEAU
24	15	18	MILES AWAY MADONNA WARNER BROS.
25	19	5	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC

0		AL	BUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	3	MADELEINE PEYROUX BARE BONES ROUNDER 613272	
2	NE	W	MELODY GARDOT ITUNES LIVE FROM SOHO (EP) VERVE DIGITAL EXVG	
	2	10	FRANK SINATRA SEDUCTION S INATRA SINGS OF LOWE THE PRANK SINATRA COLLECTION 51696C/REPRISE	
4.	10	55	MELODY GARDOT WDRRISOME HEART VERVE 010468/VG	
71	4	9	RENEE OLSTEAD SKYLARK 143/REPRISE 44247/WARNER BRDS.	
9	Ni	w	WYNTON MARSALIS HE AND SHE BLUE NOTE 10331 BLG	
7/	5	1	BRANFORD MARSALIS QUARTET METAMORPHOSEN MARSALIS 460011	
8	NEW		RANDY CRAWFORD & JOE SAMPLE NO REGRETS PRA 60309*	h
	9	38	WILLIE NELSON WYNTON MARSALIS TWO MEN WITH THE BLUES BLUE NOTE 04454*/BLG	
	11	11	ELIANE ELIAS BOSSA NOVA STORIES BLUE NDTE 28103/BLG	
	6	10	JANE MONHEIT THE LOVERS, THE DREAMERS AND ME CONCORD 31197	
12	7	8	THE BAD PLUS JOINED BY WENDY LEWIS FOR ALL I CARE DO THE MATH 3148*/HEADS UP	
13	8	8	VARIOUS ARTISTS BEST OF BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY	1
14	16	4	TIERNEY SUTTON BAND DESIRE TELARC JAZZ 83685/TELARC	
0		a in	FRANK CATALANO BANGI SAVOY JAZZ 17734/SLG	100

WEEK	LAST	WEEKS ON CHI	ARTIST
1	1	19	THE PRIESTS  THE PRIESTS RCA VICTOR 33969/SONY MUSIC
2	2	3	PLACIDO DOMINGO AMORE INFINITO DG 012532/UNIVERSAL CLASSICS GROUP
3	4	4.	ARVO PART IN PRINCIPIO ECM NEW SERIES/ECM 012599/UNIVERSAL CLASSICS GROUP
4	9	20	LUCIANO PAVAROTTI THE DUETS DECCA 012245/UNIVERSAL CLASSICS GROUP
6	Z	42	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ CHANT: MUSIC FOR THE SOUL DECCA 011489 UNIVERSAL CLASSICS GROUP
	6	4	ANDRE RIEU GREATEST HITS DENON 17764/SLG ⊕
0	8	4	JULIA FISCHER ACADEMY OF ST MARTIN IN THE FIELDS BACH: CONCERTOS DECCA 012490/INIVERSAL CLASSICS GROUP
8		30	JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS VIVALDI, THE FOUR SEASONS SONY CLASSICAL 11013/SONY MASTERWORKS
9	10		JUAN DIEGO FLOREZIORQUESTRA DE LA COMUNITAT VALENCIANA (OREN) BEL CANTO: SPECTACULAR DECCA 012445/UNIVERSAL CUASSICS GROUP ⊕
10	13	2	BALTIMORE SYMPHONY ORCHESTRA (ALSOP) MAPIA ODDINIORS AMERICANA SYMHONY: VARIATINS ON APPALACHIAN WALLZ DIVAC 12
11	12		HELENE GRIMAUDIDIE DEUTSCHE KANMERPHILHARMONIE BREMEN BACH DG 012504/UNIVERSAL CLASSICS GROUP
12	15	5	VARIOUS ARTISTS BELLIN: LA SONNAMBULA DECCA Ó 123USUNIVERSAL CLASSICS GROUP
13			RICHARD EGARR PURCELL: KEYBOARD SUITES & GROUNDS HARMONIA MUNCH 907428
14	16	3	ACADEMY OF ACIENT MUSIC/RICHARO EGARR BACH: BRANDENBURG CONCERTOS HARMONIA MUNDI 807461
10	11	8	MUTTER/LEIPZIG/PREVIN/MASUR/HARRELL MENDELSSOHN UNITEL CLASSICATING 0125339LAVERSAL CLASSICS GROUP ①
		09	

TOP CONTEMPORARY JAZZ ALBUMS					
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.	
1	1	8	BONEY JAMES SEND ONE YOUR LOVE CONCORD 30015		
2	3	3	THE RIPPINGTONS FEAT. RUSS FREEMAN MODERN ART PEAK 30635/CONCORO		
-		60	KENNY G RHYTHM & ROMANCE STARBUCKS 30670/CONCORD ⊕		
(6)	2	3	RETURN TO FOREVER RETURNS EAGLE ROCK 20149/EAGLE		
X	6	46	ESPERANZA SPALDING ESPERANZA HEADS UP 3140		
6	7	4	NORMAN CONNORS STAR POWER SHANACHIE 5171		
7	4	Ŧ	NAT KING COLE RE:GENERATIONS CAPITOL 08414*		
	8	26	FOURPLAY ENERGY HEADS UP 3146		
3	14	25	DAVE KOZ GREATEST HITS CAPITOL 34163		
10	10	5	PIECES OF A DREAM SOUL INTENT HEADS UP 3136		
11	14	8	PETER CINCOTTI EAST OF ANGEL TOWN 143 402108/WARNER BRDS.		
12	N	EW	CHRIS BOTTI CHRIS BOTTI: IN BOSTON COLUMBIA 38735/SONY MUSIC ⊕		
13	NEW		JULIAN LAGE SOUNDING POINT EMARCY 012666/DECCA		
14	N	EW	CHUCK LOEB BETWEEN 2 WORLDS HEADS UP 3151		
15	17	22	KIM WATERS I WANT YOU: LOVE IN THE SPIRIT OF MARVIN SHANACHIE 5166		

1 2	1 LAST WEEK	20	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL  IL DIVO 13 WAS THE PROMES STOUDOULMEN 39968SOW MUSIC  ANDREA BOCELLI MICANTO SUGAR 012161/DECCA   THE PROMES STOUD OF THE PROMES STOUD OF THE PROMES STOUD OF THE PROMES
-	2	21	19 WKS THE PROMISE SYCO/COLUMBIA 39968/SONY MUSIC ● ANDREA BOCELLI
2			
A	3	En i	INDINITIO COGNIT CIETOTICECCOTI C
_		3	SARAH BRIGHTMAN SYMPHONY: LIVE IN VIENNA MANHATTAN 21681/BLG ®
341	4	74	ANDREA BOCELLI THE BEST OF ANDREA BOCELLY VINENE SULVEN FISIAL CLASSICS GROUP ①
(8)	5	61	ANDREA BOCELLI WHERE LIVE IN TUSCANY SUGAR DECCA DI 10865/UNINFISAL CLASSICS GROUP   TO THE CONTROL OF THE CONT
0	N	W	MORANON TABERNACLE CHOIR/ORICHESTRA AT TEMPLE SQUARE (WILBERG) COME, THOU FOUNT OF EVERY BLESSING MORMON TABERNACLE CHOIR 5014332
7	6	14	MORMON TABERNACLE CHOR/OPCHESTRA AT TEMPLE SQUARE (WILBERG) PRAISE TO THE MAIN MORMON TABERNACLE CHOIR 5012323
8	7	24	YO-YO MA WEND MA & FRIENDS SONGS DE JOY & PEACE SONY CLASSICAL 24414/SONY MISTERWORKS (*)
9	8	73	ANDREA BOCELLI 10 MEJOR DE ANDRA BOCELL VATERE SUGAR SIENTE UNIVERSAL MUSIC LATINO 653634 LAULE
10	9	62	SARAH BRIGHTMAN SYMPHONY MANHATTAN 46078/BLG
11	10	47	JOSH GROBAN AWAKE LIVE 143 REPRISE 412668/WARNER BROS. •
12	12	7	VARIOUS ARTISTS ALERO THE RODERS AN AREA OF THE PROPERTY AND ALERO THE RODERS AND AREA OF THE PROPERTY AND AREA OF THE PR
13			SHARON ISBIN JOURNEY TO THE NEW WORLD SOMY CUSSICAL 45456 SOMY MASTERWORKS
14	11	33	SOUNDTRACK STAR WARS: THE CLONE WARS SONY CLASSICAL 35616/SONY MASTERWORKS
0	13	53	MORAKON TABERNACLE CHOR AND ORCHESTRA AT TEMPLE SQUARE (JESSOP-WILBERG) CALLED TO SERVE MORAKON TABERNACLE CHOIR 0814

A SONGS					
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL		
1	1	13	STOP, LOOK, LISTEN (TO YOUR HEART)  BONEY JAMES CONCORD/CMG		
2	7	6	GREATEST I'M WAITING FOR YOU GAINER JOYNER ARTISTRY		
3	4	23	CHILL OR BE CHILLED OLI SELK TRIPPIN 'N' RHYTHM		
	3	31	RELIGIFY EUGE GROOVE NARADA JAZZ/CAPITOL		
		31	YOU AND I MICHAEL LINGTON NUGROOVE		
6	5	19	LET'S GET ON IT KIM WATERS SHANACHIE		
	6	19	LA DOLCE VITA WARREN HILL EVOLUTION/E1		
A	8	31	FORTUNE TELLER FOURPLAY HEADS UP		
9	9	1	BADA BING DAVE KOZ FEAT. JEFF GOLUB CAPITOL		
10	10	13	AND I LOVE HER KENNY LATTIMORE VERVE		
11	10	7	RITMO Y ROMANCE (RHYTHM & ROMANCE) KENNY G STARBUCKS/CONCORD/CMG		
12	13	32	ORDINARY WAYNE BRADY PEAK/CMG		
	11	8	SWEET SUNDAYS TIM BOWMAN TRIPPIN 'N' RHYTHM		
	12	17	A CHANGE IS GONNA COME SEAL 143/WARNER BROS.		
15	16	5	MOVE ON UP RICHARD ELLIOT ARTISTRY		

(0		W	ORLD ALBUMS*	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	B	V.	AMADOU & MARIAM  1 WIK WELDOME TO MALI BECAUSE/NONESICH S17673 WARNER BROS.	
2	1	22	CELTIC WOMAN THE GREATEST JOURNEY: ESSENTIAL COLLECTION MANHATTAN 34124/BLG	
2	2	28	CELTIC THUNDER ACT TWO CELTIC THUNGER 011606/DECCA	
•1	3	56	CELTIC THUNDER CELTIC THUNDER CELTIC THUNDER 001/DECCA	5.00
5	4	4	BELA FLECK THROW DOWN YOUR HEART ROUNDER 610634	
	5	9	MARIZA TERRA WORLD CONNECTION 1814/FOUR QUARTERS	
0	11	7	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: WORLD MUSIC WALT DISNEY 003161	
8	NE	EW	GYUTO TANTRIC CHOIR TIBETAN CHANTS FOR WORLD PEACE WHITE SWAN 86	
3	6	6	RUDRESH MAHANTHAPPA KINSMEN PI 28	
100	9	5	VARIOUS ARTISTS PUTUMAYO PRESENTS: INDIA PUTUMAYO 288	
0	1	1	ASA ASA NAIVE/MERCER STREET 70050/DOWNTOWN	
12	14	22	RODRIGO Y GABRIELA LIVE IN JAPAN ATO 21638 ⊕	
13	RE-E	NTRY	CARLA BRUNI COMME SI DE RIEN NETAIT TEOREMANANE 70045/DOWNTOWN	
14	15	15	DANIEL O'DONNELL COUNTRY BOY DPTV MEDIA 48	
15	HE-ENTRY		BUENA VISTA SOCIAL CLUB  BUENA VISTA SOCIAL CLUB AT DATE OF THE WHAT STOCK THAT SWAFFER BROS.	
			William Co.	

## BILLBOARD JAPAN HOT 100

VEEX	AST	(HANSHIN/SOUNDSCAN JAPA PLANTECH)	N/ APRIL	1 200
->		, courtour,	AFINIC	1, 200

1 13 ONE ROOM DISCO
PERFUME TOKUMA WILD NAMIE AMURO AVEX

HIMAWARI YUSUKE SONY

MORNING SUN

JOURNEY THROUGH THE OECAOE MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON BMG

SEISHUN BOKU MARI YAGUCHI UP-ERC

RIGHT ROUND FLO RIOA WARNER 18

SAKURA HARU WO UTAWA NE BADA

## FRANCE

### SINGLES

WEE	LAST	(SNEP/IFOP/TITE-LIVE) MARCH 31, 200
1	1	POKER FACE LADY GAGA STREAMLINE/KONUVE/CHERRYTREE-INTERSCO
2	3	LIBERTA PEP'S AZ
3	42	RIGHT ROUND FLO RIDA POE BOY ATLANTIC
		TAKINI DACK MY LOUE

4 2 TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOP TATOUE MOI MIKELANGELO LOCONTE WARNER

THE BOY DOES NOTHING ALESHA DIXON ASYLUM

CA M'ENERVE HELMUT FRITZ SON' I HATE THIS PART
THE PUSSYCAT DOLLS INTERSCOPE

LITTLE SISTER 53

SOME PEOPLE (TON DESIR)

## ITALY

## DIGITAL SONGS

THIS	LAST	(FIMI/NIELSEN)	MARCH 30, 200		
1	1	SINCERITA ARISA WARNER BROS.			
2	2	LA FORZA MIA MARCO CARTA ATLANTIC			
3	6	IL REGALO PIU' GRANDE TIZIANO FERRO CAPITOL			
4	4	COME FOGLIE MALIKA AYANE SUGAR			
5	9	MERAVIGLIOSO NEGRAMARO SUGAR			
6	3	THIS IS THE LIFE AMY MACOONALD MELODRAMATIC/VERTIGO			
7	7	BROKEN STRINGS JAMES MORRISON FT. NE			
8	8	THE BOY DOES NOTHING			
q	5	LUCA ERA GAY			

## WALLONIA

10 11 PRIMAVERA IN ANTICIPO

THIS	LAST	(ULTRATOP/GFK) APRIL 1, 20
1	2	POKER FACE LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCO
2	1	ICI LES ENFOIRES ENFOIRES ULM
3	3	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLO
4	4	LIKE A HOBO CHARLIE WINSTON REAL WORLD ATMOSPHERIOUES LONG TAL

RIGHT ROUND FLO RIDA POE BOY/A ALBUMS

ENFOIRES FONT LEUR CINEMA ULM INDOCHINE LA REPUBLIQUE DES METEORS JIVE

GHINZU MIRROR MIRROR PIAS ALAIN BASHUNG BLEU PETROLE BARCLA

U2 No line on the Horizon Mercury

#UNITED KINGDOM

### SINGLES

WEE	LAST	UK CHARTS CO.) MARCH 29, 20
1	1	POKER FACE LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE
2	NEW	DON'T UPSET THE RHYTHM (GO BABY GO NOISETTES MERCURY
3	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC

HALO BEYONCE MUSIC WORLD/COLUMBIA JAI HO (YOU ARE MY DESTINY)

LOVE STORY

DEAD & GONE T.I FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC BEAUTIFUL AKON FT. COLBY O'DONIS & KARDINAL O. KDIWICT UPFRONT SHOUN

SHAKE IT METRO STATION COLUMBIA MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S 19 RCA

## CANADA

22

## BILLBOARD CANADIAN HOT 100

THIS	LAST	(NIELSEN BOS/SOUNDSCAN) APRIL 11, 200	
1	1	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC/WARNER	
2	2	AFRICA KARL WOLF FT. CULTURE LW/EMI	
3	4	DEAD AND GONE TJ. FT. JUSTIN TIMBERLAKE GRAND HUSTLE ATLANTIC WARNE	
4	14	GIVES YOU HELL THE ALL-AMERICAN REJECTS DOG! OUSE/DGC/UNIVERSAL	
5	12	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE UNIVERSAL	
6	3	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON 19, RCA/SONY MUSIC	
7	5	LOVEGAME  LADY GAGA STREAMLINE KONLINE CHERRY TREE INTERSCOPE LINIVERSA	
8	32	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE SONY MUSIC	
9	6	LOVE STORY TAYLOR SWIFT HIG MACHINE OPEN ROAD/UNIVERSAL	

## SPAIN

15 POKER FACE

WEEK	LAST	(PROMUSICAE/MEDIA) APRIL 1, 200
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARTA SANCHEZ DRO
2	2	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS INTERGALATIC
3	4	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	3	JUST DANCE LADY GAGA FT COLBY O'DONS STREAMLINE NOT LINE CHERRY TREE INTERSCOP
5	5	QUE TE QUERIA LA QUINTA ESTACION SONY
6	7	QUIERO SER AMAIA MONTERO SONY
7	9	A ESTO LE LLAMAS AMOR MALU SUNY
8	46	PACO, PACO, PACO ENCARNITA POLO SONY
9	13	BEGGIN Madcon Bonnier/Bonnier Amigo
10	8	ME ARREPIENTO ALEX UBAGO DRO

## SWITZERLAND

	JINOLES				
THIS	LAST	(MEDIA CONTROL) MARCH 31	, 20		
1	1	POKER FACE LADY GAGA STREAMLINE KONLIVE CHERRYTREE/INTE	RSC		
2	4	RIGHT ROUND FLORIDA PDE BOY ATLANTIC			
3	5	DANCE WITH SOMEBODY MANDO DIAO MUSICA DELA SANTA			
	2	IRGENDWAS BLEIBT SILBERMOND COLUMBIA			
5	3	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR			
		ALBUMS			
1	NEW	SILBERMOND NICHTS PASSIERT COLUMBIA			
2	NEW	RITSCHI PROBIER MI OOCH MAL US SONY			
3	1	U2 No line on the Horizon Mercury			
4	6	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE, INTI	ERSO		
5	4	BLIGG 0816 UNIVERSAL			

## **GERMANY**

	SINGLES		
THIS	LAST	(MEDIA CONTROL) MARCH 31, 2009	
1	1	POKER FACE LADY GAGA STREAMLINE KONLIVE CHERRYTREE INTERSCOPE	
2	3	AYO TECHNOLOGY MILOW HOMERUN	
3	2	IRGENDWAS BLEIBT SILBERMOND COLUMBIA	
4	4	WIRE TO WIRE RAZORLIGHT VERTIGO	
5	NEW	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC	
6	6	DANCE WITH SOMEBODY MANOO DIAO MUSICA DELA SANTA	
7	7	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON HAND ME DOWN/RCA	
8	5	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR	
9	NEW	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE	

## \* AUSTRALIA

10 NEW SHAKE IT METRO STATION COLUMBIA

	SINGLES			
THIS	WEEK	LAST	(ARIA) MARCH 29, 200	
1		2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC	
2	1	1	LOVE STORY TAYLOR SWIFT BIG MACHINE	
3	3	3	HALO BEYONCE MUSIC WORLD/COLUMBIA	
4		5	GIVES YOU HELL THE ALL-AMERICAN REJECTS DOGHOUSE DGC/INTERSCOPE	
5		4	DEAD & GONE T.I FT. JUSTIN TIMBERLAKE ATLANTIC	
6		NEW	LOVE SEX MAGIC	

12

## MEXICO

THIS	LAST	(BIMSA) MARCH 31
1	1	U2 No line on the Horizon Universal
2	2	VICENTE FERNANDEZ PRIMERA FILA SONY

LA QUINTA ESTACION SIN FRENOS SONY ALEJANDRO FERNANDEZ DE NOCHE: CLASICOS A MI MANERA SONY JONAS BROTHERS
THE 3-D CONCERT EXPERIENCE UNIVERSAL 5

ALBUMS

SOUNDTRACK SLUMOOG MILLIONAIRE INTERSCOP RBD Para Olvidarte de MI emi televisa

WISIN YANDEL MENTE MAESTRA UNIVERSAL

RAPHAEL 50 ANDS DESPUES SON 10 10 VARIOUS ARTISTS
LO ESENCIAL DE UNIVERSAL ESTERED SONY

## FINLAND

SINGLES				
THIS	LAST	(YLE)	APRIL 1, 200	
1	2	LOSE CONTROL WALDO'S PEOPLE MUSIC MONSTER		
*	10	POKER FACE	POKER FACE LADY GAGA TE MANUAL NONLINE CHERRYTREE/INTERSCOPE	
3	7	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC		
4	3	THE BOY DOES NOTHING ALESHA DIXON ASYLUM		
5	11	DON'T TRUST ME 3DH3 WARNER		
-		ALBUMS		
1	NEW	PMMP VEDEN VARAAN RCA		
2	1	KOOP ARPONEN NEW TOWN RCA		
3	NEW	KARI TAPIO VIIMEISEEN PISARAAN EDEL		
4	NEW	MAJ KARMA Salama megamania		

## **EUROPEAN HOT 100**

WEEX	LAST	APRIL 1, 2009
1	1	POKER FACE LADY GAGA STREAMLINE KONLINE/CHERRYTREE/INTERSCOPE
2	2	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
3	4	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
4	5	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S/19/RCA
5	11	LIBERTA PEP'S AZ
6	6	JUST DANCE LADY GAGA FT COLLEY O'DOING STREAMUNE KONLAGO FERRY TREE INTERSCOPE
7	NEW	DON'T UPSET THE RHYTHM (GO BABY GO) NOISETTES MERCURY
8	12	AYO TECHNOLOGY MILOW HOMERUN
9	8	IRGENDWAS BLEIBT SILBERMONO COLUMBIA
10	3	BROKEN STRINGS JAMES MORFUSON FT NELLY FURTAGO POLYDOR
11	26	HALO BEYONCE MUSIC WORLD/COLUMBIA
12	9	DAY 'N' NITE KID CUDI VS. CROOKERS FOOL'S GOLD
13	58	SHAKE IT METRO STATION COLUMBIA
14	7	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
15	16	WIRE TO WIRE RAZORLIGHT VERTIGO
16	10	USE SOMEBODY Kings of Leon Hano me DDWN/RCA

2009

YOU FOUND ME THE FRAY SONY

HEY BOYS AND GIRLS (T.O.T.W PT. 2) EVERMORE WARNER

JAI HO (YOU ARE MY DESTINY)

**SONGS SPOTLIGHT SWEDEN** 

19 23

17 14 HOT N COLD

18 17 LOVE STORY TAYLOR SWIFT BIG MACHINE

**EURO DIGITAL** 

# (NIELSEN SOUNDSCAN

DANCE WITH SOMEBODY

JAI HO (YOU ARE MY DESTINY)

EN	WE	INTERNATIONAL)	APRIL 11, 2009
1	1	TINGALIIN P-BROS FT. DJ TREXX & OL	GA PRATILOVA GGMG
2	3	SNALLA SNALLA CAROLINE AF UGGLAS SILE	OTON
3	4	STAY THE NIGHT	INIVERSAL

LA VOIX
MALENA ERNMAN ROXY 4 2 BABY GOODBYE

HOPE AND GLORY
MANS ZELMERLOW M&L/WARNER 1000 MILES H.E.A.T STORMV RIGHT ROUND FLO RIDA POE BOY ATLANTIC

POKER FACE 10 8 MOVING ON SARAH DAWN FINER BOX

Belgian singer Milow (aka Jonathan Vande roeck) m up to No. 2 on the Germany Singles chart with his cover of 50 Cent's "Ayo Technology."



## HUNGARY

## SINGLES

THIS	LAST	(MAHASZ) MARCH 27, 2009
1	1	NEGYVEN AKOS FEHER SOLYOM
2	NEW	WANNA BE STARTIN' SOMETHIN' MICHAEL JACKSON FT. AKON EPIC
3	NEW	69 Shane 54/DJ Juniór Ft. Michelle Wild CLS
4	6	MEA CULPA Enigma emi
5	NEW	ZAKATOL A SZIVEM JOSH ES JUTTA JOSH/PRIVATE MOON/EMI
		ALBUMS
1	1	U2 No line on the Horizon Mercury
2	2	SOUNDTRACK MADE IN HUNGARIA EMI
3	21	RUZSA MAGDI IRANYTU CLS
4	4	SOUNDTRACK MAMMA MIAL POLYODR/UNIVERSAL
5	3	REMENYADOK REMENYADOK HATVANNEGY VARMEGYE

# **DIGITAL SONGS**

THIS	LAST	(NIELSEN SOUNOSCAN INTERNATIONAL) APRIL 11, 200	
1	1	POKER FACE LADY GAGA STREAMLINE KONLIVE/CHERRYTREE-INTERSCOPE	
2	2	RIGHT ROUND FLO RIDA POE BOY ATLANTIC	
3	NEW	DON'T UPSET THE RHYTHM (GO BABY GO NOISETTES MERCURY	
4	5	HALO BEYONCE MUSIC WORLD/COLUMBIA	
5	16	JAI HO! (YOU ARE MY DESTINY) AR RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE	
6	14	SHAKE IT METRO STATION COLUMBIA	
7	3	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC	
8	6	LOVE STORY TAYLOR SWIFT BIG MACHINE	
9	4	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S. 19 RGA	
10	8	JUST DANCE LADY GAGA STREAMLNE KONLIVE CHERRYTREE INTERSCOPE	
11	7	BEAUTIFUL AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
12	9	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTAGO POLYDO	
13	10	USE SOMEBODY KINGS OF LEON HAND ME DOWN/RCA	
14	NEW	SHOW ME LOVE STEVE ANGELLO & LAIDBACK LUKE FT. ROBIN. S DAT	
15	15	IN FOR THE KILL LA ROUX POLYDOR	

# EUROPEAN ALBUMS

## **EUROPEAN AIRPLAY**

1

2

15 14 PINK FUNHOUSE LAFACE/JLG

AST	APRIL 1, 2009
	MFML 1, 2009
2	POKER FACE LADY GADA STREAMLINE KONLIVE/CHERRYTREE INTERSCOPE
1	SOBER PINK LAFACEULG

BROKEN STRINGS
JAMES MORRISON FT. NELLY FURTADO POLYDOR 3 HOT N COLD 4 MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S 19/RCA 5 I HATE THIS PART
THE PUSSYCAT DOLLS INTER

ICI LES ENFOIRES LES ENFOIRES ULM 16 8

LIBERTA PEPIS UNIVE 9 10

11 THINKING OF YOU THE FEAR LILLY ALLEN REGAL PARLOPHONI

IF I WERE A BOY BEYONCE MUSIC WORLD 12 BEAUTIFUL AKON KOM/CT/UPFRONT/SRC/UNIVERSAL MDTOWN 18 26 HALO BEYONCE MUSIC WORLD/COLU 15 14 THIS IS THE LIFE AMY MACDONALD MELOD

5 2 PETE PARKKONEN
THE FIRST ALBUM SDNY

Music, BM/Raylene Music, ASCAP/Little Blue Typewriter Music, BM/J 0.555

AIN'T I L. Austin Designee, ASCAP/Grant Hustle Publish ing, ASCAP/MB Music Corp., ASCAP/Grown Club Pub-ishing, BM/Warner-Bernetian Publishing, CORP., BM/Vaylor My Han Publishing, ASCAP/fremell Clemons, ASCAP Deud Floras Butlishing, ASCAP).

AINT 11. Auctin Designee, ASCAP/Gag of Husber Publishing, ASCAP/WWW Musy Corp. ASCAP/Gown Club Publishing, BM/Wareh Ameriane Publishing, Corn. BM/Wareh With Publishing, SCAP/Termell.

BM/Wareh With Publishing ASCAP/Termell.

ASCAP/Termell.

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BM/Mannell.

BM/Mannel Blackwood Music, Inc., BM/Rabnel Lir Myne, ASCAP/G Farrog On Publishing, BM/Abrov The Line Publishing BM/Young Jeery Misic Inc., BMI), HL. RBH 74 AMERICAS SULTEHLARIS Sorny/ATV Sorgs LLC. BM/Clinago X Sottorie BMI), HL. POF 60 EL AMOR (10 E Haton Publishing, ASCAP) LT 8 AQUI ESTOY YO Trons Music Publishing, ASCAP/Sorny/ATV Tunes, ASCAP/Rana Malaca Music.

SESAC) IT 9

ARAB MONEY (TZiah's Music, BMI/Browz Music, BMI/Notting Hill Music, BMI/Songs Of Universal, Inc., BMI/Life MyBM, Pol. 968 BM/Northin; Hilt Music, BMI/Songs Of Universal, Inc., BMI), HL/WBM, PDP 96 ASI FUE (Universal Music - MGB Songs, ASCAP) LT 40 AT LAST (EMI Fest Catalog, Inc., ASCAP/WB Music Corp., ASCAP), HL/WBM, RBH 90 Corp., ASCAP), HL/WBM, RBH 90

BACK TO TENNESSEE (Sunnageroniano Publishing, Inc. BMI/Big Loud Bucks, BMI/Wilder Kingdom Music, ASCAP/Koball Music Publishing America, Inc., ASCAP)

ASCAP/Koball Music Publishing America, inc., ASCAP).

S 1

BAD GIRLFRIEND (Warne-Tamerlaine Publishing Crub
Millobor Songs, BM/Feam loque Publishing, SDC
AWAMBlindy Publishing, SDCAWAN April Fool PubIshing, SDCAWFriady Car Publishing, SDCAW), WBM.
POP 95

BAREFOOT ANO CRAZY (WB Music COG).

ASCAP/Melissas Money Music, ASCAP/Gel A Load Of
This Music, KSCAP/EMI Blackmoot Music, Inc.
BM/IPhethreck Music, BM/IShing Stretcher Music, BMI)

LL, CS 49

HL CS 49
BEAUTHUL (Byetall Productions Inc. ASCAP/SonwATV
Turies ASCAP/Regime Music Societe, ASCAP/RM Pub-listing/Colby O Publishing, ASCAP/One Man Music, ASCAP/Chrysais Songs, BMI), HL, H100 21, POP 18.

BBH 73
BEEP (Anna Jean's Baby Boy Music, ASCAP/Tight Work, BM/Granny Man Publishing, BM/Rozboy Publishing, ASCAP) POP 85, R8H 20
BEGGIN' (EMULtongilude Music, BMI/Seasons Four Music, BM/EMI Blackwood Music, Inc. BMI), HL. POP

BEST DAYS OF YOUR LIFE (Pickle Butt, ASCAP/Tier

BEST DAYS OF YOUR LIFE. IPIGUE BULL ASCAP/Tier Three Music, asCaP/Sony/V Free Publishing, BM/Maylor Swir Music, BMID, H.L. S. 29, BIRTHDAY SKY (Copyrigh Control) RBH 50 BIRTHDAY SKY (Copyrigh Control) RBH 50 BIRTHDAY SKY (Copyrigh Control) RBH 50 BIRTHDAY SKAP WISH MUSIC GIP, ASCAP/FIII 11 Ordications, ASCAP WISH Music, Birth MUSIC BIRTH SWIFT SIN BRUISHING, ASCAP/BM April Music, BM/Maylor BM/

Trief Skylině Mušic BM/Kinney Empire Music, bivitrus, BM) I. S 30 BOYFRIEND ## (Rico Lave Is Still A Rapper, SESAC/Frare Music, SESAC/Grandmas Boy Publishing, SESAC/Grandmas Music Compary BM) H 109 90 RBH 16 BOY LIKE ME (FMI Blackwood Music, Inc., BM/JFLO Music, BMI) II, US 53 BOYTHERS (Magic Muslang, BMI/Oven Music, BMI) CS BNOTHERS (Magic Muslang, BMI/Oven Music, BMI) CS

CANOLE (SICK AND TIREO) (Chris Wallace, BMt/Sear Paiwell ASCAP) H100 60, POP 36 Patwell ASCAP) H100 80 PdP 36 CARELESS WHISPER (Warner Chappell BM/Chappell & C. A. WISM +100 71: PdP 57 CHASING PAVEMENTS (Universal Music Publishing Inc. ASCAP). H. WBM, PDP 89 CHASING PAVEMENTS (Universal Music Publishing Inc. ASCAP) H. (MWM. PDP 89 H. CHASING POP 89 H. CHASING

BMI/Matza Bail Music, BMI/Masz Municy House BMI), WBM, H100 18, POP 8 CITA CON UN INVENTO (Arpa Music, BMI) LT 42 THE CLIMB (Vistaville Music, ASCAP/Hopeless Rose THE CLIMB (Vistaville Music, ASCAP) Music, BVID 18 BIG MING, ASCAP) Music, BVID 18 APP 12 COME BACK TO ME (Balonger Music, BvID) 18 COME BACK TO ME (Balonger Music, BvID) shing, ASCAP, Sony, ATV Tures, ASCAP, EMI April Music, Inc.

ASCAP, HL POP 37

COME ON GET HIGHER (Stage Three Songs ASCAP/Lit-tle Victories, ASCAP/EMI April Music Inc., ASCAP/Rogue Landar Mirish ASCAP, HL POP 37

The Victories ASCAP/Inni number of the Victories ASCAP/Inni number of the Victories ASCAP/III POP 37 CONTIGO (Not Listed), IT 48 BM/Songs Of Universal inc. BM/Msays Aftic BM/SM Blackwood Music, inc. BM/Msarron Montgomery, ASCAP/IHC/MBM/RBH 19 EL CORRIDO DEL PEPO (Not Listed), IT 31 COUNTRY STAR (Lognyright Confliction BM/Stage Three Songs ASCAP/Brett James Cornellus Music, ASCAP) Songs ASCAP/Brett James Cornellus Music, ASCAP)

COWINT SIAM USED TO THE MEDICAL STATES AND THE PROPERTY OF THE

CRAZER, Sony/ATV Tree Publishing, BM/Fer len Tines ASCAP Gray Friedron Music, ASCAP), HL, H100 72 CRY CRY TILL THE SUN SHINES? (Gaylene Music, ASCAP, Little Blue Typewriter Music, Bhild/Inversal Music, MGB Song ASCAP /Magic Farming Music, SCAP/Wagner[armeriane Publishing Corp., BMh).

HL/WBM, CS 29 CUANDO TUS OJOS ME MIRAN (Warner Chappell Missin Strain S.A., SGAE/WB Music Corp., ASCAP) LT P D

DA GAME BEEN GOOD TO ME (Plimp C Enterprises ASCAP) Bug Music. ASCAP 2 Intil Enterprises LLC, ASCAP 2 Intil Enterprises LLC, ASCAP 1 them Minsc. Indinating Bib Bug. BMI) HBH 84 DAY DREAMING (Byetal Productions Inc. ASCAP, SonyAY Termony, ASCAP, You AND THE MINSC BMINEM Bib Bookwood Wasser, inc. BMY foung

Drunima, ASCAP, WB Music Corp., ASCAP), HIL, WBM, BBH 92 DAY N' NITE (Elsie's Baby Boy Publishing, ASCAP/Owo Olorun Publishing Company, ASCAP/Universal Music Publishing, Inc. ASCAP), HLWBM, H100 11, POP 21.

RBH 33

DEAD AND GONE (Crown Club Publishing, BM/Warner-Tamerlane Publishing Corp., BM/Tennman Tunes, ASCAP/Cleona ameriane Publishing Cop. BM/Tennimin Invited and ScaPUlinversal Mirst. - Tinnes LLD. ASCAPUlinversal Mirst. - Tinnes LLD. ASCAPUlinversal Mirst. - Tinnes LLD. ASCAPULINVERSAL BY LINES AS CON Et (EM Blackwood Music. Inc. BM/Tentiona sain Arige SA de CV ASCAP) LT 6
BM/Tentiona sain Arige SA de CV ASCAP) LT 6
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Carers BM/Suitake Maki, BM/Marel Man BM/Songs (D Windswert Jeefn, BM/V/be Room, BM/BP, BM/), H/WBM CS 4 H100 61 DON'T TRUST ME (Master Jacon Music, BM/EM) Blackwood Music, Inc. BM/Matz Ball Music, BM/Dick Jams, LC, BM/) H. H100 41 PQP 30 OOWN THE ROAD (Beginner, ASCAP) H100 95

EPIPHANY (Universal Music - Z Songs, BMI/Pen In The Ground Publishing, ASCAP/Chuck Harmony's House Publishing ASCAP/Strauss Co. Inc. ASCAP/EMI April Music Inc. ASCAP). HL/WBM, BBH 34 ESPERO (Aros Music, BMI/LT 2 EVERYBODY ELSE (Wide Boyd Music Productions, BMM/Appoylyb Music, BMI/Universal Music - Z Songs, BMM/Appoylyb Music, BMI/Universal Music - Z Songs,

BM/Napoyr-lo Music. BM/Universal Music - Zongs-BM/18H 96 EVERYBODY KNOWS (Cherry River Music Co-BM/John Legend Publishing, BM/In Thee Face Music Publishing, ASCAP Bug Music, ASCAP/Melikon Music, ASCAP/Chrysalls Music Publishing, ASCAP/, CLM, RBH 86

THE FEAR (Universal Music Publishing Inc.
ASCAP/Kurslin Music, ASCAP/EMI April Music Inc.
ASCAP), HLWBM, H100 99, POP 6
FEEL IT (Fiels Frish Music, ASCAP), Music Inc.
ASCAP), HLWBM, H100 99, POP 6
Tell LIT (Fiels Frish Music, ASCAP), Music ASCAP, ASCAP, Music ASCAP, Music ASCAP, Music ASCAP, Music ASCAP, Music ASCAP, Music Inc.
Class BMI/SonyATV Songs 11 C, BMI/Hbills Ligady
Publishing, BMI/Linversal Music Publishing, BMI/Gaylor Swit
Music BMI/Linves Music, ASCAP, HLWBM POP 91
FIFTEN (SonyATV Tree Publishing, BMI/Gen Hills
Music, ASCAP Green Hills Music Corp. 11 C, BMI/Bill
Guod Bucks, BMI/Hegar Music Crop. 11 C, BMI/Bill
Guod Bucks, BMI/Hegar Music Chilphing, ASCAP Green Hills
Music, ASCAP Green Hills Music Crop. 11 C, BMI/Bill
Guod Bucks, BMI/Hegar Music Crop. 11 C, BMI/Bill
FROM My HEART TO YOURS (Imagem Music Limitled

FROM MY HEART TO YOURS (Imagem Music Limited

FUEGO EN TU PIEL (Universal Musica, ASCAP/ASL. ASCAP) LT 25 FUE SU AMOR (956 Music, BMI/Aguila Raid, SESAC) LT

24 FWI (Sony/AIV Discos, ASCAP) LT 39 FWB (EMI April Music Inc. ASCAP/DMyero Milchell Music, ASCAP/EMI Virgin Songs, BMV8Ig Kidd Music, BMI), HL, RBH 94

GENTE DE ALTO PODER (No! Listed) IT 45 GETTIN YOU HOME (THE BLACK ORESS SONG) inc., ASCAP/I Want To Hold Your Songs, BMI). H

42
GIVE IT TO ME RIGHT (God's Cryin' Publishing,
ASCAP/Sony ATV Tunes, ASCAP/Marquise Songs USA

GIVE 11 O Int. 1150.11 A. ASCAP/Murquise Songs USA, EMIJ, H. Bight 87 GNES YOU HELL (Smells Like Phys Ed. ASCAP/Universit Minst. MGB Songs, ASCAP) Hr00 6 POP 3 GOD IN ME (Edit April Music. or, ASCAP/Met Ink Red Music, ASCAP/ Hars Plum Song, ASCAP/Ist Tea Tyme, ASCAP

ASCAP/Future Furinture: ASCAP), CLM/H-L RBH 46

HALO (B-Lisy Publishing, ASACP/EMI April Music Inc.,
ASCAP/Write 2 Live. ASCAP/Roball Music Publishing,
America, Inc., ASCAP/Here's Lookin A You Kild Music,
BMI. Beluga Hengins Music, BMI/Sanya ATV Songs LLC.
BMI. H-H100 23 POP 23, RBH 25

HEARTLESS (Please Gimme My Publishing Inc.,
BMI/Ship Blackwoord Music, Inc., BMI/Invisible Music,
BMI Ship Songs BMI/ND LD Music BMI/Eise's
Baby Bay Publishing, ASCAP/Labrielt Myne, ASCAP,
LH-H10 (F OPP 14, RBH 2), Ebblishing, ASCAP/EMI April Music Inc., ASCAP),
WBS Songs ASCAP/L Whe Publishing, ASCAP/EMI April Music Inc., ASCAP),
HL, WBM. BBH 41.

Songs Of Scheme, ASCAP/Bridge Bolliding Mass, EMIN, WBM, CS B. H. 100 36 POP 53 HERE I STAND, CS B. H. 100 36 POP 53 HERE I STAND (IRL-W MSM, CS B. H. 100 MSM, CS B. CASCAP/LINE MSM, CS B. CASCAP/MSM, CS B. CS

my, ASCAP) H 100 46 HOME SWEET HOW (Stox Gunner Tunes, ASCAP/TOWnflown Music Publishing, ASCAP/Tonrmy-land Music, ASCAP/Safe in Sound Royalty Manageme, ASCAP/WB Music Corp., ASCAP), WBM, CS 56, POP 66

66
HOTEL EL CIO Anja Music, BM) LT 46
HOTEL EL CIO Anja Music, BM) LT 46
HOTEL EL CIO Anja Music, BM) LT 46
HOTEL EL CIO Anja Music, Cop. ASAP/Asa Music, Music, Cop. ASAP/Asa Music, Music, Cop. ASAP/Asa Music, Publishing, ASCAP/Maratione AB, STIM/Kobati Music, Publishing, America Fu, ASCAP), MBM, HO0 35. LT 47, PD 32
HOT REVOLVER (Young Money Publishing for, BM/Dade Co, Project Music, BM/Universal Music, - 2 Songs, BM))
HLWBM, HIO 38

Project Mujor, BMI/Laversal Music - Z Songs, bivii).
H. BM - H. L. BM - H. L. BM - H. 
ASCAP HLWBM, CS 22

HOW DO YOU SLEEP? (Team S Dot Publishing BM/Hico Minic Shi/Songs Of Windswept Pacific, BM/Wawai Sounds Publishing, BM/H H100 27, POP 19

HOW IT WAS SUPPOSED TO BE (Next Selection Pub-

IVW II WAS SUPPOSED TO BE (Next Selection Publishing ASCAP) RBH // 9 (TZiahs Music, BMI/Koball Misic Publishing America, inc. ASCAP/Shugar Diamond Fublishing, BMI) RBH 51

ICE CREAM PAINT JOB (BTP ASCAP) Minder Music Publishing, ASCAP) RBH 95
100 NOT ROOK UP (Manaling Publishing) ASCAP) RBH 95 Publishing, ASCAPI RBH 95 I OO NOT HOOK UP (When I'm Rich You'll Be My Bilch ASCAP WB Music Corp., ASCAP/Bug, BMI/Sori Of Re-erend Bill Music, BMI/EMI Blackwood Music, Iric., BMI HL/WBM, POP 79

I DON'T NEED IT (Virginia Beach, ASCAP/WB Music

Corp. ASCAP/Fauntleroy Music, ASCAP/Underdogs West Songs. ASCAP/Almo Music Corp. ASCAP/Millen-num Kid Music Pattleting. ASCAP). HLCWMR, RBH 82 IF THIS ISN'T LDVE IS Uneek Songs. ASCAP/Universal Music Publishing. Iric. ASCAP/Universal Music Publishing.

ASCAP-EMI April Music Inc. ASCAP-VITI I Explosive Put. Ishim, ASCAP HIO 9 I BBH 12 IF TODAY WAS YOUR LAST DAY (where lamerlane Publishing Cop. BBI/Arm Your Diric, SOCAV/Zero-G, SOCAV/Z

ASCAY), HLWBM, RBH 98 I'M ON A BOAT (Shugar Entertainment, ASCAP/Shebar Music, ASCAP/Boner lek Music, ASCAP/Universal Music - Z Songs BMI); HLWBM, H100 66 IMPARABLE (Mostly Sad Songs, ASCAP/WB Music Cotta, ASCAP) LT 28 Corp. ASCAP) LT 28
I'M YDURS (Goo Eyed, ASCAP) H100 22, POP 27
I NEED A GIRL (Naked Under My Clothes,
ASCAP/Chrysalis Mirsic Publishing, ASCAP/Sony,

lunes, ASCAP/Tolleid surgisture universal, inc., inc. ASCAP/L II, BBH 79

I NEED A LOVE SONG (Songs Of Universal, inc., 
ishing Corp. BMUDemis Hot Songs. ASSAP/Eemords.
Mind. ASSAP/EMM April Music Line. ASSAP/Eemords.
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ASCAP/LT 23

KEEP THE CHANGE (Raylene Music, ASCAP/BPJ
Administration, ASCAP/Universal Music - Careers,
RMM-In-th Powered Machine Music, BMI), HL/WBM CS KIDS (Old Man Future, SESAC/Sadguitarius, SESAC) H100 93
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LET'S GET CRAZY (Walt Disney Music Company
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RECORD COMPANIES: Warner Bros, Records names Todd Moscowitz executive VP. He will continue to serve as CEO of Warner Music Group's Independent Label Group, which includes labels Asylum and East West.

Universal Republic Records promotes Joel Klaiman to executive VP of promotion and artist development. He was executive VP of promotion at Epic Records.

Ultra Records promotes David Waxman to VP/GM. He was director of A&R.

Razor & Tie names John Fraser VP of sales and marketing of its Kidz Bop division. He was VP of marketing at Classic Media

Malaco Music Group taps Lionel Ridenour to head its new urban music division. He was co-owner of the New Yorkbased MusicWerks Online









**PUBLISHING: Universal Music Publishing Group appoints** Evan Lamberg executive VP of creative for the East Coast and David Kokakls to VP of business affairs/business development. Lamberg was executive VP of operations/global entertainment relations, and Kokakis was COO at the entertainment branding and management company Foundry Media Group.

DIGITAL: MySpace Music in New York names Jamie Kantrowitz senior VP of strategy and global marketing. She was senior VP of international marketing and content in My-Space's London offices.

TV/FILM: Dick Clark Productions appoints Will Staeger senior VP of programming and strategic development. He was an independent producer/screenwriter.

RELATED FIELDS: The broadband entertainment community GetBack Media elevates Shawn Amos to senior VP of content. He was VP.

-Edited by Mitchell Peters

# **GOODWORKS**

## **GREENING FESTS WITH GOLF CARTS**

Festival season is nearly here and the Los Angeles-based nonprofit Global Inheritance is ready to spread its green message-on a golf cart.

At most large-scale fests, golf carts are a popular means of bringing artists to a stage or taking producers backstage. With that in mind, Global Inheritance executive director Eric Ritz and his team have customized seven energy-efficient carts that will be displayed at the Coachella (April 17-19) and Stagecoach (April 25-26) festivals at Empire Polo Field in Indio, Calif.

"Each golf cart runs on a different type of renewable energy and we create a whole experience around it, where [festivalgoers are] able to see the pros and cons of each energy source," Ritz says, noting that each cart will represent an act performing at the festival. "We thought golf carts would be kind of cool, because it's a very unusual medium."

The program, dubbed 18 & Up, will feature carts that operate solely on solar, biodiesel, switch grass-based ethanol and wind. The carts' designs were inspired by such acts as Paul McCartney, Yeah Yeah Yeahs, M.I.A. and Franz Ferdinand, Ritz says. Global Inheritance asked fans to submit design ideas, and one of the carts will be given away at Coachella -Mitchell Peters



## INSIDE TRACK

## **CASHING IN**

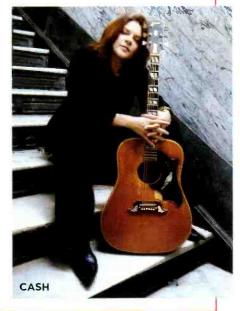
Rosanne Cash is almost finished with "The List." her first album since 2006's "Black Cadillac," and she's taking hefather Johnny's lessons to heart.

"The album is based on a list my father made for me when I was 18 years old," Cash tells Track. "He called it the '100 Essential Country Songs' and said if I learned this list, I would be truly educated. We are culling about 15 songs from the list and reinterpreting them, with the respect of an archivist, the love of a daughter and my own sensibility as a New Yorker for the last two decades.

But while the recording has "been a smooth process," she's taking a brief break while New York Noise, her longtime studio home owned by the producers Craig Bishop and Rick DePofi, moves from its beloved Meatpacking District spot to a new space uptown.

"That studio on Gansevoort Street was a really special place and saw a lot of great moments," Cash says. "Kris Kristofferson, Elvis Costello, [husband/ producer] John [Leventhal] and I wrote and recorded a song in one day there. I sang 'D-I-V-O-R-C-E' for the Tammy Wynette tribute record there, among many, many other songs.

"I am really happy we got the bulk of the record recorded there," she adds. "But New York Noise will continue-uptown a little, but hopefully with the same magic and ease.



EDITED BY KRISTINA TUNZI

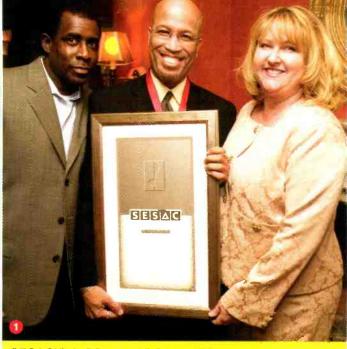






Papa Roach's current single "Lifeline" is No. 2 on Billboard's Mainstream Rock chart and No. 3 at Alternative Rock. The band is touring to support its new album, "Metamorphosis," and recently stopped at New York's Blender Theater. Standing in the back, from left, are Papa Roach's Jerry Horton, Jacoby Shaddix and Tobin Esperance. In the front are the band's Tony Palermo (left) and the Agency Group senior VP Ken Fermaglich. PHOTO: COURTESY OF CHRISTA LITTUS





## SESAC'S JAZZ AWARDS DINNER

SESAC honored its composers March 16 at the fifth annual Jazz Awards Dinner, held at New York's Tratorria Del Arte and recognized the top 10 jazz albums of 2008. Some of the genre's top artists, songwriters and publishers, along with SESAC executives, honored such releases as Cassandra Wilson's "Loverly," keyboardist Bob Baldwin's "NewUrbanJazz.com" and bassist/composer Ben Allison's "Little Things That Run the World." PHOTOS. COURTESY OF SHAWN EHLERS

- SESAC VP of writer/publisher relations Trevor Gale (left), Bob Baldwin and SESAC VP Linda Lorence Critelli.
- 2 Ben Allison is congratulated by SESAC VP Linda Lorence Critelli.
- 3 SESAC VP Linda Lorence Critelli (left), artist Kate McGarry and SESAC VP of writer/publisher relations Trevor Gale.





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