



Polow Da Don

Adam Levine

Chris Brown

Colbie Caillat

OF THE YEAR ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Pop
2009



LEAVIN'
James Bunton
Move J B Songs
OSS Music
Songs of Universal, Inc.

LOST
Alan Chang
Ihan Zhan Music

LOVE IN THIS CLUB
Polow Da Don
Lamar "B Grand" Taylor
Young Jeezy
Baby Keyz Music
EMI-Blackwood Music, Inc.
My Diet Starts Tomorrow, Inc.
Songs of Universal, Inc.
Sony/ATV Songs LLC
Young Jeezy Music

LOVE LIKE THIS
Wayne Wilkins (PRS)
Sony/ATV Songs LLC

LOW
DJ Montay
Korey "Big Oomp" Roberson
Howard "MC Assault" Simmons
T-Pain
Nappypub Music
Sony/ATV Songs LLC
Top Quality Publishing
Universal Music-Z Songs

NO AIR
Erik Griggs
4 X Ample Music
Irving Music
Underdog East Songs

OVERYOU
Chris Daughtry
Brian Howes (SOCAN)
EMI-Blackwood Music, Inc.
Surface Pretty Deep Ugly Music
Universal Music-Careers

PICTURES OF YOU
Jeff Blue
Kurtis Henneberry
Michael Nadeau
Stay Beautiful Songs
Universal Music-Z Songs

POCKETFUL OF SUNSHINE
Natasha Bedingfield (PRS)
Danielle Brisebois
EMI-Blackwood Music, Inc.
Gator Baby

THE PRETENDER
Dave Grohl
Nate Mendel
Chris Shiflett
Flying Earform Music
I Love The Punk Rock Music
MJ Twelve Music

REALIZE
Colbie Caillat
Cocomarie Music

SEE YOU AGAIN
Miley Cyrus
Tim James
Tondolea Lane Music Publishing

SEXY CAN I
Ray J
Stop Trying To Copy My Music

SHADOW OF THE DAY
Chester Bennington
Rob Bourdon
Brad Delson
Dave Farrell
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Chesterchaz Publishing
Kenji Kobayashi Music
Nondisclosure Agreement Music
Pancakey Cakes Music
Rob Bourdon Music
Universal Music-Z Songs

SORRY
Marti Frederiksen
Sienna Sienna Songs

STRONGER
Thomas Bangalter
Michael Dean
Guy-Manuel de Homem-Christo
Kanye West
EMI-Blackwood Music, Inc.
Please Gimme My Publishing, Inc.
Reach Global Songs
Universal Music-Z Songs

SWEETEST GIRL (DOLLAR BILL)
Derek Coleman
Rakeem Ciggs
Jerry "Wonder" Duplessis
Ghostface Killah
Lamont Hawkins
Jason Hunter
Lil Wayne
Method Man
Ol' Dirty Bastard
Corey Woods
EMI-Blackwood Music, Inc.
Te Bass Music, Inc.
Universal Music-Careers
Warner-Tamermene Publishing Corp.
Wu Tang Publishing, Inc.
Yawehimi Publishing
Young Money Publish.ng, Inc.

TAKE YOU THERE
Evan Bogart
JR Rotem
Here's Lookin' At You 'Kidd Music
Jonathan Rotem Music
Reach Global Songs
Southside Independent Music
Publishing LLC

TATTOO
Ian Dench (PRS)
Amanda Ghost (PRS)
Amanda Ghost Music
Ian Dench Music

TEARDROPS ON MY GUITAR
Taylor Swift
Sony/ATV Tree
Taylor Swift Music

THESE HARD TIMES
Paul Doucette
Brian Yale
Lucinda Panic Music
Pookie Stuff

TIME AFTER TIME
(3rd Award)
Cyndi Lauper
Reilla Music Corp.

TOUCH MY BODY
Mariah Carey
Rye Songs
Songs of Universal, Inc.

SONG OF THE YEAR

"BUBBLY"
COLBIE CAILLAT
COCOMARIE MUSIC

WAKE UP CALL
Adam Levine
February Twenty-Second Music
Universal Music-Careers

WHAT YOU GOT
Giorgio Tuinfort
Sony/ATV Songs LLC

WHATEVER IT TAKES
Jude Coie
Jason Wade
Jason Wade Music
Jeseth Music
State One Music America

WHEN YOU'RE GONE
Butch Walker
EMI-Blackwood Music, Inc.
Sonotrock Music, Inc.

WHO KNEW (2nd Award)
Pink
EMI-Blackwood Music, Inc.
Pink Inside Publishing

WITH YOU
Amund Bjørklund (PRS)
Esen Lind (PRS)
EMI-Blackwood Music, Inc.

WON'T GO HOME WITHOUT YOU
Adam Levine
February Twenty-Second Music
Universal Music-Careers



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'AMERICAN IDOL'
Visit billboard.com/idol to go inside the "American Idol" finale, from "10 Things You Didn't See on TV" and video of "Idol" contestants to how blog and Twitter data showed that Kris Allen's win surprised even close "Idol" watchers.

ZIGGY MARLEY
Watch the reggae scion perform and chat about his new kids' album, "Family Time," and his two upcoming projects: an album of covers and a documentary about his dad, Bob Marley. Go to billboard.com/ziggy.

Events

MUSIC & ADVERTISING
Join Billboard and Adweek to explore how music and advertising are intertwined during keynotes with the **Veronicas**, Pharrell Williams, Steve Stoute and David Jones. For more details, go to billboardevents.com.



Billboard

No. 1

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Dancing Barefoot

Electronic Music Needs A Strong Voice

BY BEN TURNER

Around 2002, dance music was unofficially renamed “electronic music” to avoid the negative connotations of a genre that imploded at the start of the decade. The scene grew so big that it could only fall down. In the United Kingdom, it became a target of media ridicule, as the Guardian ran a string of stories that joyfully pounded nails into its coffin. The scene that tried to take over mainstream music had seemingly failed.

Now, however, as the industry gathers in Ibiza for the second International Music Summit (IMS)—an event already dubbed “the G8 of music conferences”—the genre is more accepted than ever. David Guetta has become a priority for EMI, which also just signed a 360 deal with DeadMau5. Tiësto and Richie Hawtin worked with the Olympics, urban artists sample Daft Punk, and Jacques Lu Cont produces artists from the Killers to Madonna. Beatport has become a global hub for music buyers—yes, they pay for music.

There isn't a disconnect between audience and artist in electronic music culture, which allows the genre to lead the way with technological innovations. After all, the music is made with computers.

Even with this success, the genre needs representation to ensure it maintains its position within the music industry and protect the interests of its musicians, labels and fans.



Electronic music sits where it was always most comfortable—bubbling under the mainstream, playfully poking the ribs of popular music. The professionals attending the IMS agree the genre is best positioned here, a bit away from the spotlight, where executives might want to exploit it by changing what it stands for. It's the genre's innocence that makes it special, the camaraderie of people dancing barefoot to their own soundtrack. But they also need to unite.

Every industry needs a focus, as well as representatives to protect its roots. The U.K. trade organization AIM just announced a “dance committee” to represent genre labels. This is a welcome move. This week IMS will also host the “IMS Vote,” where questions put to the delegates will help shape the future of elec-

tronic music. Out of this vote will come a 20-point plan that Pete Tong and my IMS partners will implement in the next 12 months. The IMS aims to be an organization that can help make change happen, a group of professionals dedicated to the cause of a genre above and beyond anything else.

Electronic music needs this unifying force: In the United States, for example, it still gets only two charts in a typical issue of Billboard. Considering club culture's ever-growing influence in the States, this isn't a fair reflection of the business' size. And electronic music is represented poorly in other aspects of the industry, from trade organizations to awards shows. Electronic music was the first genre to live online, and it probably has the most global of all audiences due to the instrumental nature of most of the music.

Now electronic music needs a voice and IMS will be that voice. The IMS Vote offers a rare opportunity to open the future of the genre to those most dedicated to its cause. It's time to unite—but this time not to take over.

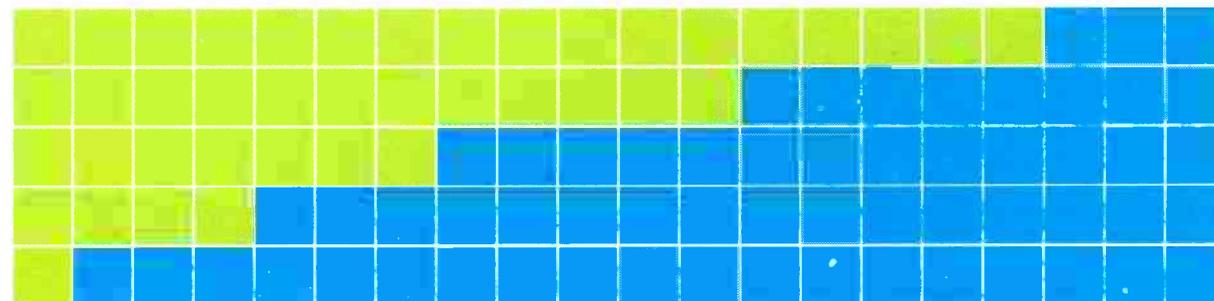
Ben Turner is a director of Graphite Media and a partner with Pete Tong in IMS, which takes place every May in Ibiza, the dance music capital of the world. The event brings together an invited selection of leading players from the global scene with a mission “to help shape the future of electronic music.”

FEEDBACK

.biz BILLBOARD.BIZ POLL

Lil Wayne's 2008 “Tha Carter III” sold 1 million U.S. copies in its debut week last June. With overall album sales down 12.5%, will Eminem's “Relapse,” set for a May 19 release, tally more or less in the first week?

41% MORE: It's the most anticipated release of the year and will benefit from a quiet release schedule.



59% LESS: Overall sales coupled with a down economy and Eminem's long absence will hurt sales.

FOR THE RECORD

The Jonas Brothers did not win the Grammy Award for best new artist. A May 23 story was incorrect on this point.

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JUNE 24-25, 2009
TIME & LIFE BUILDING ★ NYC

WHAT TEENS WANT

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Nielsen & MTV Networks research unveiled at event!

Marketing to Super-Communicators

Join us at the 11th installment of **WHAT TEENS WANT** to gain Nielsen research and trusted expertise to help you work out how your brand can play better with teen consumers and technology. Our premiere content, featuring Nielsen research, will help you predict the future of teen trends on everything from mobile networking to fashion to music distribution.

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KEYNOTE



Bill O'Dowd
 Dolphin Digital Media and Dolphin Entertainment



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Nic Covey
 The Nielsen Company



Aria Finger
 Do Something



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FIVE DECADES ON
Spain's Raphael is on
the road again



DIGITAL DILEMMA
AAIM counsels against
cut-rate streams



A HAPPY WARRIOR
Danny Goldberg
remembers Lee Solters



OUT OF OZ
Aussie reality stars eye
international fans



IN SYNCH
P.J. Bloom on choosing
music for Fox's 'Glee'

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**>>> JACKSON
DELAYS
SHOWS'
OPENING**

Michael Jackson has pushed back the opening four nights of his residency at London's O2 arena, with show promoters and producers AEG Live citing the "sheer magnitude of the concerts" for the delay. The first date of the This Is It shows on July 8 has been pushed back to July 13. The other three dates have now been rescheduled for March 1, 3 and 6, 2010.

**>>> HULU
MOVES TO
LOOP IN MORE
LIVE SHOWS**

Hulu—the online home of a growing library of on-demand TV programming—is expanding into more live content. The site will stream a live Dave Matthews Band concert June 1 from the Beacon Theatre in New York from 9 p.m. to 11:30 p.m. EST. The live-on-the-Web concert is being timed to promote the band's new album "Big Whiskey and the Groogrux King," which will be released June 2.

**>>> NAPSTER
INTRODUCES
\$5 TIER**

The Napster subscription service introduced a new pricing tier that allows users to stream an unlimited number of songs and download five digital rights management-free tracks per month for \$5. The offer doesn't require subscribers to download the Napster client; rather the songs can be streamed from any Internet-connected device, such as computers and Wi-Fi stereos and receivers. In addition, the company will sell prepaid cards redeemable for the monthly service in Best Buy stores.

UP FRONT

TOURING BY RAY WADDELL

Nashville Skyline

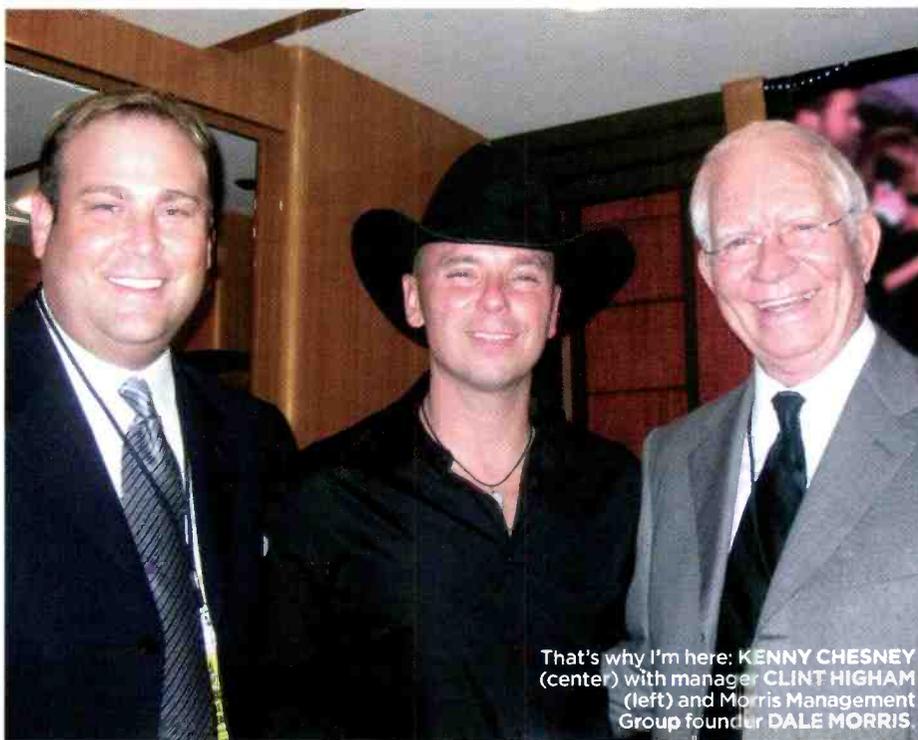
Front Line's Dale Morris Deal Highlights Draw Of Country Artists

There was an almost audible gasp on Music Row when Ticketmaster Entertainment revealed that its Front Line management division had acquired Morris Management Group of Nashville.

Long known as a fiercely independent industry maverick, Dale Morris has managed top country touring artist Kenny Chesney since the beginning of his career and worked with Alabama until the band's retirement in 2004. The firm also represents other stars like Big & Rich and Gretchen Wilson.

The Ticketmaster acquisition gives Morris access to a big toy box filled with powerful alliances and sophisticated marketing tools, while it expands Ticketmaster CEO Irving Azoff's footprint in Nashville. Since Front Line began rolling up management companies in 2005, it has acquired financial stakes in Vector Management (Kid Rock, Lynyrd Skynyrd, Trace Adkins), Spalding Entertainment (Brooks & Dunn) and RPM (former home of Tim McGraw). McGraw recently departed RPM and left longtime manager Scott Siman for Coran Capshaw's Red Light Management (Dave Matthews Band, Phish), a move that also surprised many.

But if losing McGraw came as a blow, adding Chesney is a big win for Front Line. Besides being one of country's top album sellers and radio stars, Chesney is the biggest ticket seller in country music and one of the most consistent



That's why I'm here: **KENNY CHESNEY** (center) with manager **CLINT HIGHAM** (left) and Morris Management Group founder **DALE MORRIS**.

touring artists in the world. Since 2002, Chesney has grossed some \$400 million and sold 7 million tickets, according to Billboard Boxscore. While Chesney's in the second year of a five-year touring deal with TMG/AEG Live, his drawing power and stature among fans is at a peak and shows no sign of waning.

Morris' Clint Higham, who has overseen Chesney's day-to-day management since 1993, says aligning with Front Line and Azoff will extend Morris' reach.

"Irving is the face of the music business, and with our new strategic partnership it gives us a further reach for our clients," Higham says. "We

have had the great fortune of being able to go to the moon and back with our clients, and this will ensure us that we continue to do so."

Representatives for Front Line didn't respond to requests for comment.

It's easy to see why Nashville has attracted the attention of companies like Front Line and Red Light. The pool of arena-level country headliners is relatively small but growing. And country is a genre where ticket sales align with radio play and record selling, something that can't be said for many other major touring acts. Moreover, country artists stay on the road, which is attractive in an industry that is

increasingly relying on touring revenue.

"The thing about country music is hillbillies tour every year," says Doug Nichols, co-manager of Rascal Flatts at independent management firm Turner-Nichols. "They don't make an album, go out and tour, and then take off for three years. The revenue from touring is very consistent income that attracts people from outside."

Nichols' company has remained independent, but not because they haven't had the opportunity to join a larger organization. "We've been approached by several people," Nichols says. "And it's not just with Front Line. There are a lot of people that are looking at the new horizon of what the music industry is going to be and they want to start music companies, but they want the anchor to be an artist like a Toby Keith or Rascal Flatts or Brad Paisley or Keith Urban."

Keith, Paisley and Urban—triple-threat artists at retail, radio and on the road—are, like Rascal Flatts, all represented by independent management companies: TKO Artist Management, Fitzgerald-Hartley and Borman Entertainment, respectively.

While it may feel like all managers are joining forces with larger companies, there are still plenty of independents out there with major acts across all genres, including Dave Holmes (Coldplay), Paul McGuinness (U2), Jon Landau (Bruce Springsteen), Jim

continued on >>p8

'The revenue from touring is very consistent income that attracts people from outside.'

—DOUG NICHOLS,
RASCAL FLATTS CO-MANAGER

>>> EIGHT-WAY TIE AT BMI POP AWARDS

The songwriter of the year award at the 57th annual BMI Pop Awards resulted in an eight-way tie among Colbie Caillat, Polow Da Don, T-Pain, Alan Chang, Matchbox Twenty's Paul Doucette and Brian Yale, Chris Brown and Adam Levine. Each of the winners contributed two songs to the 50 most-performed list. The pop publisher of the year was Universal Music Publishing Group, which had the highest percentage of copyright ownership among the year's top 50.

>>> DIAMOND RE-SIGNS WITH SONY/ATV

Sony/ATV Music Publishing re-signed singer/songwriter Neil Diamond to a long-term, worldwide publishing agreement. Diamond, who has been with Sony/ATV since 1992, has sold more than 125 million albums, scored 36 top 40 hits and performed at thousands of sold-out shows across the globe during his 40 plus-year career, according to the press release announcing the deal.

>>> PROJECT PLAYLIST ACQUIRES TOTAL MUSIC

Embattled online playlist service Project Playlist acquired the assets and employees of the defunct music platform Total Music, which it plans to use to offer streaming music and music downloads. The deal was announced on a blog post on the Project Playlist site, where it was noted that the integration of the new company will result in layoffs for both Total Music and Project Playlist employees to reduce "redundancies."

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Ed Christman, Andre Paine and Mike Shields.

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from >>p7

Guerinot (No Doubt, Nine Inch Nails), QPrime (Metallica, Red Hot Chili Peppers), Jeff Kramer (Bob Dylan), John Silva (Beck, Beastie Boys), Allen Kovac (Mötley Crüe, Buckcherry), Bob McLynn (Fall Out Boy) and Johnny Wright (Justin Timberlake).

While it's safe to assume that most successful managers have at least been offered a chance to join up with a larger firm, controlling one's own destiny retains its allure, even with Azoff's assurances that Front Line-affiliated companies retain complete autonomy. "Truth is, I have never been offered a situation that was better than what I have," says Guerinot, who founded Rebel Waltz.

Crush's McLynn confirms that larger companies have courted his business. "The money seems nice, but the loss of freedom is daunting," he says.

While McLynn acknowledges the attraction of having the "safety net" of a larger partner in today's environment, "we're excited about the new frontier out there," he says. "As the business changes, we like to remain as mobile as possible. That said, if the right strategic partner approached us, and we felt it could really help our artists to be aligned with that partner, then we would possibly consider."

Similarly, TKO president T.K. Kimbrell says he's turned down opportunities to sell his company. "To sell out, receive a huge lump sum of money upfront and be associated with a large, broad-based manage-

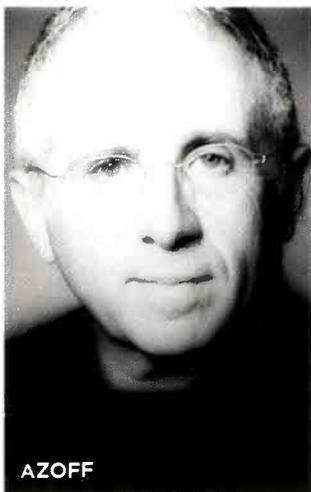
ment company can be very enticing," he says. "I certainly understand the reasoning behind accepting these lucrative propositions."

But in the end, he decided it made sense to chart his own course with TKO.

"One of the acts I manage, Toby Keith, has continually fought to become more independent, with his own publishing, record label, merchandising," Kimbrell says. "So even though there were great opportunities, keeping my management company's independence has seemed like the way for me to go."

More artists will look to affiliations as current record contracts run their course, Nichols predicts. "Nobody knows what the model is, they just know that if they have management and artists that are selling records and concert tickets, that's a good place to build a company around," he says. "I think it's good that people are doing different things, and it's good for our business for everyone not to be locked in with each other."

Right now, Turner-Nichols also remains happily independent. "We're not at the point where we're just wanting someone to just give us a check," Nichols says. "We still feel that Rascal Flatts has a lot of room to grow, and we still have a lot of things to accomplish. As long as everybody still has that attitude I think we have a great support staff here to get that done." ...



AZOFF

FREE AGENTS

Who's left for Irving Azoff to buy? Here's a sampling of leading artist managers who are still independent.



CLIFF BURNSTEIN, PETER MENSCH
QPRIME: METALLICA, Red Hot Chili Peppers



DAVE HOLMES
3D MANAGEMENT: COLDPLAY, Interpol



JIM GUERINOT
REBEL WALTZ: No Doubt, NINE INCH NAILS



PAUL MCGUINNESS
PRINCIPLE MANAGEMENT: U2, PJ Harvey



JOHNNY WRIGHT
WRIGHT ENTERTAINMENT GROUP: Justin Timberlake, JONAS BROTHERS

OTHER KEY PLAYERS:

JON LANDAU: Jon Landau Management (Bruce Springsteen)
BOB MCLYNN: Crush Management (Fall Out Boy, Panic at the Disco)
JEFF KRAMER: OK Management (Bob Dylan, Simon & Garfunkel)
JOHN SILVA: SAM Entertainment (Beck, Beastie Boys)
ALLEN KOVAC: Tenth Street Entertainment (Mötley Crüe, Buckcherry)

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD, CMN TEAM TO PRESENT LATIN MUSIC CONCERT SERIES

The entertainment marketing company Cárdenas Marketing Network has joined forces with Billboard to present a series of Latin music concerts tied to the annual Billboard Latin Music Awards. The Billboard Latin Music Concert Series is tentatively scheduled to kick off in February 2010 and will consist of shows in intimate venues in

the top five U.S. Latin markets of Miami, Los Angeles, Chicago, New York and Houston. The shows will lead up to the Billboard Latin Music Awards in April and feature performances by awards finalists, as well as other major Latin acts in all genres.

"We're literally taking the Billboard Latin Music Award experience nationally for consumers who would probably not have the opportunity to go," says Elena Sotomayor, senior VP of mar-

keting and sales for CMN. "Now, they'll have a chance to get involved and see these artists perform live."

The concert series will be



SOTOMAYOR

open to fans who win tickets through promotions held by sponsoring brands and partners. Sponsors will be able to host clients and colleagues at a VIP reception and viewing area available at each show. Although venues have yet to be determined, Sotomayor says they will likely accommodate an average of 1,200-2,000 fans.

The artists who perform in the concert series

will mostly be selected from the finalists for the 2010 Billboard Latin Music Awards, with about two acts performing per show. Finalists for this year's awards included Luis Fonsi, Aventura, Wisin & Yandel, Flex and Maná. Telemundo broadcasts the awards and distributes the show to 34 countries in Latin America and Europe.

"The Billboard Latin Music Concert Series is a perfect opportunity to expand our footprint in the Latin music market," Billboard sponsorship manager Cebele Marquez says. ...

Working Frequency

Though Radio's Influence On Sales Is Waning, It's Growing In Other Areas

An acquaintance forwarded to me a copy of an open letter that the Cuban artist **Manolín** addressed to the Latin music industry.

In his missive, Manolín railed the Miami music establishment, devoting much of his rant to the difficulties of getting radio play. Although Manolín points out how hard it is to fill venues without airplay, he asserts he was able to fill clubs weekly in Miami.

Putting aside the contradictions in Manolín's arguments, he raises a key question: How important is airplay to the success of an artist? In the last year, many in the industry have argued that as the Internet grows in strength and reach, radio is decreasingly important to the overall success of an artist, from sales to shows.

That's true for genre-defying acts like **Il Divo**, which relies on TV exposure, or artists whose fan base isn't

interested in the latest pop trends, such as hip-hop group **Kinto Sol**, which relies on underground buzz.

But radio continues to be the hand that rocks the cradle. In fact, at a time when performance royalties and synch licensing have become more

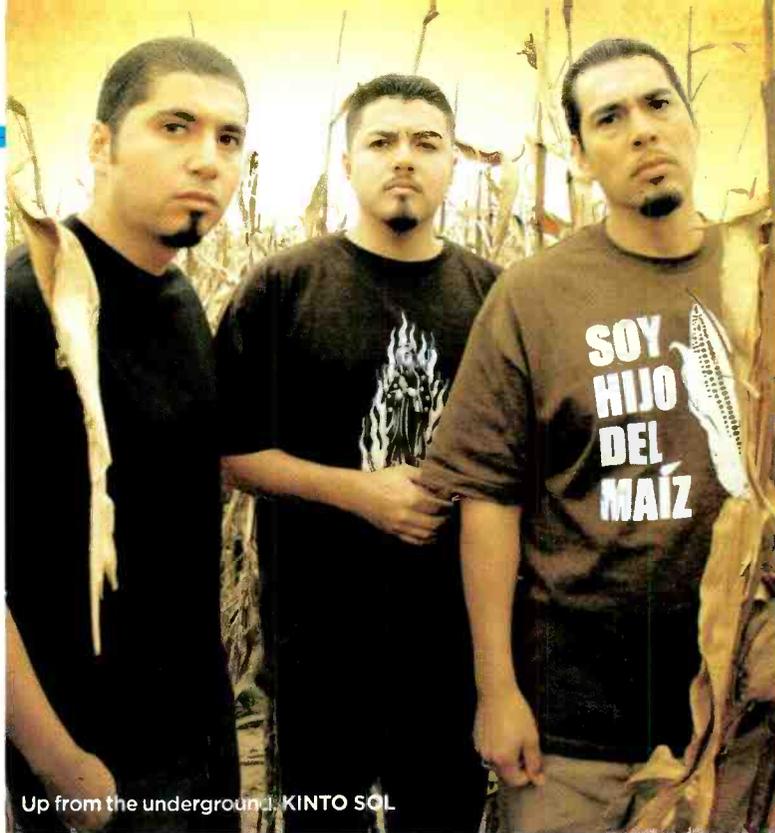
important sources of income for Latin artists than mechanical royalties, publishers look at airplay more than sales when determining what advanced to dole out.

"It's very difficult to recoup writers' advances if there's no airplay," Arpa Music VP **Alex Garza** says. "I have to really think what recoupment I'll get if there are no songs on the radio."

For record labels, "radio continues to be very important, but it's not the only thing," Universal Music Latino GM **Luis Estrada** says. "That is true, more than ever, today. Music is in too many places where it wasn't before,

Latin Notas

LEILA COBO



Up from the underground: **KINTO SOL**

and young people listen to the radio less and less. We can't be blind to that."

Luana Pagani, who owns and operates the independent marketing company 4670 Communications in Miami, notes that certain acts, like regional Mexican band **Los Pikadientes de Caborca**, rose not through radio but through the Internet, thanks to heavy play of its video "Cumbia del Río" on YouTube (Billboard, Feb. 7).

At the other end of the spectrum, Estrada says, is pop singer **Cristian Castro**. He has sold nearly 94,000 copies of his 2007 ranchero album, "El Indomable" (Universal Music Latino), despite very limited airplay and the fact that his previous pop album sold poorly.

However, one programmer says,

"It really comes down to exposure, and I still think radio is the main means of exposure."

And airplay chart position also provides artists with leverage in other parts of their career, like touring. That's particularly true today, when labels and artists increasingly look to sponsors to help launch and promote projects. Sponsors consider radio charts barometers of success.

But instead of simply agonizing over the lack of radio support, artists must also find alternative promotional avenues to generate interest.

Easier said than done, of course. But so is getting airplay. ■■■



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

THE BILLBOARD ¿Q&A?

Still going strong after 50 years in the business, the Spanish singer **Raphael** is displaying his operatic chops on a world tour behind his duets album "50 Años Despues."

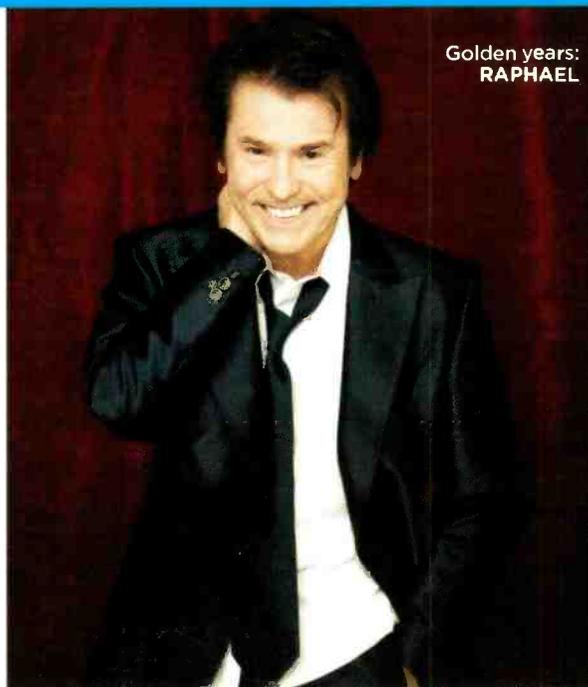
The album, which Sony Latin released March 31 in the United States, peaked at No. 13 on Billboard's Top Latin Albums chart and has sold 10,000 copies, according to Nielsen SoundScan. It's an even bigger hit in Mexico, where it has gone gold for sales exceeding 40,000 copies, according to the labels organization Amprofon.

"50 Años Despues" includes duets with top Latin music artists, many of whom Raphael had never recorded with, such as **Juanes** and **Vicente Fernandez**. Raphael spoke with *Billboard* after a run of concerts in Argentina.

Many duets are recorded separately and then put together in postproduction, but you recorded yours in person.

All except the one with **Rocio Durcal**, naturally, since she's no longer in this world. All

were recorded with me in Madrid except for **Vicente Fernandez**. I flew to Mexico to record with him because he was on tour at that time and couldn't come . . . It's much better that way when you can see each other's



Golden years: **RAPHAEL**

faces. Everything comes out more natural. With **Rocio**, we were very good friends and we had sung together many times, so it was very easy, as if she was there.

Do you get a different audience reaction depending on what country you visit?

Not especially. The public, whatever their nationality is, reacts similarly to certain songs and moments in the concert. What I have noticed is a lot of young people . . . I attribute this to the fact that they've heard a lot about me

from their parents. So young people are curious to attend the concerts, to see me and hear me. They know my songs from memory—they sing along with me.

How do you take care of your voice?

It's not that I take care of it a lot; I just don't neglect it. I drink a lot of water. I'm very used to doing concerts, so my throat is used to putting up with a lot . . . The less you talk the day you have to sing, the better. The five or six hours before, if you don't talk, your voice is perfect.

What advice would you give to an artist who would like to have a 50-year career?

Don't try to be like anyone else. Try to defend your own stamp and your own personality. Don't let anyone convince you to sing like another. It's the only way to get ahead in this profession.

—*Ayala Ben-Yehuda*



EN ESPAÑOL: All the great Latin music coverage you've come to expect from *Billboard*—in Spanish! Billboardenespanol.com.

EN BREVE

MASECA TO SPONSOR NEW UNIVISION SHOW

Tortilla brand **Maseca** continues to find ways to align itself with music. On May 12, Maseca marked its 100th sponsored celebrity cooking segment on Univision's "Despierta America," which featured Spanish singer **David Bisbal**. Now the brand has signed on as a sponsor of a new Univision late-night show to debut in the fall, according to **Javier Galindo**, president of Maseca's agency **Hispano USA**. The program, "A Mas Tardar," will feature interviews, comedy and musical performances supported by several sponsors with product integration. In addition, Maseca will bring its "Taste of Mexico" event to the **FIFA World Cup** in South Africa in 2010. The month-long event features food, crafts and music from Mexico and is similar to an event Maseca held last summer at a cultural festival in Morocco, which featured performances by such acts as **Reik**, **Reyly** and **Aida Cuevas**.

LOVE VIDEO IN 'PELHAM' FLICK

Sony urban bachata artist **Toby Love**'s "Please Don't Cry" video will be featured in Sony Pictures' remake of "The Taking of Pelham 123." The suspense thriller about a New York subway hijacking stars **Denzel Washington** and **John Travolta** and hits theaters June 12.

JARRITOS LAUNCHES LOYALTY PROGRAM

Soda brand **Jarritos** has launched a customer loyalty program, **Club Jarritos**, that allows U.S. consumers to send in bottle caps for prizes, including music. The caps are worth one, two or five points, depending on the bottle size. The prizes include a music download card valid for three songs from a library of 3 million tracks (20 points) and a Sony Latin compilation CD (30 points). Jarritos pays the labels a la carte for the content each time it's redeemed. The offer is valid through Sept. 30.—*Ayala Ben-Yehuda*

DIGITAL BY ANTONY BRUNO

Express Yourself

Monetize Streaming Music By Selling A Unique Experience, Not A Static Good

Here's where YouTube blew it.

The company would probably have had a much easier time monetizing its service if it had built a system that enabled users to purchase enhancements for their videos, like soundtracks or special effects, before adding them to the site.

But YouTube wasn't built with that in mind. And it's probably too late to put the genie back in the bottle. But the notion that free, ad-supported music streaming sites should augment their struggling bottom lines by selling music, ringtones and other digital products is rapidly becoming mainstream.

By now it's clear that advertising alone simply isn't working. There are two reasons for that, and one of them is that record labels and publishers have such high per-song streaming rates. The other is that these services have failed to develop sustainable business models.

There's ample evidence that those who use free music services are also interested in buying tracks. A recent Forrester Research report says that fans of such services are "much more likely to spend on various forms of music, such as CDs, DVDs and live performance, than other consumers"—in some cases by as much as 50%. Echoing that finding is Pandora chief technology officer Tom Conrad, who says users are buying as many as 1 million songs per month using the links to

iTunes and Amazon provided in each stream.

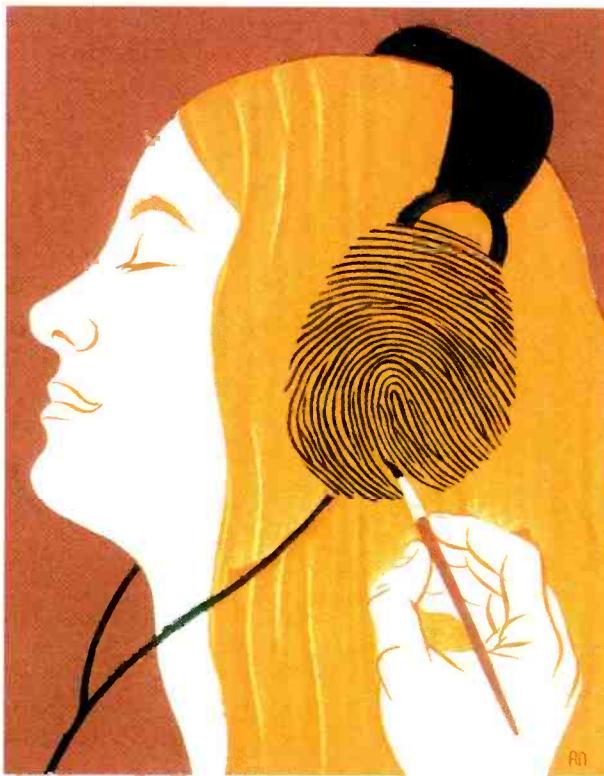
These services have added features that make it easier to buy. Pandora, for example, added a "bulk buying" feature to the iPhone version of the service, which lets users tag songs they hear on the iPhone and automatically buy them from iTunes when the device is synched with the user's computer. Conrad says 10% of those buying music from Pandora do so through this feature.

Similarly, imeem has a "download playlist" feature that lets users buy every song in a given playlist with the push of a button. The number of songs that the average imeem user purchased through iTunes subsequently doubled in less than two months.

But these sales still don't contribute meaningful revenue. iTunes, the leading source of affiliate sales, shares only 5% of its 30% cut for each 99-cent track it sells. Even if streaming sites were to build their own music stores and keep the full 30%—assuming they'd get the same deal as Apple—for most it wouldn't be enough to recoup the cost of setting up the store in the first place.

"In the grand scheme in Pandora's financials, it's an insignificant number," Conrad says. "It's not a great business in and of itself."

According to Forrester analyst Mark Mulligan, one of the problems is that more impulse



sales are coming from streaming services than planned sales, which by definition represent a lower volume.

"Most people are focused on just listening and discovering," he says. "[That doesn't] mean that there aren't music buyers in the user base, nor that they're not discovering new music that they'd be willing to buy, but that they're simply not in the mind-set."

According to Norwest Ventures principal Tim Chang, the solution is instead of focusing on selling more than just a song here or a ringtone there, music should be sold as part of a personalized experience that can't be pirated.

"Nobody perceives any value in just static content anymore," Chang says. "It has to be wrapped with some kind of experience. It has to be about self-expression."

That's what made ringtones such a success while full-track downloads on mobile phones sputtered. The ringtone is an application used to personalize the phone, not a song that can be acquired anywhere. The same goes for the downloadable tracks in the "Rock Band" videogame. Other possibilities include selling a song as an "avatar-tone" in virtual worlds like Gaia On-

line or Second Life that will act as a personal soundtrack that plays whenever the user's avatar walks into a given space.

Which brings us back to the example of YouTube selling the ability to add music to videos. To get a sense of the potential to charge for music as an experiential add-on rather than giving it away, consider the videogame industry. A report from Pacific Crest Securities found content transactions accounted for \$100 million in sales last year alone, and more than 66% of videogame industry executives responding to a March Venture Beat survey said they expected in-game transactions to have the highest impact on industry revenue, compared with advertising revenue, which came in next to last at 21%.

There's no reason the music industry can't enjoy similar results if digital services would only try to do the same.

"That's exactly where they need to go, because they aren't making money on the ads," Chang says. "Without newer types of business models like this, I can definitively say the music industry will never be the same size it once was." ■■■

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BITS & BRIEFS

MORE MUSIC GAMES FOR IPHONE

Melodeo has introduced two new iPhone music games called "Name That Guitar Riff" and "Kids Song Kwiz." "Guitar Riff" features streaming guitar clips from iconic songs, along with trivia questions about each and their associated artist and album information. It comes in both a free Lite and 99-cent premium version. The "Kids" game is a "name that tune" style quiz featuring 100 famous kids songs that players have to match against a cartoon image depicting the song's title.

TUNECORE, MUSIC-NOTES OFFER SHEET MUSIC DOWNLOADS

TuneCore and MusicNotes have teamed to offer digital sheet music downloads. Any TuneCore act selling more than 25,000 songs in three months will have at least one of its songs translated into sheet music and placed for sale as a paid download on the Music-

Notes Web site. The average price for downloadable sheet music is \$5. Participating acts include 3oh!3, Josh Kelley, Ziggy Marley, Boxer Rebellion, MGMT and Kim Taylor. MusicNotes has a catalog of about 100,000 digital sheet music titles and has existing deals with EMI Music Publishing, Sony/ATV and Universal Music Publishing, among others.

STUDY MEASURES MOBILE CONTENT USE

A study by research firm Frank N. Magid Associates finds that 51% of mobile phone users access some form of content on their devices every week. The study also says users spend about the same amount of time accessing content (39 minutes) as they do texting or talking (38 and 44 minutes, respectively). Among the types of content accessed, the group finds entertainment is accessed for longer periods than more "utilitarian" types of content, like news or weather.

HOT RINGMASTERS™ MAY 30 2009 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	12	#1 DAY 'N' NITE	KID CUDI
2	5	4	BIRTHDAY SEX	JEREMIH
3	2	17	BLAME IT	JAMIE FOXX FEATURING T-PAIN
4	3	21	KISS ME THRU THE PHONE	SOULJA BOY TELLEMI FEATURING SAMMIE
5	4	8	BOOM BOOM POW	THE BLACK EYED PEAS
6	7	7	KNOCK YOU DOWN	KERI HILSON FEATURING KAWYE WEST & NE-YO
7	6	12	TURN MY SWAG ON	SOULJA BOY TELLEMI
8	8	14	POKER FACE	LADY GAGA
9	10	6	SUGAR	FLO RIDA FEATURING WYNTER
10	9	13	RIGHT ROUND	FLO RIDA

11	11	20	DEAD AND GONE	T.I. FEATURING JUSTIN TIMBERLAKE
12	12	9	THE CLIMB	MILEY CYRUS
13	15	13	HALO	BEYONCE
14	14	14	SHE'S COUNTRY	JASON ALDEAN
15	21	5	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
16	16	21	ALL SUMMER LONG	KID ROCK
17	13	13	NEXT TO YOU	MIKE JONES
18	22	5	DON'T TRUST ME	3OH!3
19	20	7	WHATEVER IT IS	ZAC BROWN BAND
20	26	2	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEATURING SUPERSTAR

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

ROCK THE HOUSE



Mostly known for its cordless phones, VTech Communications is now getting into the Wi-Fi radio market. Its new wireless music hub, which sports the sexy moniker FS9181, is being positioned as a full-house music system. The device streams more than 11,000 Internet radio stations, as well as any track stored on any computer on the same network. It supports MP3, WMA, AAC, WAV and RealNetworks music files. It also sports a 10-watt subwoofer, stereo speakers and a Class D amp and a remote control. To spread the word about its foray into the music gadget market, VTech is sponsoring various music festivals, including the Playboy Jazz Festival in Los Angeles and the MooDoo Music Experience in New Orleans. The music hub is available from VTech's online store for \$200.

—AB

Deal Or No Deal?

Discounted Streaming Rates Present Risks For Labels

Billboard's annual Music & Money Symposium is making news two months after the fact.

In his organization's May 7 newsletter, American Assn. of Independent Music president **Rich Bengloff** expressed his irritation about hearing a Music & Money panelist from a startup company explain one of the ways he keeps costs down: by striking direct licensing deals with indie labels to pay less than the statutory rate on streaming music.

Bengloff cautioned AAIM members against accepting such deals in exchange for promotion.

"Remember this the next time someone asks your label or artists to waive or take a reduced royalty rate," he wrote. "These type of services want to grow their business models off your repertoire. Very nice!"

Bengloff raises a sensitive issue. Being paid less certainly beats being paid nothing. But if some indie labels agree to reduced compensation, it would undercut the ability of other labels to secure more lucrative deals. On the other hand, online music startups have a tougher time without getting breaks on the fees they pay for music.

"It is only rational to give discounts on rates at the start, because for these services to get off the ground, they have to maximize their

tion in a crowded online space doesn't always add up to much.

"We signed a lot of deals in the beginning because these sites sold us on being the wave of the future, and made it clear that we'd be missing out if we didn't cut a deal," says **Nate Nelson**, director of licensing and new media at Stone's Throw. "We contributed content and made all these nifty pages, and when we stepped back and evaluated, we were putting in a lot more than we were getting out."

Nelson says Stone's Throw is now cutting deals tied to a site's ability to meet certain benchmarks, an idea that seems to have broad support among many in the indie community.

Tiered agreements provide a way for labels and startups to meet each other halfway. Labels supply their music at a reduced rate until a site generates a certain amount of revenue and then receive a higher rate as the site becomes more profitable. If the site is sold or makes it big, labels could even try to work out an agreement where they're paid better rates retroactively.

"I'd be more likely to sign a deal with a tiered system and retroactive payments,"

The Indies

CORTNEY HARDING



●●●●●
 'These type of services want to grow their business models off your repertoire.'

—RICH BENGLOFF, AAIM

profits and decrease their expenses," says **Gary Greenstein**, an attorney who previously served as the general counsel at SoundExchange and now represents technology companies. "I've seen indie labels agree to deals where they take a lower rate and the station streams their music much more frequently, and they end up making the same amount despite the lower rate."

Greenstein says indie labels face a dilemma in that they "want to get treated like majors and achieve price parity, yet also keep the small webcasters in business, and that's a tricky proposition."

Even label executives acknowledge that this issue is murky. "There is a constant tension between the value of promotion and getting paid," says **Frank Woodworth**, GM of Eleven Seven Music.

But many indies are realizing that promo-

says **Jeremy Peters**, director of licensing and publishing at Ghostly International. "But we also have to hold the line to a certain extent, because it's a slippery slope once we start cutting."

Peters adds that "there are always labels starting out and trying to just get their content out there, and they'll give it away for nothing."

New labels are thinking "in the short term, not the long term," when they agree to these deals, Nelson says.

"Everyone gets to make their own decisions, which is part of what's great about capitalism, but indies aren't rallying together as a community around this. There will always be people willing to undercut other labels, and that ends up hurting us all."

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Brothers Of The Road

Widespread Panic Embraces Rare Co-Headlining Status With Allmans

Between flipping burgers at the Nashville offices of Progressive Global Agency (PGA) on a recent Hamburger Friday, **Buck Williams**, agent/co-manager of **Widespread Panic**, took time out to rave about the band's upcoming co-headlining tour with **the Allman Brothers Band**, which begins Aug. 21 in Camden, N.J.

"It's going to be a once-in-a-lifetime deal," Williams says. "You will never, ever have the opportunity to see this again."

The two bands had discussed hooking up on the road for years. Talks reignited when both bands were in New York in November for the Billboard Touring Awards, where Panic and the Allmans were honored as Road Warriors and Legend of Live, respectively.

"We have been discussing a tour with Buck for years, and we used the [touring conference] as a nexus to try and reignite the personal connection between band members," Allmans manager **Bert Holman** says. "It was in discussion prior to Billboard, but being together in New York certainly fanned the fire."

Panic frontman **John Bell** and lead guitarist **Jimmy Herring** were among the surprise guests this year at the Allmans' sold-out run at New York's Beacon Theatre, which sold 41,831 tickets and grossed \$4.2 million from 15 shows March 9-28.

"We expect that there will be a lot of this cross-pollination at the shows we play together this year," Holman says.

While the two bands have played festivals like Bonnaroo the same year, they've never shared a bill. Part of the issue is that while the two groups are of equal stature in many markets, one band is decidedly bigger than the other in other markets.

Panic has shared a bill for an entire tour only once, on the H.O.R.D.E. festival in 1992. But it was more than willing to make

an exception to help the Allmans celebrate their 40th anniversary. "They just flew the ego out and said, 'They've been around for 40 years, they're celebrating their 40th anniversary, they've got a lot of good people going out with them, and if they want to do it, let's do it,'" Williams says.

Of course, they had to pick and choose which 20 markets they would play in August and October. "They wanted to do the South. I said, 'I can't give up all my Southern markets, but I can trade you some Northeast for Southern,'" Williams says. "So now we're doing the Northeast and Southeast with them, and we're closing some and they're closing some."

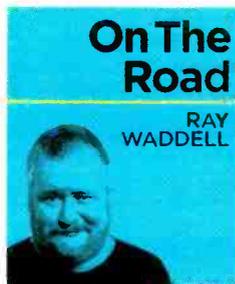
Dates are already on sale, and the shows are "doing pretty damn well," Williams says. "I did a lot of talking with our fans, and even the youngest fans said they'd love to see the package."

Both bands are known for marathon shows, but given the 11 p.m. curfew imposed at many sheds, sets will be limited to about two hours each. "Then we'll see what we can do at the end," Williams says. "If they're getting along great and want to play together, that's what we're all hoping. But we don't know. That's up to the musicians."

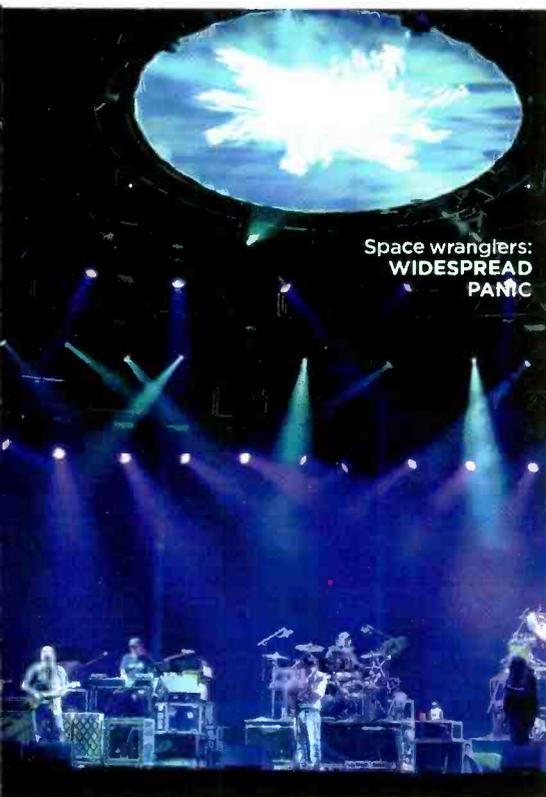
Ticket prices are on average \$10-\$20 more than a normal Panic show, depending on the market, but still are priced in the \$35 (lawn) to \$75 (premium) range.

Also working on planning the tour was **Hunter Williams** at PGA and longtime Allmans' agent **Jonny Podell** and agent **C.J. Strock** at Podell Talent. "They wanted some markets, we wanted some. We didn't 100% disagree, but we all did agree that we wanted to do what was best for both bands," Williams says. "We're very happy with what we have."

Widespread Panic will play two nights at the Forecast Festival in Louisville, Ky., in July, followed by two days each at Mile High in Denver and the 10,000 Lakes Festival in Michigan. It will launch its own tour around Halloween and plans to start full-fledged recording efforts for a new studio album in January.



On The Road
RAY WADDELL



Space wranglers:
WIDESPREAD PANIC

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

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,613,724 (161,234,546 pesos) \$144.06/\$21.61	LUIS MIGUEL Auditorio Nacional, Mexico City, Jan. 20-March 8	185,978 242,075 25 shows	ML Producciones
2	\$5,175,752 (75,043,528 pesos) \$75.87/\$15.86	RADIOHEAD, KRAFTWERK Foro Sol, Mexico City, March 15-16	109,480 two sellouts	OCESA/CIE-Mexico
3	\$4,228,599 \$150.99/\$100.99/ \$60.99	THE ALLMAN BROTHERS BAND Beacon Theatre, New York, March 9-28	41,831 15 sellouts	Live Nation
4	\$2,509,482 \$179.50/\$54	ELTON JOHN & BILLY JOEL Xcel Energy Center, St. Paul, Minn., May 5	18,273 sellout	Jam Productions
5	\$2,231,238 \$101.50/\$41.50/ \$29.25	THE DEAD Shoreline Amphitheatre, Mountain View, Calif., May 10, 14	38,137 42,961 two shows	Live Nation
6	\$2,230,561 (6,825,588 Nuevos Soles) \$107.52/\$2.78	ANDREA BOCELLI Jockey Club, Lima, Peru, April 28	18,565 sellout	Evenpro/Water Brother
7	\$1,883,487 \$179.50/\$54	BILLY JOEL & ELTON JOHN Kohl Center, Madison, Wis., May 7	15,943 sellout	Frank Productions, Jam Productions
8	\$1,781,525 \$250/\$175/\$140/ \$95	CHER Colosseum at Caesars Palace, Las Vegas, May 5-6, 9-10	12,716 15,771 four shows	Concerts West/AEG Live
9	\$1,733,390 \$254.50/\$23.69	PETE SEEGER 90TH BIRTHDAY Madison Square Garden, New York, May 3	18,155 sellout	Live Nation
10	\$1,648,131 (5,043,281 Nuevos Soles) \$199.67/\$7.16	OASIS, TURBOPOTAMUS Estadio Nacional, Lima, Peru, April 30	41,729 sellout	Evenpro/Water Brother
11	\$1,580,103 \$63	DAVE MATTHEWS BAND, OLD CROW MEDICINE SHOW John Paul Jones Arena, Charlottesville, Va., April 17-18	25,275 25,592 two shows one sellout	Live Nation, Red Light Management
12	\$1,453,232 \$149.50/\$49.50	FLEETWOOD MAC American Airlines Center, Dallas, April 30	13,708 14,148	Live Nation
13	\$1,435,206 \$101/\$51	THE DEAD, THE ALLMAN BROTHERS BAND, THE DOOBIE BROTHERS The Gorge, George, Wash., May 16	22,006 sellout	Live Nation
14	\$1,395,116 (20,966,570 pesos) \$45.25/\$31.94	IRON MAIDEN, CARCASS, MORBID ANGEL, ATREYU, LAUREN HARRIS Foro Sol, Mexico City, Feb. 28	42,673 53,398	OCESA/CIE-Mexico
15	\$1,343,855 \$149.50/\$49.50	FLEETWOOD MAC Toyota Center, Houston, May 2	12,762 13,366	Live Nation
16	\$1,287,867 (£867,496) \$145.49	VAN MORRISON Royal Albert Hall, London, April 18-19	8,852 9,355 two shows	Live Nation-U.K.
17	\$1,286,633 \$147.50/\$47.50	FLEETWOOD MAC BOK Center, Tulsa, Okla., May 3	12,976 sellout	Live Nation, in-house
18	\$1,270,740 \$100/\$50	DANE COOK Mohegan Sun Arena, Uncasville, Conn., April 25-26	19,149 two sellouts	Live Nation, in-house
19	\$1,231,410 \$125/\$45	JONAS BROTHERS Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 22	15,280 sellout	Rompeolas Productions
20	\$1,219,701 (8,354,955 bolivares) \$95.76/\$45.91	ANDREA BOCELLI Universidad Simón Bolívar, Caracas, Venezuela, April 25	7,013 sellout	Evenpro/Water Brother
21	\$1,209,768 (17,331,923 pesos) \$52.35/\$13.96	ENRIQUE BUNBURY Foro Sol, Mexico City, March 29	43,450 49,519	OCESA/CIE-Mexico
22	\$1,092,718 \$185/\$165/\$83/ \$58	EAGLES i wireless Center, Moline, Ill., March 18	9,968 sellout	Rose Presents
23	\$1,092,618 \$250/\$75	ANDREA BOCELLI Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 23	9,320 11,235	Stein Dueño Entertainment
24	\$1,088,276 \$149.50/\$25	FLEETWOOD MAC Nationwide Arena, Columbus, Ohio, April 18	11,820 16,167	Live Nation
25	\$984,558 \$149.50/\$49.50	FLEETWOOD MAC Time Warner Cable Arena, Charlotte, N.C., April 25	11,937 13,866	Live Nation
26	\$980,852 \$146.75/\$25	FLEETWOOD MAC BankAtlantic Center, Sunrise, Fla., April 23	9,509 11,839	Live Nation, in-house
27	\$959,973 \$149.50/\$49.50	FLEETWOOD MAC Philips Arena, Atlanta, April 28	10,653 11,910	Live Nation
28	\$920,890 \$70/\$40	DAVE MATTHEWS BAND, THE AVETT BROTHERS Superpages.com Center, Dallas, May 2	18,088 20,398	Live Nation
29	\$859,258 \$62.50/\$32.50	DAVE MATTHEWS BAND, THE AVETT BROTHERS Verizon Wireless Amphitheater, Charlotte, N.C., April 24	18,769 sellout	Live Nation
30	\$843,569 \$147.50/\$47.50	FLEETWOOD MAC Qwest Center, Omaha, Neb., May 7	10,096 14,253	Live Nation, in-house
31	\$832,539 \$253/\$153/\$99.50/ \$75.50	LEONARD COHEN Chicago Theatre, Chicago, May 5-6	7,029 two sellouts	Concerts West/AEG Live
32	\$829,945 \$95/\$80/\$65/ \$40	MAZE FEATURING FRANKIE BEVERLY, TEENA MARIE, THE WHISPERS Boardwalk Hall, Atlantic City, N.J., May 9	12,450 sellout	Platinum Productions
33	\$829,781 (\$1043,067 Canadian) \$167.01/\$31.42	NICKELBACK, SEETHER, SAVING ABEL Rexall Place, Edmonton, Alberta, April 1	14,504 sellout	Live Nation
34	\$804,028 \$73/\$43	NICKELBACK, SEETHER, SAVING ABEL New Orleans Arena, New Orleans, April 17	14,117 sellout	Live Nation, in-house
35	\$797,916 \$149.50/\$49.50	FLEETWOOD MAC Quicken Loans Arena, Cleveland, April 17	9,351 13,507	Live Nation, in-house

TRIBUTE BY DANNY GOLDBERG

Lee Solters 1919-2009

Show Business PR Giant Influenced Generations

"Heaven needed a great PR guy," said a May 17 e-mail from Larry Solters announcing that his father, Lee Solters, died in his sleep the previous day at the age of 89. Born Nathan "Nussy" Cohen in Brooklyn, Solters wrote about high school basketball for the New York Times, graduated from New York University with a journalism degree and then embarked on a career in public relations that spanned 70 years.

In 1972, when I was 22, I became the token rock'n'roll guy at his company—then called Solters, Sabinson & Roskin, which represented half of Broadway's musicals; several Hollywood films; stars like Barbra Streisand, Frank Sinatra and Alan King; and other clients like the Four Seasons restaurant in New York, Caesar's Palace in Las Vegas and the Ringling Bros. and Barnum & Bailey Circus.

At the time, I was part of an insular clique of New York rock writers but Solters disabused me of the notion that PR was about getting favors. Our job was to create stories. The key words in his lexicon were "angles" that could shape a lead paragraph and "items" with news or jokes that could be serviced to newspaper gossip columns, then still written by the likes of Earl Wilson.

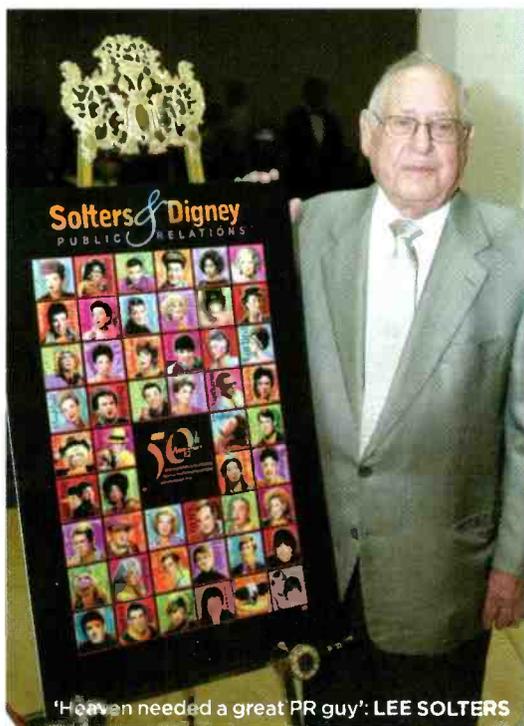
In his earlier days Solters had represented Cary Grant and Mae West. With thick glasses, boxy suits and a pugnacious New York accent, he seemed to have sprung out of a '40s movie. At first I was intimidated by his gruff exterior. But I soon discovered that Solters was always the least cynical person in the room, a happy warrior whose frenzy to get exposure for his clients was rooted in an almost child-like enthusiasm. To Lee, publicity was an end in itself. A good PR scam had a poetic validity that was independent of any particular client.

My first assignment was saxophonist Stan Getz, who had a gig at the Rainbow Grill. At the time Getz was long out of fashion with music critics and had no new recording to talk about. At Solters' morning staff meetings, he impatiently asked me a series of questions, then finally unearthed the fact that Getz had a birthday coming up. "So do a birthday party!" he shouted as though I had overlooked the most obvious opportunity in the world.

Guided by more experienced colleagues, I stammered my way through a conversation with Getz and fashioned a party at the nightclub attended by Dizzy Gillespie, Zoot Sims and Louis Armstrong's widow, Louise. It wasn't a real party, but a photo-op scheduled in the morning for the convenience of local TV crews—two of which, to my amazement, dutifully recorded Getz blow-

ing out his birthday candles.

As I was leaving the office that night Solters yelled out to me: Didn't I want to stay and watch the TV coverage in his office? As he switched between the two channels he beamed with satisfaction: The stunt had worked. Once I saw that gleam in his eye, my life was never the same. He taught me not only the craft of PR



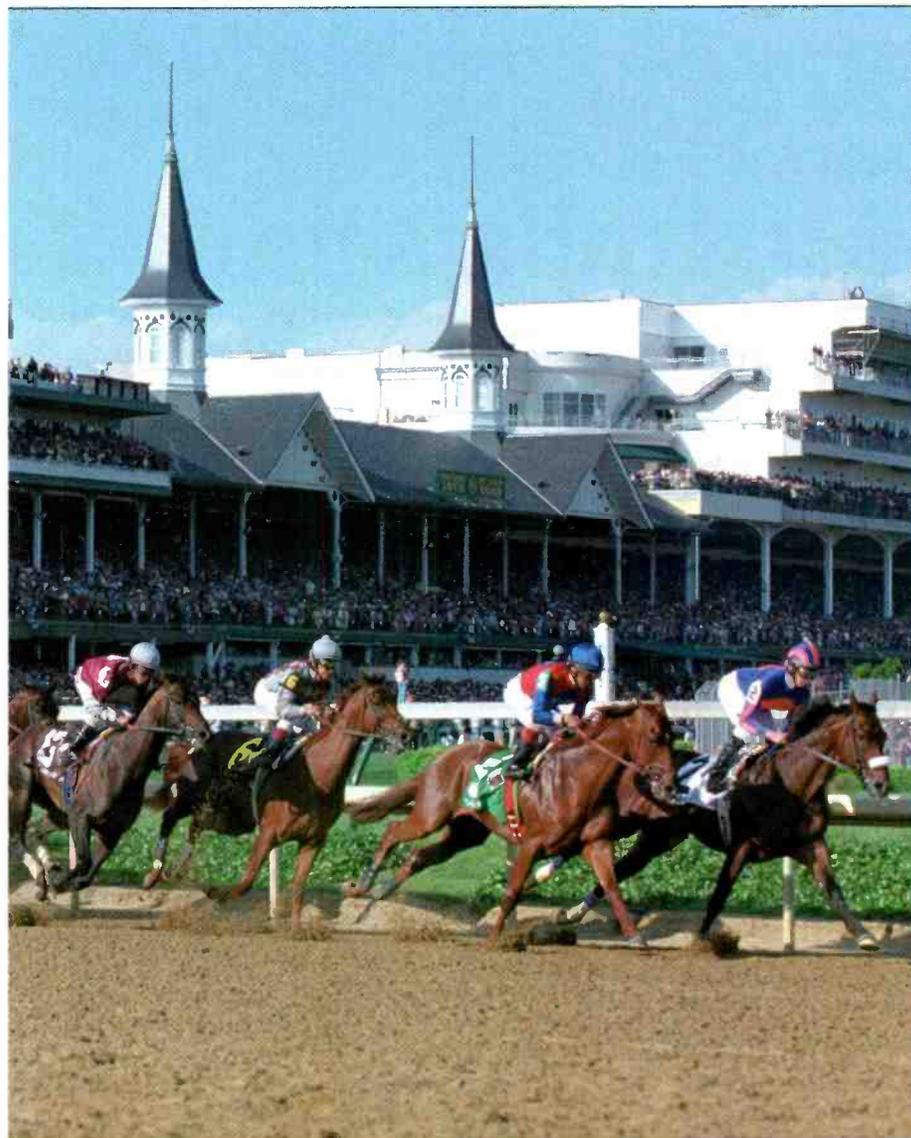
but also the art of enjoying every moment.

When Led Zeppelin became a client of his firm, I worked with the band on a day-to-day basis. When the group was robbed at the end of its American tour and a New York Daily News front-page headline said, "Led Zep Robbed of \$300G," he patted me on the shoulder approvingly and said, "See, if we hadn't done our work these last few months they would have said, 'Rock Band Robbed.'"

Solters kept working almost to the end of his life, having outlasted most of his partners—James O'Rourke, Harvey Sabinson, Sheldon Roskin and Monroe Friedman. In the last few years he worked with Jerry Digney. Occasionally I would run into Solters at big events where he would complain about photographers who tried to shoot Streisand from the wrong angle or recount the latest Michael Jackson drama.

In addition to his son Larry—a great PR man in his own right—Solters is survived by his daughter, Susan Reynolds; his grandchildren, Jonah Reynolds and Maxie Solters; and his great-grandson, Elijah Reynolds. ♦♦♦♦

Danny Goldberg is the president of Gold Village Entertainment and the author of the memoir "Bumping Into Geniuses." He started as a writer for Billboard and reviewed the Woodstock festival for the magazine.



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GLOBAL BY LARS BRANDLE

Australia's 'Idol' Threat

Reality Show Alumni Test Overseas Markets

BRISBANE, Australia—Sony Music Australia is backing three platinum-selling “Australian Idol” graduates to follow in the footsteps of Leona Lewis and achieve international success.

After Australian acts ranging from AC/DC to Gabriella Cilmi scored internationally throughout 2008, company chairman/CEO Denis Handlin thinks the time is right to export singers Jessica Mauboy, Shannon Noll and Guy Sebastian.

However, Sony isn't overemphasizing their TV roots. “‘Idol’ has been a great launching pad,” Handlin says, “but we've really moved [the artists] on. They all have quality. They're really developing as artists in their own right.”

The label has resisted the temptation to rush out a record to cash in on the singers' TV fame because Sony believes “all artists have gestation periods—and they need time to breathe,” says Jaydee Springbett, the label's senior director of A&R. It's an approach that mirrors the handling of Lewis' debut album, which appeared 11 months after her U.K. “X-Factor” win.

Sony has global options on all artists who emerge from “Australian Idol” and Springbett says Sony Australia executives have personally presented Mauboy, Noll and Sebastian to inter-

national colleagues at playbacks and showcases. But the major shops around when appropriate—for example, it licensed Mauboy's September 2008 debut album, “Been Waiting,” to the dance specialist Ministry of Sound Recordings for its fourth-quarter U.K. release.

Almost two years after finishing second in the 2006 “Idol” final, Mauboy topped the Australian Recording Industry Assn.'s singles chart in December 2008 with “Burn” from the platinum-certified (70,000 copies) “Been Waiting.”

“We had no idea about her ‘Idol’ background,” Ministry of Sound head of international Scott Simons says. “When we first heard her tracks, we thought they were great pop R&B that could work in the U.K.”

Sony Music Entertainment (Japan) released “Been Waiting” April 22. The album track “Running Back”—a collaboration with U.S. artist Flo Rida—has sold 26,000 master ringtones in Japan, while selling 17,000 single-track downloads, according to Sony.

Manager David Champion says Mauboy will visit the United Kingdom and Japan in September in addition to domestic commitments for her October feature film debut, “Bran Nue Dae.” “She's an extraordinary vocalist,” he says. “When

she hits [Japan] and does some TV, they'll absolutely get the power of the girl's lungs.”

Noll, runner-up to Sebastian in 2003's “Idol,” has scored five domestic No. 1 singles, selling more than 1.2 million copies across his four albums, according to Sony. His overseas introduction was an industry showcase March 3 in London, organized by the PR firm LD Communications. LD's radio/TV promo push will increase in June and July, coinciding with Noll's appearance on a 20-date European arena tour of the “War of the Worlds” stage show.

“Shine,” from Noll's May 4 U.K. debut album, “What Matters the Most” (RCA), recently scored synch deals for sports programming on terrestrial channel Five and pay-TV outlet Sky Sports.

Meanwhile, Sebastian is targeting the United States, his Sydney-based manager Titus Day says, after four successive domestic platinum albums. John Mayer contributes guitar and backing vocals to Sebastian's first U.S. album, “Like It Like That” (due in July or August through Victor/Sony).

Now based in New York, Sebastian tested the live waters with a Monday-night residency at the East Village club DROM (April 20-May 11), but TV synchs will be used to establish a U.S. presence. Already, the album's title track has been picked for NBC's summer promotional campaign and was featured on the May 10 “Celebrity Apprentice” finale.

Day says he sees “a certain level of ‘Idol’ skepticism in Australia” but adds that “in the U.S., it doesn't carry the same stigma—they see it as finding emerging talent, rather than creating some ‘advocated’ pop.”

'Idol' hands:
JESSICA MAUBOY (left) and GUY SEBASTIAN



GLOBAL BY JULIANA KORANTENG and VLADIMIR KOZLOV

FROM RUSSIA WITH CASH

Private Gigs Hold Up Despite Economic Downturn

LONDON—The party might be over for business magnates in Russia and the United Kingdom, but insiders say private gigs for super-rich individuals remain big business in Moscow and London.

Once the preserve of veteran acts no longer able to draw audiences on the regular touring circuit, in recent years the prospect of mega-ruble paydays has lured even current superstars to perform at corporate and private parties, with the sector's growth largely fueled by

money from Russia's new breed of oligarchs.

London's status as a financial center—and a base for many Russians—makes it a key location as well, while business was also growing in the United Arab Emirates before the credit crunch.

Carol Meehan, director at the Glasgow, Scotland-based corporate entertainment broker Star Management, which has organized private shows for such pop acts as Girls Aloud and Ronan Keating, says

the recession has cut demand from companies.

“But individuals who are wealthy will ask for private entertainment anytime,” Meehan says. “For certain people, once they get past certain income, they don't think about costs.”

Secrecy shrouds the details of most such shows, but such A-list stars as Jennifer Lopez, Mariah Carey and Christina Aguilera have been widely reported as performing private gigs for Russians in the last couple of years. Many more have taken place under the media radar.

Among the most well-documented cases, Lopez reportedly earned \$2 million including expenses in 2007 to perform in Ascot, England, at the birthday of the wife of Russian banking/minerals magnate Alexander Melnichenko. Amy Winehouse earned a reported £1 million (\$1.5 million) to play the opening of the Garage

Gallery, owned by London-based oligarch Roman Abramovich's girlfriend Darya Zhukova, in Moscow in 2008.

Hugh Phillimore, a producer with the London-based events production company Sound Advice, which has used Gabriella Cilmi and Duffy for private/corporate shows, says he has previously fielded offers as high as £5 million (\$7.6 million). Demand from corporate clients is now “virtually nonexistent,” Phillimore says. But when asked how the recession is affecting concerts for private individuals, he replies, “Not much.”

Colin Lester, manager of the U.K. R&B star Craig David and founder/CEO of CLM Entertainment, says \$250,000 is a more typical payday for a name artist, plus expenses—and the occasional tip. Lester notes that Craig recently performed a show in Kazakhstan for an entrepreneur who gave him a brand-new Ferrari.

“Despite the economic climate, it is still a big, buoyant

industry,” he says. “If anything, the private-gigs business during the first half of this year is going to be better for me compared with the same period last year.”

U.K. pop star Lily Allen maintains that, prior to the release of her second album, “It's Not Me, It's You” (Regal/Parlophone), she had made more money from private shows than from record sales.

“Someone will ask me to do a Christmas gig and I'll ask them for 200 grand,” she says. “That's where I make my money. Artistically, these gigs are absolutely horrendous. You feel like a complete and utter [fool], but that's the way the world is now.”

Still, that world is changing, and the international economic downturn hit Russia particularly hard. Between Sept. 1, 2008, and May 16, 2009, the Russian ruble's exchange rate against the U.S. dollar fell by 30%, from 24.57 rubles per dollar to 32.08 rubles per dollar, while the RTS stock market dropped 70% during 2008. Meanwhile, the number of dollar billionaires in Russia dropped from 101 in early 2008 to 49 in early 2009, according to a survey by the Russian busi-

ness magazine Finans. The bottom dropped out of the Russian corporate entertainment market at its traditional New Year Eve's peak—when insiders reported the number of corporate parties dropped by 60%-70% year on year—and has yet to recover.

Since then, “it has been a slow period,” says Kirill Feldman, general director of the Moscow-based promoter Art Event Group, which regularly puts on private shows. “On the one hand, it is due to the overall economic situation; on the other, the months following the New Year holidays are always a quiet period.”

But gigs for wealthy individuals are likely to hold up, according to Alexander Tikhonov, a music business analyst with the InterMedia agency in Moscow. “Among Russian oligarchs, there will always be those ready to pay up,” he says.

Lester agrees. “The level of wealth we're talking about is so vast,” he says, “even if they lost 10% of their value in the money markets, they'll still have more money than you and me.”

Additional reporting by Mark Sutherland in London and Ilya Zinin in Moscow.



A 'big, bouyant industry': COLIN LESTER

GLOBAL BY ROB SCHWARTZ

Fields Of Gold

Overseas Acts Are Drawing Big Crowds On Japan's Festival Circuit

TOKYO—Music festivals starring Western artists are drawing more fans than ever in Japan, even as their music sales continue to slide.

This summer, Oasis, Franz Ferdinand and Weezer headline the Fuji Rock Festival at Naeba (July 24-26), while My Chemical Romance, Linkin Park and Beyoncé headline Summer Sonic at twin sites outside Tokyo and in Osaka (Aug. 7-9). After a decade's growth, the events are set to attract their largest combined attendances yet in 2009.

Both are "very valid festivals and draw huge crowds," says U.K.-based artist manager Stephen Taverner, whose clients the Ting Tings play Summer Sonic this year, having debuted there in 2008. "In terms of domestic exposure for any artists playing, they're hugely important. You get TV coverage, radio coverage, press coverage."

The festivals' popularity contrasts with international repertoire's steadily declining share of music sales (Billboard, April 4). However, Universal Music Japan senior manager of corporate planning Kazutoyo Yamana claims that reflects a cultural difference from Western festivals.

Japanese festivalgoers, Yamana says, are mostly not "core international music fans who always listen to international repertoire in their daily lives." Rather, he says, they "pay for one-of-a-kind atmosphere and experiences they can have only at the summer festivals."

BMG Japan executive VP of international labels Hiro Tanaka agrees. "Generally speaking," he says, "some of them may not necessarily be that committed to any particular artist—or even be a consumer of music products."

Japan's first major pop/rock festival Fuji Rock launched in 1997, attracting 30,000 people. It cracked the 100,000 barrier in 2003 and expects this year's 200-act bill to draw 125,000. Three-day tickets cost 39,800 yen (\$410).

Summer Sonic started in 2000, drawing 68,000 people and gradually expanded until 2008's two-day bill attracted 190,000 attendees. This year's slate features 120 acts, with three-day tickets priced at 39,500 yen (\$406). Promoter Creative Man says the extra day means attendance should total 300,000.

Fuji Rock and Sound Sonic have been "consistent with strong content, hence their growth," says Rod MacSween, director of International Talent Booking in London.

"Japan traditionally has been able to charge quite high ticket prices," says MacSween, whose client Placebo will play Summer Sonic this year. "[And] with sponsorship, [they can] bring in strong income so as to offer good fees and attract the biggest names."

The promoters for Summer Sonic and Fuji

Rock say they have a friendly rivalry but also insist they target different audiences. "Fuji Rock appeals to a much wider range of people than the average CD-buying consumer," says Masahiro Hidaka, president of Fuji Rock promoter Smash Corp. "We provide family-oriented areas with kids' activities and a huge range of stages. We've been able to grow consistently by offering international acts for many different tastes."

Summer Sonic, Creative Man president/CEO Naoki Shimizu says, targets a slightly younger crowd, selecting many acts using information from Japan's biggest rock magazine, Rockin'On, which claims a monthly circulation of 300,000. "They send out a questionnaire to their readers on what acts they'd like to see," Shimizu says, "and I sit down with the editor and analyze the data."



Hot fun in the summertime: Summer Sonic 2008 (top); Creative Man's NAOKI SHIMIZU (left) and Smash's MASAHIRO HIDAKA

Fuji Rock's initial success prompted the launch of approximately 40 other festivals targeting fans of Japanese music, the largest being the three-day Hitachi City-based Rock in Japan in 2000. It attracted 150,000 attendees in 2008 and this year (July 31-Aug. 2) features 78 local acts including Poly-sics, Puffy and Halcali.

However, Fuji Rock and Summer Sonic remain flagship summer music festivals in Japan.

In addition to financial and promotional benefits, U.K. manager Taverner notes that acts can find the Japanese festival experience refreshing. "When the band plays, they go crazy," he says. "But between songs they're very respectful and there's silence—which is quite different to England's Reading festival, where you're getting bottles of piss thrown at you."

Additional reporting by Tom Ferguson and Jen Wilson in London.

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UPFRONT

See You On The Other Side

Muzak Looks Poised To Survive Chapter 11

Circuit City was forced to turn its Chapter 11 filing into an outright liquidation. In this tough environment, how is Muzak's walk through the U.S. bankruptcy process proceeding?

Muzak—which tailors playlists for retailers and other clients that need music to play in their stores and while customer-service callers are on hold—is attempting to restructure its balance sheet and hopes to emerge as a stand-alone business. An examination of its financials suggests that its chances look good.

During the last five years, Muzak's annual sales have been stagnant, due to increased competition from the likes of PlayNetworks, In-Store Broadcasting Network, Trusonic, DMX Music, Premier Retail Networks and other rival service providers.

Although Muzak stopped submitting 10-K filings to the Securities and Exchange Commission in 2007, the company's more limited financial reports since then indicate that it remains profitable on an operating basis. In its final 10-K, Muzak reported 2006 revenue of \$248.6 million and \$60 million in earnings before interest, taxes, depreciation and amortization (EBITDA), although it posted a net loss of \$75 million due to depreciation, amortization and interest payments. For the following year, the company reported revenue of \$250.2 million and EBITDA of \$68.7 million, while in 2008 it generated \$248.9 million in revenue and \$65 million in EBITDA.

But the company's approximately \$50 million in annual debt service wiped out its annual profits, and the bulk of its debt came due Feb. 15. The interest payments and maturing debt forced Muzak to file for Chapter 11 bankruptcy protection Feb. 10.

While the company listed \$437 million in total liabilities, the Chapter 11 affidavit of Muzak CFO/treasurer **R. Dodd Hayes** describes more than \$471 million in total debt. From 1998 to 2003, prior Muzak management financed an acquisition spree through three separate bond and note issues that raised \$370 million. Besides the money owed to bond and note holders, a senior secured term loan from Bear Stearns—presumably now in the JPMorgan Chase portfolio following its acquisition of Bear last year—was drawn down \$101 million as of the Feb. 10 filing date. Vendors, labels, publishers and other music suppliers appear to be owed less than \$5 million.

While Muzak doesn't have debtor-in-possession financing, its secured lender didn't object when the company petitioned the Delaware District U.S. Bankruptcy Court to access what's known as cash collateral, also known as cash on hand. According to court documents, cash on hand totaled about \$35 million in mid-April,

which the company says is enough to operate the business going forward.

What happens now? In the current environment, Chapter 11 companies are more likely to be either sold or liquidated piecemeal than come through a bankruptcy reorganization intact. But Muzak has already been down the sale path, when it proposed merging with DMX in 2007 and then sought a buyer for the proposed combined entity. The companies received several bids last September before the economic downturn killed that effort.

Meanwhile, an outright liquidation appears unlikely in that the company's \$392 million in assets includes tangible assets of only \$82 million in the form of the hardware it installs in retail stores and uses to manage its 2.5 million-song database. The rest is mostly composed of \$266 million in goodwill and intangible assets.

That's why it looks like Muzak could emerge as a stand-alone company, with the secured

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ED CHRISTMAN



\$65M

Muzak's earnings before interest, taxes, depreciation and amortization in 2008.

lender likely to get most of the equity and bondholders perhaps also getting a stake. Current shareholders, such as ABRV Partners (with 64%), which also has an equity stake in Music Reports, and Clear Channel unit AMFM (20%), will probably be wiped out. Down the line, though, the new owners may look to merge or sell the company to cash out.

Although music publishers, songwriters and labels combined could lose \$2 million or so in the short term due to the Muzak Chapter 11, this appears to be a case where the music industry will benefit in the long run and should throw its support behind Muzak's reorganization effort. Muzak generates about \$16 million annually in royalties paid to about 1,000 music companies, including music publishers, rights organizations and labels, with ASCAP and BMI receiving the bulk of that. According to its last 10-K filing, Muzak paid ASCAP and BMI about \$12.8 million in royalties in 2006.

Muzak director of music industry relations **Jason McCormick** makes a pretty good case for industry support.

"We are all about using music content in the right way and making sure [rights holders] get paid," he says. "We have been writing checks to them for 75 years."

P.J. Bloom

NEOPHONIC
PARTNER

The influential music supervisor talks about his involvement in the unusually music-intensive Fox comedy 'Glee.'



There are two key questions that dictate instant pop culture street cred: Did you hate high school? And do you like music?

If you answered "yes" to both, you probably tuned in May 19 to watch the debut of "Glee." The pilot episode of the Fox comedy, which centers around a high school glee club, aired after the season's final performance show of "American Idol," giving it a massive introductory platform ahead of its fall debut.

"Glee" was a rare bright spot in the TV networks' annual upfront presentations, which unveiled a slate of fall programming that offered little to excite labels keen on finding new promotional vehicles for their music. The show's pilot featured one song placement after another—more than 20 in an hour's time—including Amy Winehouse's "Rehab" energetically performed by a high school glee club decked out in frilly blue, polka-dot skirts.

Overseeing these placements is P.J. Bloom, who has emerged as one of TV's most prominent music supervisors. As a partner at the music supervision firm Neophonic, his recent credits include CBS' "CSI: Miami," Showtime's "United States of Tara" and FX's "Nip/Tuck." Bloom has also been a music consultant at HBO Films for more than a decade, overseeing high-profile projects like "Angels in America," "The Life & Death of Peter Sellers" and "American Splendor."

In an interview with *Billboard*, Bloom discusses the creative and commercial considerations involved in programming the music for "Glee."

How did you join "Glee"?

[Show creator] Ryan Murphy and I have worked together for about seven years now on "Nip/Tuck" and "Running With Scissors," as have many of the crew members on "Glee." Ryan's spent a lot of time developing a quality team to support his creative visions on all his projects. I'm happy to say, he's stayed loyal—an increasingly unique quality in our industry.

How do you decide what songs to use?

The creative music decisions start in Ryan's head. He either has a very specific song idea or a definitive tonal concept he wants to target. Oftentimes, the songs lyrically speak to the episode's plot points and are almost always a seminal classic or new hit.

At what point in the process do you see the script—or do you suggest songs before the script is written?

We must front-load the creative, business and production elements of our soundtrack well in advance of our shoot days. Our music team is in loop much earlier than traditional television shows where 90% of the music

needs are addressed in postproduction. On "Glee," we have concept meetings, receive acts and scripts as they're written and even work from Ryan's stream of consciousness. The latter keeps us all on our toes, but it's a creative process we've come to appreciate and why it's so critical we work as a team.

The pilot has synchs one after the other. Will that continue for the rest of the series?

"Glee" is an incredibly jam-packed music experience and one that's unparalleled by episodic standards. Producing the pilot was a bear—and we had months to do that. We're now creating equally dense episodes for the body of the series on a week-to-week basis. It's a huge undertaking and pushing us all to our limits. But what the audience will see onscreen is a first for episodic television. We can promise that.

Is a soundtrack in the works?

Columbia Records will be releasing the "Glee" soundtrack. We had exceptional offers from all the major record labels. But Rob Stringer and Glen Brunman campaigned heavily for this project

and we couldn't have a better soundtrack partner.

Will the show incorporate chrysons or online elements for people to find out which songs were used on the show?

Fox is putting their entire marketing weight and expertise behind this project. The studio's success with music-driven shows like "American Idol" has redefined the way television is promoted and branded. And now that we're partnered with a powerhouse like Sony on the soundtrack side, it's safe to say, if there's a music angle to be exploited, whether it be through terrestrial or online media or yet-to-be-defined methods, Fox and Sony will capitalize on it.

Are there any particular publishers that are easier to work with?

The entire music industry has been incredibly supportive of our efforts. However, no company has been more influential on our soundtrack to date than Universal Music Publishing Group. Being the biggest in the business, their catalog clearly provides the broadest range of material from which to choose.

Have you ever wanted a song and couldn't get it cleared? Ever had a Hail Mary song request come through?

Modern-day song clearance is a never-ending struggle, and the clearance of big songs only creates bigger problems. There is rarely a day that goes by on "Glee" where we're not fighting tooth and nail to get the music we want.

That said, we've worked incredibly hard to get Ryan his druthers and we're proud to say we achieved about a 95% success rate. Of course, there's always holdouts and nonbelievers. But if I had to guess, by this time next year we'll not only have our pick of the song litter, we'll be solicited by writers and artists who traditionally don't participate in music licensing.

As for Hail Marys, we're producing an hourlong musical every week. It all feels like a Hail Mary.

What can bands do to have their songs included on the show?

At this point, we're using little or no emerging or independent music. The songs in "Glee," to date, are all instantly recognizable hits. That's the soundtrack

footprint of the show. I'm enthusiastic we can use "Glee" as a platform for new and even original music, but for now this is our path.

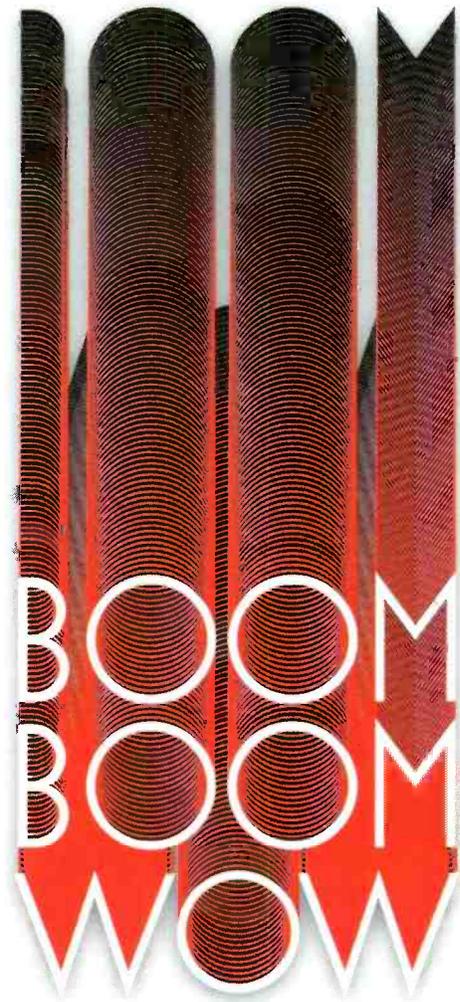
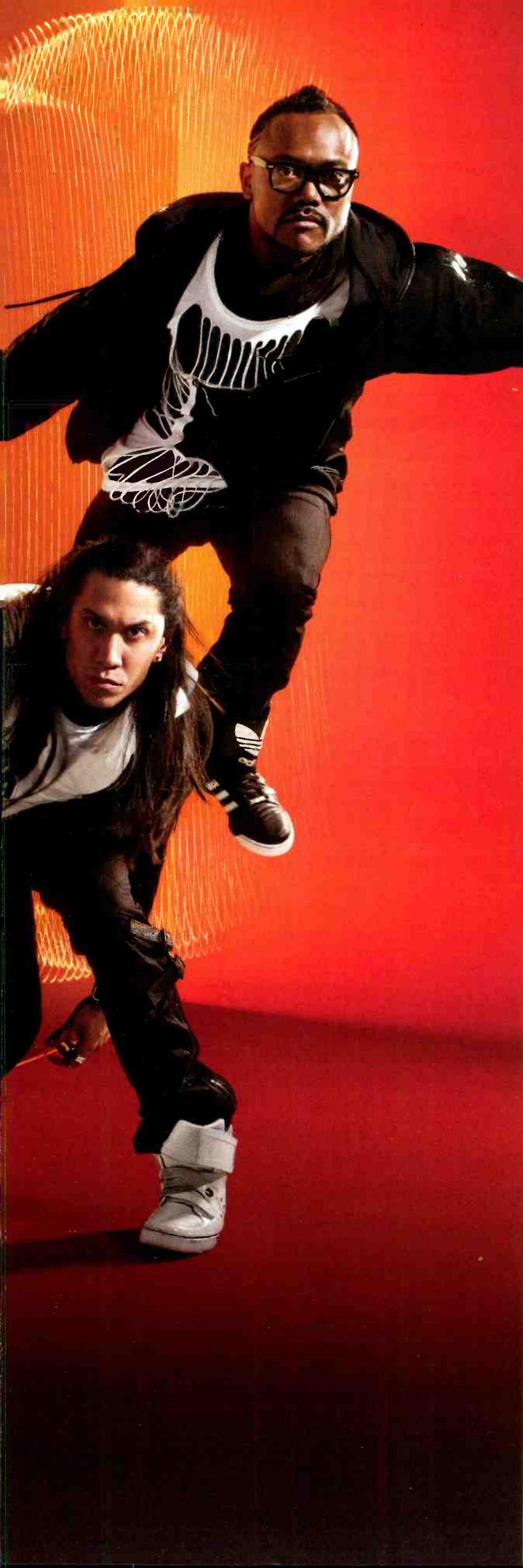
How does budgeting work? Do you have to weigh one big, famous artist track versus several songs from up-and-comers?

Budgeting for "Glee" has been an intensive, complicated process. Most television shows only deal in traditional music licensing and even that is an afterthought often addressed in postproduction. On this show, in addition to the common clearance and licensing issues, we deal with prerecords, studio sessions, on-camera song production, musician and vocalist contracting, choreography, [Screen Actors Guild] and [American Federation of Musicians] union interaction, auditions, demo-ing and a variety of other financial issues that come up on a daily basis. In order to budget appropriately, we spent many hours with the Fox team during the development of this show to plot exactly how we were going to execute this series.

Granted, we are spending an unprecedented amount of money on music for a scripted network drama. But we still need to be very mindful of every dollar spent. There are not a lot of scripted dramas that truly take the time to craft an exceptional soundtrack where the music is a memorable character on the show. There are simply too many factors that interfere with true art and prevent risk taking—ratings, ad dollars, meddling executives and a general insecurity about the product. On "Glee," we've thrown any traditional template out the window and are creating a soundtrack never seen nor heard before. ...

There are not a lot of scripted dramas that truly take the time to craft an exceptional soundtrack where the music is a memorable character on the show.





**The Black Eyed
Peas Get Their
First No. 1
And Take Aim
At Target**
By Gail Mitchell

PAGE 19 | MAY 30, 2009
PHOTOGRAPH BY DIMITRI DANILOFF



AS INDIVIDUALS, WE'RE MISFITS,"

says Fergie, the sultry female singer of the Black Eyed Peas. "Together, we're like one big misfit. People are always questioning who the hell we are." ■ It's the day after the group's futuristic May 6 performance on ABC's "Jimmy Kimmel Live!" Chilling out in a small, sparsely furnished room at Center Staging in Burbank, Calif., she and fellow members of the multiracial group—Will.i.am, Taboo and apl.de.ap—resemble a live version of a United Colors of Benetton ad.

Fergie is dressed in black-and-white Capri-length leggings set off by a hot pink shirt and a sharp pair of black ankle-strapped heels from her self-titled shoe line. Sitting next to her on the sofa is apl.de.ap in a lemon V-neck T-shirt, white-framed shades and his signature Mohawk. Opting instead for blue-green glasses, Taboo sports a black leather vest, an eye-catching cross on a silver chain and several impressive arm tattoos.

With his close-cropped hair hidden under a red plaid cap, Will.i.am sits astride a black chair in a striped shirt and gray jeans tucked into black combat boots. He's pondering the question Fergie just answered: Who are the Black Eyed Peas?

"When something is different, authentically unique, it's always going to be questioned," the Peas' mastermind says. "By default, people aren't going to understand us because there aren't that many like us."

Their sound is unique: one that's taken them across genres—and yet retains such a broad appeal that mass retailers like Target and Wal-Mart are rushing to partner with them. "They started as a substantive hip-hop group that could play live and do a lot of original music. But they didn't have a lot of radio play," says

manager David Sonenberg, president of DAS Communications. "When Fergie came in, the landscape changed dramatically. As they got bigger and bigger, people began saying they'd lost their urban hip-hop credibility. That really troubled all of them, particularly Will. But with this record, it's very gratifying to feel love from the hip-hop, rhythmic and mainstream."

Following the multiplatinum pop success of 2003's "Elephunk" and then 2005's "Monkey Business," the Black Eyed Peas stood accused by fans of selling out: blunting its cutting-edge, live band hip-hop in favor of lightweight pop crossover fare. As the June 9 release date for their fifth studio album, "The E.N.D." (will.i.am music/Interscope), approaches, some of the same criticism has cropped up. But what's not in question is the exploding popularity of "Boom Boom Pow"—the first No. 1 for this band of creative misfits.

Rooted in club beats and the 808 old-school kick sound, the energetic track is a runaway top 40 hit; the song has been No. 1 on the Billboard Hot 100 for seven weeks. Available for digital download since March 30, "Boom" has since sold 1.9 million copies, according to Nielsen SoundScan. Not all of that can be attributed solely to top 40 and rhythmic radio,



Give peas a chance: THE BLACK EYED PEAS performing on 'Jimmy Kimmel Live!'

however. The song is also airing on urban stations, many of which have shied away from playing the post-Fergie Peas. The song's crossover appeal has landed it at No. 60 on the Hot R&B/Hip-Hop Songs chart.

Among the urban mainstream stations playing the song is WEDR Miami. "I got some funny looks when I said I was adding 'Boom,'" says PD Derrick Baker, whose station staples lean more toward Kanye West and Keyshia Cole. "But this record is so Miami; an uptempo track set off by Fergie's flow. Because the Peas did it, everyone was saying it's pop. But the record has broad appeal. Everybody here from mainstream to the hood is jamming it."

The concept for "The E.N.D.," an acronym for "The Energy Never Dies," actually doesn't stray far from what has been the Peas' basic formula, Will.i.am says. "We've always had a smorgasbord of sounds including dance," he

notes, pointing to songs like "Be Free" from "Behind the Front," "Weekends" (on "Bridging the Gap") and "My Humps" ("Monkey Business"). This time around, Will.i.am became inspired while in Australia filming his first major movie role, the mutant John Wraith in "X-Men Origins: Wolverine." During downtime away from the set, he soaked up the electro dance and house club vibes in Sydney.

"The youth in those clubs are pumping a whole different thing," Will.i.am says as he relishes the memory. "It felt like hip-hop 1989, 1990, 1992. But they're not rapping. It's all beats. I came back just buzzing."

With Taboo, apl.de.ap and several band members in tow, Will.i.am flew to London where Fergie was filming her first major movie role in "Nine." Setting up shop at the same studio where they recorded "Monkey Business," the Peas began working on "The E.N.D." he

Peas On The Side

A whirlwind four years have elapsed since the Black Eyed Peas released their last studio album, "Monkey Business," during which they toured stateside and globally, plus worked on their Peapod Foundation. The Peas also individually pursued a number of projects close to their hearts. What was on their to-do lists?

APL.DE.AP

In the wake of a 2004 TV special about his life—as well as co-creating the Filipino Songwriters and Artist Group—apl.de.ap moonlights as the ambassador of entertainment for his native Philippines. In that role, the artist has filmed a video to help entice new business and boost tourism. apl.de.ap is working on a solo album ("You Can Dream") and has built a Web site with a search engine dedicated to finding fellow Filipino acts and introducing them to the United States. His first movie, a role in "Subject: I Love You," is due in



September. Noting he's "blessed to have accomplished what he has coming from a third-world country," he's also involved in another labor of love: petitioning for his mother and siblings to move stateside for residency.

FERGIE

After marrying actor Josh Duhamel earlier this year ("All the girls hate me," she says), Fergie has launched two shoe lines: the higher-end Fergie line (Nordstrom) and the younger, less expensive Fergalicious (Kohl's). In November, she'll appear in director Rob Marshall's ("Chicago") film adaptation of the Broadway production "Nine" alongside Daniel Day-Lewis, Penelope Cruz, Nicole Kid-



man and Sophia Loren. Fergie is also in her second year as spokeswoman for MAC Viva Glam. As for the follow-up to "The Dutchess," "I'm engulfed in the Peas right now," Fergie says.

TABOO

The group's second newlywed (last July) will become a dad again this year (16-year-old son Josh is a DJ). As the Peas ramp up, he's put his solo album on hold but plans to release an album that will be "more directed to the Latino market." Taboo displayed his martial arts prowess in "Street Fighter: The Legend of Chun-Li," released Feb. 27, and watched another dream come true May 22: the launch of his STEMA (Science, Technology, Engi-



neering and Math) program. STEMA, Taboo says, "is dedicated to building awareness of these important subjects among disadvantaged kids in East L.A."

WILL.I.AM

Whether as himself or a hologram, Will.i.am was ubiquitous during the 2008 election year, thanks to his viral video for President Barack Obama's campaign, "Yes We Can." Squeezed between the campaigning: acting in his first big-screen role for "X-Men Origins: Wolverine." Prior to that, the songwriter/producer released his first solo album, "Songs About Girls," in 2007. Ruling out running for public office, Will.i.am wants to eventually write and direct films. "Coming up with concepts and ideas are my strengths. But it will always be about music and a cause for me." —GM





"There's always a sense of Andy Warhol whenever we make a Black Eyed Peas album," Fergie says. "It's an artistic factory with several rooms going at the same time. We don't just sit down. We jump from room to room, all of us adding ideas to the recipe. If you get burnt out on one idea or your ears get tired, you walk to another room and step into a whole fresh creative zone for more ideas."

Enlisted to help draft beats were MSTRKRFT, David Guetta, Boys Noize, Keith Harris and Paper Boy. The result is a nonstop party album

fusing rock, soul, hip-hop, reggae and dub with thumping beats, tempo twists and turns framed against memorable hooks. Beyond "Boom Boom Pow," there's the upcoming second single, "I Gotta Feeling," which *apl.de.ap* describes as a "college anthem for people looking forward to escaping life's pressures by going out and having a ball."

Picking up on the same escape theme is "Out of My Head." Channeling R&B veteran Millie Jackson, a slurring Fergie opens with three little words, "I'm so tipsy"—which she literally was while recording the song. "This song reminds me of the fun character of 'My Humps.' I told Will we have to get some wine if I'm going to do this correctly. I'm not going to front on this song. So we all got a little tipsy."

"Now Generation," another notable track in the 16-song set, is a nod to the young generation who helped move President Barack Obama into the White House—galvanized by Will.i.am's viral "Yes We Can" video. Powered by a guitar and bass intro that morphs into fist-pumping rock'n'roll, the song captures the emotion of what it feels like to be part of that generation. "This is the first time in history where we have a powerful new youth generation connected by technology, not by religion or government. So they want things now," Will.i.am says.

The "E.N.D." goal, he adds, is to make people move and escape. "If you had to pick one genre that's migrating at the highest frequency, it would be the dance world," Will.i.am says. "That's where music as a culture really lives. It's a genre-making music for the sake of music."

POW-ERFUL PROMOTION

Building on the strong lead-in provided by "Boom Boom Pow," the Black Eyed Peas have jumped right back into performing live. The quartet kicked off a series of shows at top 40 radio stations May 8 in San Diego at KHTS, followed by stops in Los Angeles (KIIS' Wango Tango), Philadelphia (WIOQ), New York (WHTZ) and Boston (WXKS). After it returned to Los Angeles to appear on the May 20 eighth-season finale of "American Idol," the group will finish the summer doing more radio shows and festivals.

Coinciding with the album's June 9 release, a nationwide TV campaign for Target will feature the Peas performing "I Gotta Feeling." The store also will sell a deluxe edition of "The E.N.D."; the prominently displayed custom package for the retailer comprises four additional songs, six new versions of hits including "Let's Get It Started" and "Don't Phunk With My Heart" and special video content all exclu-

sive to Target's 1,699 stores and Web site, according to the chain's senior VP of merchandising Mark Schindele.

The group also taped a segment for Wal-Mart's "Sound-check," an original performance series that takes music fans behind the scenes with some of their favorite artists. The segments run in-store and online. Previously featured "Sound-check" acts include Ne-Yo, Rihanna, Miley Cyrus and the All-American Rejects.

For iTunes' Countdown program, Interscope issued six remixes of "Boom" as a megamix EP called "Invasion of Boom Boom Pow." Sporting various remixes by Boys Noize, David Guetta and Will.i.am with guest cameos by 50 Cent, Gucci Mane and Kid Cudi, the format is something Will.i.am intends to repeat for "I Gotta Feeling" and the album's subsequent singles.

"The concept of the album doesn't exist anymore," he says, with people downloading individual songs. "So this will be like a never-ending record; it will just keep going like the title says. It's still important to be successful in the remaining business we do have, but you also want to position yourself so you're not playing catch-up or riding someone else's bandwagon."

Complementing the multimedia push is DipDive.com, a site Will.i.am launched last year that covers everything from music and the arts to social causes and fashion. It's where he uploaded the "Yes We Can" viral video as well as other election-related clips like "It's a New Day" and "America's Song." Posted on the site now is a cover of the new Peas album plus the "Boom" EP. Noting he has plans to further build the site, Will.i.am says the Black Eyed Peas will still maintain their separate Web site.

Come fall, the Grammy Award-winning group will start its first official worldwide arena tour in Asia and Japan. One of the stops along that route is a recently announced (Billboard.com, May 13) Sept. 24 performance as part of Guin-

ness' worldwide celebration of its 250th anniversary. Then it's off to Australia before returning to the United States to do five shows on U2's stadium tour. After a break, the Peas will launch the North America leg of its tour, then visit the United Kingdom and Europe.

"In a perfect world, we'll do South America, Southeast Asia and finish up in South Africa for the World Cup next June," says William Derella, Sonenberg's DAS partner who oversees the Peas' day-to-day activities. "Our grand plan is to maybe create a music- and environmental-oriented outdoor fest in 2010—our version of Lollapalooza, curated by the Black Eyed Peas."

Sonenberg is also negotiating branding opportunities that build on the Peas' already successful base. "It's not about coming out endorsing a product for just the sake of having a tour sponsorship," he says. "It's about meaningful tie-ins and affiliations that take into account the Peas' artistic and social values." The act has previously partnered with such brands as iPod ("Hey Mama"), Motorola, Pepsi and the NBA playoffs campaign ("Let's Get It Started").

IN THE BEGINNING

The Black Eyed Peas initially got started when best friends Will.i.am ("the only black dude in a Mexican neighborhood") and *apl.de.ap*—a non-English-speaking adoptee from the Philippines—began break dancing and freestyling together. In 1991 the teens signed to Eazy E's Ruthless Records as part of the band Atban Klann. But their vision of hip-hop and dance didn't mesh with that of the gangsta label. So the pair left and formed the Peas after meeting Chicano Taboo (whose "musical heroes were A Tribe Called Quest and De La Soul") while battling at a local club.

After signing with Interscope, the trio released its critically acclaimed debut album, "Behind the Front," in 1998. Two years later came "Bridging the Gap" and the Macy Gray-assisted single "Request Line." Also featured on the album was the group's female singer Kim Hill, who left the group in 2000.

Three years later the Peas notched their first major breakthrough in 2003 with third album "Elephunk" and the anthem "Where Is the Love?" featuring Justin Timberlake. Providing backup accompaniment on the album was former Wild Orchid member Stacie "Fergie" Ferguson, who later became the fourth Black Eyed Pea. The foursome scored its biggest single at the time—the No. 3 Hot 100 hit "Don't Phunk With My Heart"—when fourth album "Monkey Business" was released in 2005.

Touring almost nonstop stateside and overseas between 2004 and 2007, the group spun off another hit ("My Humps") and picked up two Grammys for best rap performance by a duo or group ("Let's Get It Started" and "Don't Phunk With My Heart"). In between, Fergie released her 2006 multiplatinum solo debut, "The Dutchess," and got married. In addition to producing Fergie's debut, Will.i.am collaborated on projects by Sergio Mendes, Nelly Furtado and others as well as releasing his solo album. During that time, Taboo and *apl.de.ap* began recording their own solo albums, among other projects (see story, page 20).

But now everyone is back in the pod and ready to keep going for as long as they can. Playfully ribbing Fergie about how long she'll be performing "Boom Boom Pow," Taboo hobbles around the room and jokes, "We'll be touring on the moon while she's singing, 'I'm so 2000 and 80 . . . all my kids come on.'"

As the room erupts in laughter, Will.i.am has a final word for the naysayers: "What we've gone through to get here has been a great journey—some unique-ass shit. We haven't changed conceptually from what the Peas were and wanted to be: mass appeal not segregation. And we've stayed true to that." ♦♦♦

It's Not Monkey Business

The Black Eyed Peas are one of the rare modern acts that enjoy sales success with both albums and singles.

ALBUMS

"Behind the Front" (1998), 304,000
 "Bridging the Gap" (2000), 232,000
 "Elephunk" (2003), 3.1 million
 "Monkey Business" (2005), 4.2 million
 Total U.S. album sales: 7.9 million

TOP 10 DOWNLOADED SONGS

"My Humps," 2.2 million
 "Let's Get It Started," 2 million
 "Boom Boom Pow," 1.7 million
 "Pump It," 1.4 million
 "Don't Phunk With My Heart," 1.1 million
 "Where Is the Love?," 983,000
 "Don't Lie," 545,000
 "Hey Mama," 532,000
 "Shut Up," 312,000
 "Request Line," 210,000
 Total U.S. track download sales: 11.7 million

SOURCE: Nielsen SoundScan
 *The sales figure for "Request Line" combines 193,000 physical singles with 17,000 digital song downloads, as the original single release predated digital downloading.

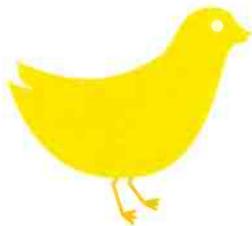
HOW TWITTER IS CHANGING MUSIC

“ “Will.i.am: Pop genius, digital mogul . . . and Obama’s new best friend”: interview by the Independent (UK): <http://tinyurl.com/qdmpms>”

THE BLACK EYED PEAS
Twitter name: @bep



Yellow balloons indicate artists that are currently on the Billboard Hot 100



Tweet Child O’ Mine

“i should be performing on ellen today im pretty sure it airs today - lady gaga love you all for folloing an being fans please follow me”



LADY GAGA
@RealLadyGaga

Twitter can be silly, even vapid. But for musicians, it represents a direct connection with their fans, unimpeded by label politics or publicity machines. Here are 10 ACTS that found followings on Twitter—and the stories of how they used the service to boost their careers—140 characters at a time.

ZOË KEATING

FOLLOWERS: 412,916*

When indie cellist Zoë Keating posted these short bursts to Twitter late one night in February, she didn't have a viral marketing campaign in mind. Like thousands of independent, obscure artists, Keating was just expressing her frustration with the constant fight for exposure necessary to make a living in the music business.

Ironically, Keating's tweets led to some of that very recognition. Sympathetic celebrity Twitterers like actor Wil Wheaton and author Neil Gaiman publicized her plight on their own blogs and Twitter feeds; Keating, a regular user of the microblogging site, earned a spot on the Suggested Users list that Twitter's staff compiles to help members find interesting people to follow. By Feb. 26, she had 3,000 followers of her feed at twitter.com/zoecello, and NPR had added her to the credits on its "All Things" site.

At press time, she had more than 412,000 followers—an astonishing number when just last month, actor Ashton Kutcher was racing CNN to attract 1 million followers.

Keating says that the long-term effects of this rapid ascent in the Twitter-verse are yet to be determined, she did see an immediate jump in business. "Around the time that I went on the Suggested User list, my CD ["One Cello x 16: Natoma"] went to No. 1 on the iTunes classical chart, and it's stayed in the top 20 ever since," she says. "I've also gotten a lot more sales from my Web site, and I get lots of fan mail that says, 'I found out about you from Twitter.'"

A former member of the cello-rock trio Rasputina who has played with acts including the Dresden Dolls, Imogen Heap and DJ Shadow, Keating uses a cello and a Mac laptop to create technologically complex compositions.

For an artist with a niche audience and total sales of 16,000 for her 2005 solo album and a 2004 EP, according to Nielsen SoundScan, Keating's high profile on Twitter may be an important step in expanding her mainstream exposure. Early direct sales results are modest—in the week ending

A nice surprise? My music on NPR All Things Considered today. Uncredited...

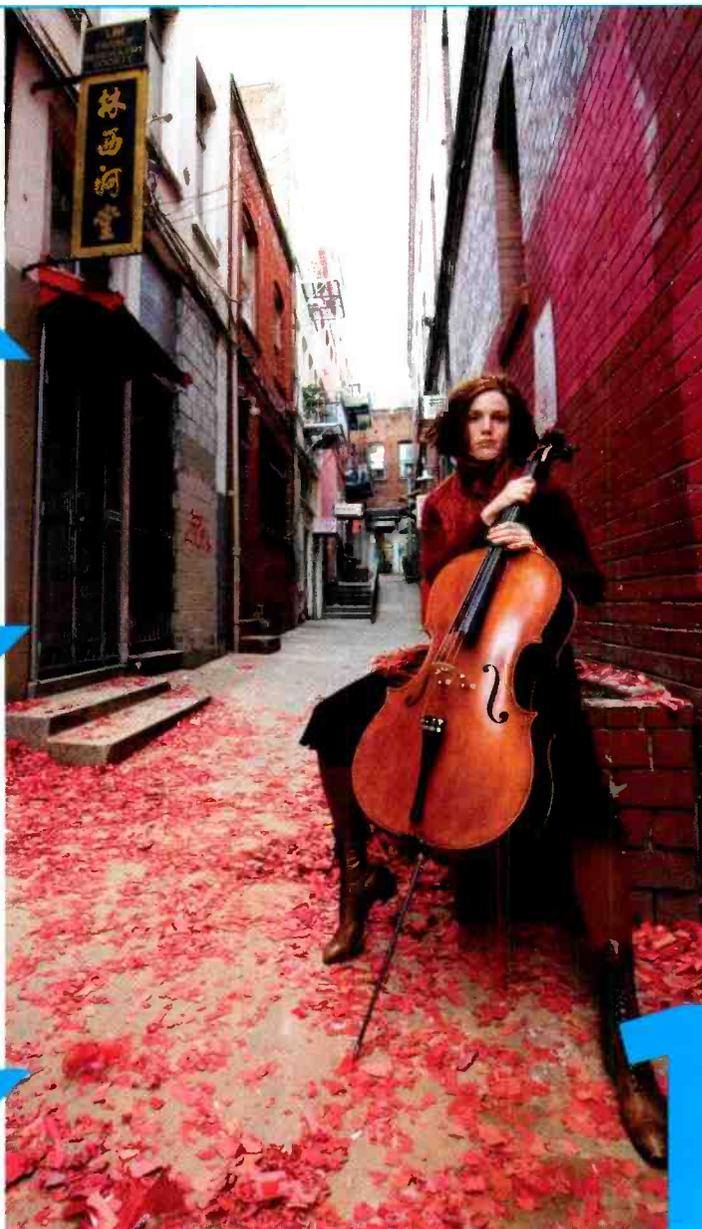
11:04 PM
FEB 19TH
FROM WEB

I would have liked to be asked so I could say "yes, go ahead!" I'm all for free promotional use, but its not promo if no one knows it's me.

12:01 AM
FEB 20TH
FROM WEB

Water under the bridge... never mind. In more exciting news, I just transformed a pair of vintage WWI spats into a rather fetching corset.

12:30 AM
FEB 20TH
FROM WEB



Feb. 22, Keating's "One Cello x 16" EP gained 282% in sales while "One Cello x 16: Natoma" gained 304% from the previous week. Combined, both albums still sold less than 1,000 copies. In total, she's sold about 2,500 albums since she exploded on Twitter.

But Keating believes that Twitter's real value to

start using something just to sell records, then it starts feeling wrong to me," she says.

Keating also realized soon after joining the network in 2008 that Twittering was good for accountability. "If I said, 'I'm going to mix this song,' eventually someone would reply and say, 'Where is that song you said you were going to mix?'" —*Evie Nagy*

artists is its functionality within the growing universe of middle-man-free communication tools. "I enjoy being able to quickly and directly interact with my fans—there's nobody in between," she says. "It's been going that way for a long time, but with Twitter I feel like we've finally arrived."

While the same has been said about e-mail, blogs, MySpace and Facebook, Keating finds Twitter's character-limited, running-feed platform to be the most fun and effective for sharing information. Keating says that since she started Twittering, she has stopped blogging for the most part. "It takes the pressure off—I used to save things up to put them in a blog and had to invest more time in writing, but with Twittering you can just do it at random times." She adds that time spent responding to fan e-mail is now spent replying to their tweets.

Keating continues to earn about 5,000 followers per day but has tried not to let it change the content of her tweets, which range from the status of a musical project to tour updates to descriptions of her mood or morning pancake recipe.

"It's really important to me to always be myself and to never be contrived, because as soon as I



RICHIE HAWTIN

FOLLOWERS: 3,743

Followers of DJ Richie Hawtin don't get updates on his last meal or his thoughts on politics. They get tweets about what he's playing during his DJ sets.

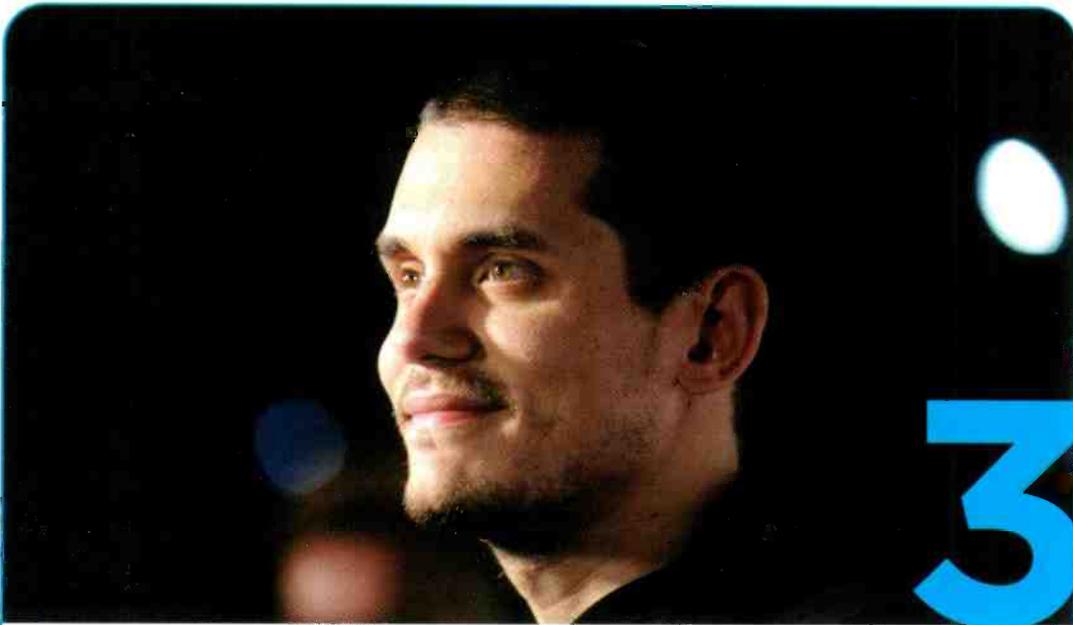
Hawtin came up with a way to make sure he's not glued to his BlackBerry during his sets: an application known as Twitter DJ that sends updates to designated Twitter accounts, track by track, in real time.

While this is a great way to provide further insight on how a DJ builds a set from start to finish, it also gives instant credit to the lesser-known artists played during these sets. "The Twitter DJ application would not only drag the likes of collecting societies GEMA, PRS and SOCAN kicking and screaming into the 21st century," Hawtin says, "but make sure the real artists get paid instead of performance payments simply being carved up between the Madonnas and U2s of the world." —*Marisel Concepcion*

"Listenin to my ipod and lovin on some new artists! I might just start bustin moves around my house."

JAMIE FOXX
@MrJamieFoxx

KEATING: LANE HARTWELL; HAWTIN: ALEX GNAEDINGER



JOHN MAYER

FOLLOWERS: 1,097,651

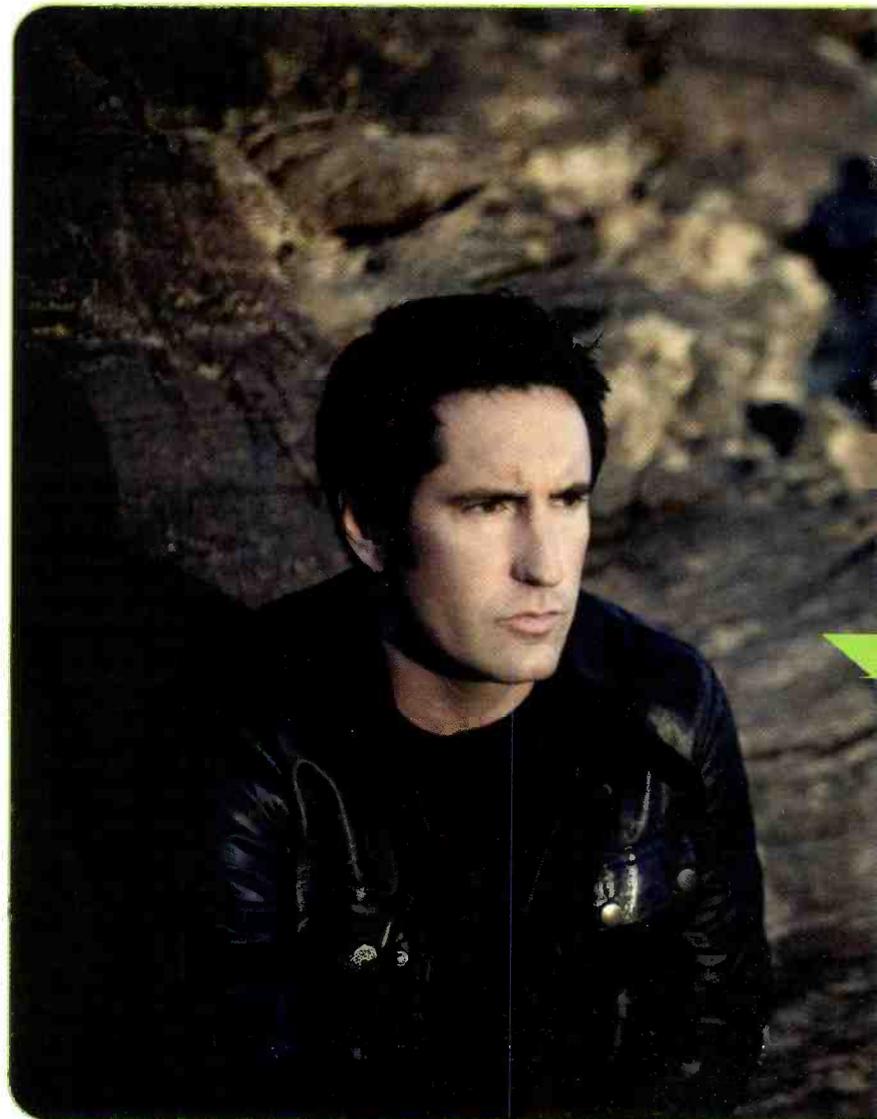
On Jan. 29, John Mayer posted an entry to his blog at johnmayer.com titled "Twitter. Maybe." He gave a link to his new feed at twitter.com/johnmayer and said simply, "Still not convinced, but let's give the technology a go and see if/how we can make it organic . . . Heads up, I may drop it."

Less than four months later, Mayer's name has become synonymous with celebrity Twittering: He has more than 1 million followers and has posted almost 1,000 updates. He's so active on Twitter that when his relationship with actress Jennifer Aniston ended in March, rumors swirled that his addiction to the site was partly to blame.

Despite calling Twitter "inherently dumb" and telling E! Online that the application is "one step away from sending pictures of your poop," Mayer posts 140-character witticisms several times a day, sometimes minutes apart, interacting frequently

with friends and followers with the site's reply function. Although Mayer's tweets support his image as a clever extrovert with a sly sense of humor, it's hard to imagine that his Twitter usage is part of a calculated multiplatform marketing strategy—he rarely posts anything that explicitly promotes his music, and the uncensored comments show no sign of handler oversight.

While Mayer's latest album, 2006's "Continuum," jumped from sales of 3,000 the week before he started Twittering to 6,000 two weeks later, according to Nielsen SoundScan, they've leveled to a weekly average of 2,000-3,000, and there's no indication that Twitter has had any effect. But after career sales of 11.4 million albums, perhaps Mayer is after a different kind of attention—the kind that makes him excited to type, as he did on May 7, "At 1 million followers I shall unleash the MEGA TWEET. A tweet so large the first 140 characters will be spent on asterisks." —*Evie Nagy*



MIKE SKINNER/ THE STREETS

FOLLOWERS: 29,868

"I am going to Tweet three new songs this week," tweeted U.K. rapper Mike Skinner, aka the Streets. "I can't be bothered with all this trying to sell you music. It wastes valuable time."

During the next two weeks, Skinner tweeted links to nine free downloads, which he called "works in progress," from the file-hosting service zShare. The response was immediate. The most popular of the first three, "I Love My Phone," has been downloaded 40,900 times, according to zShare.

That's sparked the interest of observers like London-based Dave Haynes, GM of digital audio platform SoundCloud U.K., which enables musicians to securely share and collaborate on songs online. "Because Twitter is very hyped, he's getting a lot of media attention out of it," Haynes says. "It's also serving to increase his fan base and what he means to them with that direct relationship."

Two more tracks, the timely "He's Behind You, He's Got Swine Flu" and "Where My Heart Has Been," were launched through Twitter May 8 and 9.

—*Richard Smirke*



FLORIDA
@Official_flo



"RT @4MILL RT
@BLAQSHEEPCEO
CATCH ME TONIGHT
AT AUTOMATIC
SLIMS ON LAS
OLAS WITH
@4MILL @official_flo
@DJKRONIK
@dpprez"

"you there"



SOULJA BOY
@SouljaBoy18

LILY ALLEN

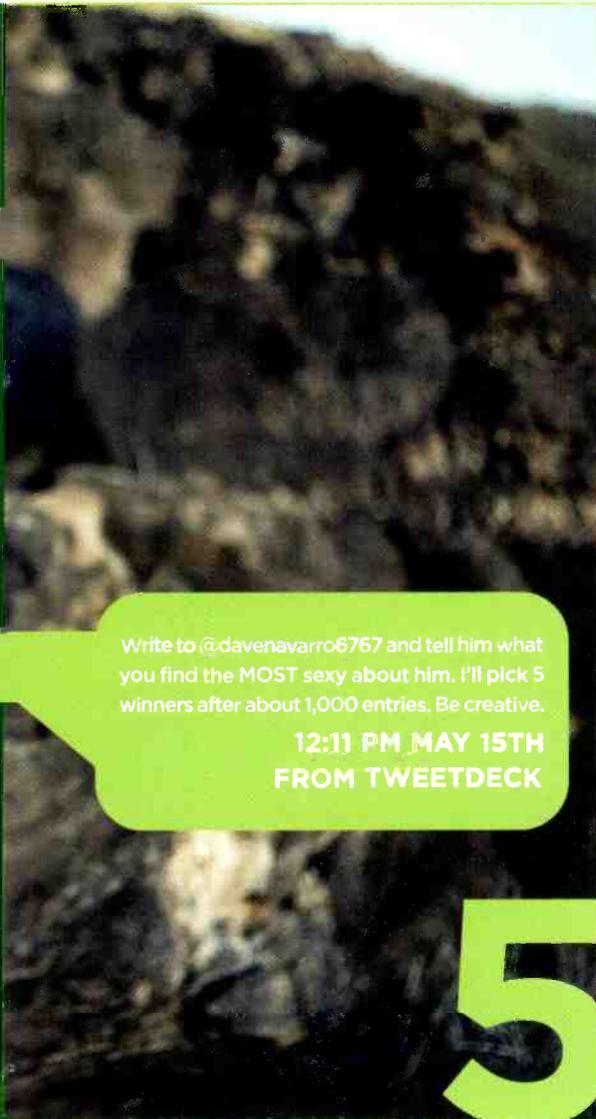
FOLLOWERS: 383,256

For the cheeky British singer Lily Allen, what started as a fun game on April Fools' Day turned into a competition that lasted through her entire spring U.S. tour. Starting with her kickoff show in San Diego, Allen hid two pairs of concert tickets and used Twitter to give fans rhyming clues to find them. In just the first 10 days, Allen's Twitter following jumped from 50,000 to 150,000, says Capitol Records VP of marketing Meg Harkins. (Allen now has more than 380,000 followers.)

"Twitter is a perfect interface for her because she loves interacting with her fans and she's so witty," Harkins says. When Harkins was on call to watch the tickets in New York, she saw fans go running for them. In most cases, she says, fans were already waiting in locations where they guessed Allen would hide them.

A week after the Feb. 9 release of her sophomore album, "It's Not Me, It's You," Allen also got attention from her much-publicized bout with celebrity blogger Perez Hilton. Hilton taunted (er, tweeted), "Congrats on your album doing well in America, though. It's REALLY HARD to sell copies when u discount it to \$3.99. Desperate!" Allen's response: "It's also number one everywhere else in the world douchebag. Go away you little parasite." The singer's Twitter page has become high-profile enough that it was one of several accounts—along with those of President Barack Obama and Britney Spears—broken into by a French hacker.

—*Laura Leebove*



Write to @davenavarr6767 and tell him what you find the MOST sexy about him. I'll pick 5 winners after about 1,000 entries. Be creative.

12:11 PM MAY 15TH
FROM TWEETDECK

5

TRENT REZNOR

FOLLOWERS: 533,150

When Nine Inch Nails mastermind Trent Reznor announced the band's summer tour, he posted the news to his blog. Ever since, he's been announcing new dates and festival stops with Twitter. He also uses Twitter to alert fans when new information about each tour stop is made available on his blog, such as the set times for each show, details on the concert's camera policy and chances to win free tickets.

This works because Reznor is a prolific Twitterer: He's dissed Chris Cornell's track "Scream" ("You know that feeling you get when somebody embarrasses themselves so badly YOU feel uncomfortable?"), cracked jokes ("Here at NIN labs we're actually working on a device that lets you punch people through the internet") and posted links to eight-bit videogame soundtracks of his music.

Reznor is such a fan of the application that he built Twitter-like functionality into his much-heralded iPhone app. Using Twinkle, a version of Twitter made for the iPhone, the app lets NIN fans post comments, photos and links for each other to read in a mobile Twitter built just for Nine Inch Nails fans.

It also gives users the option to tag their posts with their location data—pulled from the iPhone's GPS chip—so fans in the same area can meet in person. At press time, it was the 29th-most-popular free music app in the iPhone App Store. —Anthony Bruno

"LETS FUCKING GO!!! OMG MY HEART IS RACING! KOBE BUT THIS SHIT AINT OVER YET!"



SAMMIE
@PrinceSammie



IMOGEN HEAP

FOLLOWERS: 360,408

Imogen Heap is lauded for her atmospheric pop music and her technological savvy, so it's no surprise that the U.K. singer is taking Twitter beyond the simple status update.

When the time came to write a new biography to promote her third album, "Ellipse" (out Aug. 4 on RCA), the artist asked her nearly 325,000 followers for help, culling together a fascinating, fan-centric document from more than 2,000 submissions to her secondary Twitter account—she currently has three. "I've been lucky to have a lovely fan base," Heap says. "They give me encouragement, and they're a really creative bunch."

To return the favor, Heap posts snippets of in-progress songs from her new record through the Twitter-friendly video streaming site 12seconds.tv. "There may be people who don't really like my music, but they're just interested in the process of how I record," she says.

Additionally, a song from "Ellipse" titled "Half-Life" will incorporate sounds of crowd chatter that Imogen recorded at the February Twestival, and she's planning a Twitter-assisted improvisational performance for the July TED conference in Oxford, England, at which fans will watch her live set at ustream.tv and send their real-time feedback. "They'll tweet me things like 'Go faster' or 'Switch to A minor,' and I'll follow people's ideas about where the music should go," she says. —Monica Herrera



6

"is back in BK"



KID CUDI
@KidCudi

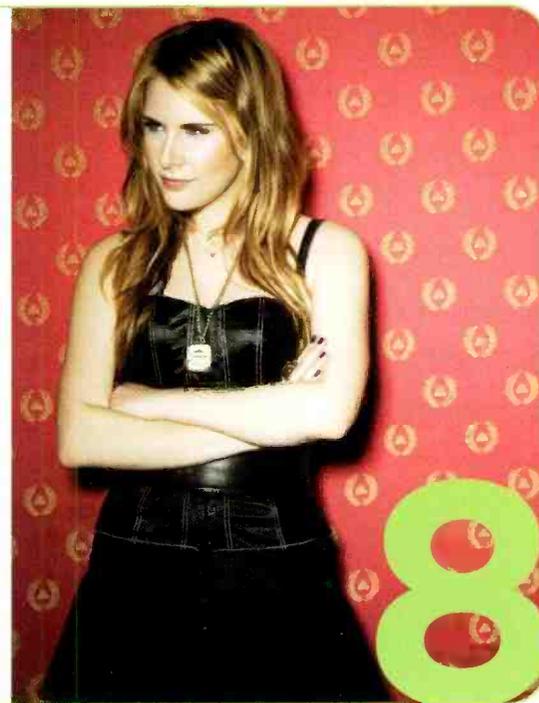
MANDI PERKINS

FOLLOWERS: 234

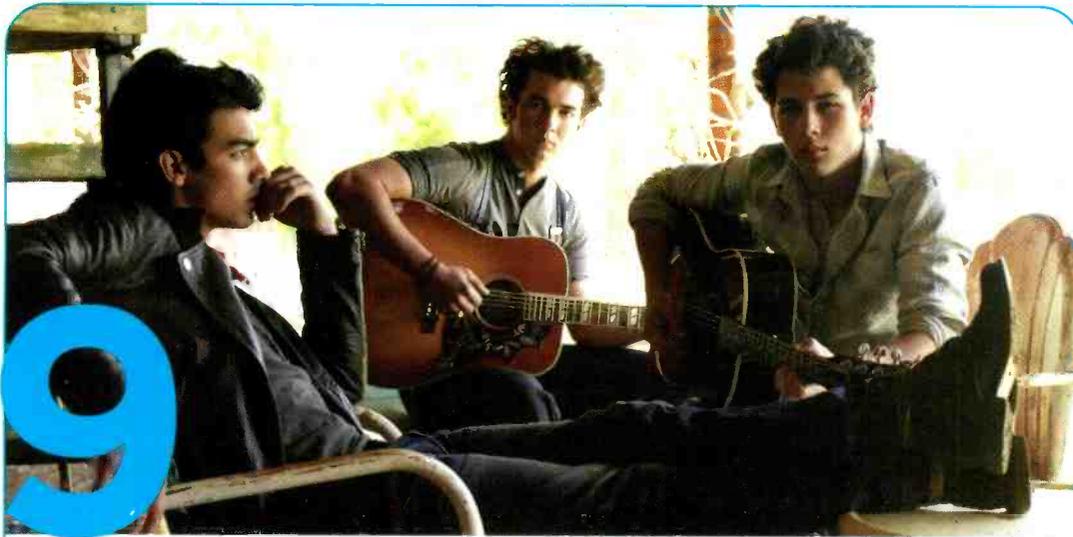
Twitter is the "main way I connect with fans when I'm on the road," says singer/songwriter Mandi Perkins, who is currently playing U.S. clubs in support of her 2008 album "Alice in No Man's Land." As a developing touring artist who doesn't always have access to the Internet, she uses a mobile phone with almost unlimited reception. "Twitter works differently from social networking sites, because you can write from anywhere at any time, which is what makes it such a valuable communication tool when you're on the road," she says.

She also likes Twitter's ability to quickly send time-sensitive information to a large group of fans. "If a show is going to be delayed, or I know something very cool is about to happen," she says, "I can grab a phone and tell a bunch of different people at once."

In addition to allowing fans to send song requests before a concert, Perkins says Twitter also opens communication among artists on the road. "Bands can now get instantaneous advice on what routes to take, the best places to eat and safe areas to sleep," she says. Perkins plans to use Twitter to help reschedule any shows that get canceled by reaching out to fans in the market and tweeting, "Can you guys please let me know if there's some kind of venue in your area that's open in two weeks?" —Mitchell Peters



8



JONAS BROTHERS

FOLLOWERS: 178,731

What's a hotter topic than swine flu? According to Twitter, the Jonas Brothers. On May 6, the band sent a single tweet asking its 170,000-plus followers to submit questions for a live webcast on Facebook. The message included a link that directed fans to a search-optimized template for their submission, which led to the hashtag #jonaslive dethroning the panic-inducing virus as the No. 1 Twitter trend and remaining in the top 10 for three days.

According to Brian Ressler, director of online marketing for Hollywood Records, more than 800,000 fans participated in the May 7 Facebook webcast—a partnership with ustream.tv and one of three that the Jonas Brothers are doing to promote their June 14 release, "Lines, Vines and Trying Times." He attributes much of that success to

Facebook's rival.

"Twitter was a big part of people tuning in," Ressler says. He also points out that since the Jonas Brothers launched their Twitter account in April, they frequently post links to their official pages on MySpace, YouTube and Facebook, where the label maintains a larger presence. "You can use Twitter to drive traffic to a social networking site, and the Jonas Brothers have done that really well," he says. "It all works together."

For an act with as many fans as the Jonas Brothers, who already have more than 1 million followers on both Facebook and MySpace and the most subscribers of any musician on YouTube, Ressler says Twitter is just another piece of the expanding puzzle. "It's all about having one big community," he says, "and Twitter is just another extension of that." —Monica Herrera

J.U.S.T.I.C.E. LEAGUE

FOLLOWERS: 4,420

An off-the-cuff comment turned into a Twitter/ustream.tv ritual for the production team J.U.S.T.I.C.E. League. Unbeknownst to the trio—members Rook, Colione and Kenny "Barto" Bartolomei—their co-manager Chuck Greene created a ustream.tv account after watching other event streams. "During a studio session later that week," Greene recalls, "Colione mentioned that if people could also watch them live as they

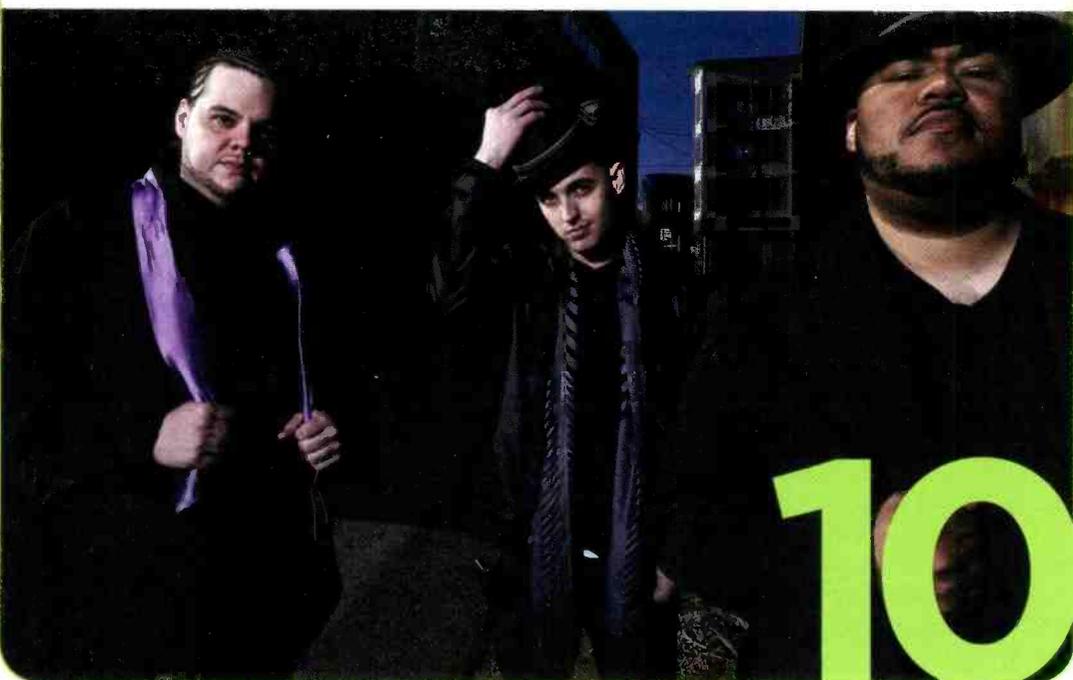
worked, they would laugh their asses off. I proceeded to stream and thus began our ritual."

In April, when the trio began collaborating on a Young Jeezy project, the act decided it would be fun to Twitter with fans during its session. "Between 1,500 and 2,000 people chatted with us live," Rook says of the all-night affair. When Greene added the ustream.tv component, the League began twittering fans the location of the site so they could also view the live proceedings. (Linking Twitter with ustream.tv allows tweets to run as scrolling mes-

sages on the screen.) Since then, the League incorporated both technologies during a second session with Jeezy and another with OJ Da Juiceman.

Having recently staged Twitter/ustream.tv session with Plies, the League plans to continue the ritual with any artist who agrees to participate. "We love the interaction with fans and the creative process," Greene says. "They get to see that these guys are regular people who can make you laugh as well as make amazing music before your eyes."

—Gail Mitchell



CO-FOUNDER BIZ STONE OFFERS FIVE TIPS ON HOW ARTISTS CAN ROCK TWITTER

1 MAKE YOUR @USERNAME YOUR CALLING CARD

Attracting followers is an important part of maintaining a high profile on Twitter. One of its biggest advantages is the simplicity of its username system and the ease of following and communicating with a user once you know how he or she identifies him- or herself. So promoting your @username in an e-mail signature, in fan correspondence and anywhere you'd normally mention a Web presence is helpful. (Sean Combs walks around wearing a black T-shirt with white text that says "@iamdiddy.") Also, interacting with fans through Replies (where you reply directly to the tweets of fans and followers) displays a certain level of engagement that can be attractive to folks considering following your account.

2 TWITTER SPONTANEOUSLY

Unlike an artist's blog or other online presence, where it makes some sense to share only the most important news or entertaining posts, on Twitter waiting for something really important isn't necessary—if folks are following you, then they want to know anything and everything. Twitter is an easy, lightweight way for artists to get involved themselves, and most artists are in fact Twittering themselves—so these anytime tweets have a very immediate and authentic voice that can be a powerful tool from a promotional perspective.

3 FIND MUSIC'S TWEET SPOT

There are ways that musicians can use Twitter that no other kind of user could take advantage of. Releasing exclusive tracks through Twitter is interesting. Twitter really shines during shared experiences like concerts because people are communicating in real time among a group. If an artist became similarly involved, that would be awesome. We've seen a few artists experiment with displaying live tweets from fans during a show, which is very cool because it makes the audience part of the show.

4 ESTABLISH YOUR RULES OF ENGAGEMENT

While direct back-and-forth contact with fans is easy with Twitter, the simple nature of it allows artists to invent their own boundaries. Although Replies are possible on Twitter, they're not expected. This means artists can be as engaged as they want—some are very engaged and others are more reserved. Artists can connect with their fans on a personal, meaningful level but they can also use Twitter to promote a spontaneous concert or share a new track.

"@EmilyOsment stomps her feet up the stairs. Me: "OMG THATS EXACTLY WHAT THE EARTHQUAKE FELT LIKE" (serious) Ems: "what r u trying to say?" "

5 USE THE PLATFORM COMMITMENT-FREE

Fans don't need to have a Twitter account to start following a band right away through mobile texting—Twitter can create new accounts over SMS on the fly. For example, anyone can text "follow biz" to 40404 in the United States and start receiving my updates. This means that a fan who wants to get an artist's updates through text but isn't using the service regularly can easily do so. Bands and musicians can simply tell this to folks during a concert or an interview.

—Interview by Evie Nagy

MILEY CYRUS
@Mileycyrus





STRONG AS OAK
Country legends take a rock detour



THIS CHARMING MAN
Jarvis Cocker whispers sweet nothings



DANCING MACHINE
Club guru Guetta pairs with Kelly Rowland



PERSONALLY SPEAKING
Salsa great Victor Manuelle goes deep



HEADLINERS
Christian act Newsboys chart another triumph

28

28

31

32

32

MUSIC

ROCK BY CRAIG MCLEAN

World Beaters

Kasabian's Aggressive Touring Is Aided By Global Synchs

Sergio Pizzorno is feeling groggy: the aftereffects of "sleep lag," since he just rose from 14 hours in bed.

"I haven't had a day off in about three months," Kasabian's guitarist/songwriter says. Not that he's complaining: If this gang of unashamedly old-fashioned road hogs doesn't work hard, it can't rock hard.

In the run-up to the release of its third album—"The West Ryder Pauper Lunatic Asylum," out June 8 on Columbia in the United Kingdom and a day later on RCA/RED in the United States—Kasabian has been busy.

Pizzorno and singer Tom Meighan have been on a whirlwind three-day promo trip to Japan—by Pizzorno's estimation they undertook "40 interviews, 24 photo shoots and one visit to a shot bar." And the new song "Vlad the Impaler" was posted March 31 as a free download on the band's Web site, while an accompanying murky video—starring the cult British comedian Noel Fielding—has been released on YouTube, where it's been viewed more than 156,000 times.

"To me it's the antithesis of bands that need a high-gloss treatment," says Dave Shack, VP of international at Sony Music Entertainment U.K., of the rough-around-the-edges clip. "We're not afraid that somebody's going to say, 'Oh, that's a bit lo-fi, that's not really a single, that's not an anthem.' I like that they're prepared to do that."

The band, which toured extensively in support of its 2004 self-titled album (864,000 U.K. sales, according to the Official Charts Co.) and 2006's "Empire" (623,000), played May 9 at the top 40 network BBC Radio 1's Big Weekend festival and pulled double-duty April 25 at the Camden Crawl, London's take on the South by Southwest conference. It performed a headlining gig for MTV U.K. and filmed the video for another new song, "Underdog."

While "Fire," set for a June 9 release, is the official U.K. single, the "Underdog" clip is being used internationally to augment the song's use on the current advertising campaign for Sony Bravia TVs. Sony is sponsor of Europe's Champions League soccer competition and U.K. broadcaster ITV's coverage of England's World Cup 2010 qualifying matches. As a result, the commercial is airing during matches in most European territories as well as in Australia and New Zealand.

Agreeing to the deal wasn't difficult, according to Pizzorno. "We're not a radio band," he says—and the new album's enthusiasm for "psychedelic late-'60s rock" won't change that. "And



In synch: Kasabian's **TOM MEIGHAN, SERGIO PIZZORNO, IAN MATTHEWS** and **CHRIS EDWARDS** (from left)

given the doom and the gloom of where music is now, how else can we reach that many people that quickly?"

The international push for "Underdog" means that three different tracks are heralding the album—an approach that speaks of Kasabian's desire to not, as Pizzorno says, "just join the club and become like every other band."

It's also a strategy born of practicality. "We know from experience," Shack says, "from the Ting Tings to Mark Ronson, that if you have a synch of a different track to the normal feature track, and you try and push people to the track that isn't the synch, you end up in disaster."

Pizzorno says the band initially recorded an album's worth of self-produced material in a matter of months. "But I knew how important this third record was," he says. "I just wanted to experiment, spend a bit more time."

Pizzorno decided he needed "a hip-hop head to listen to it—the music has a real groove, and I wanted someone from that world to help me finish it."

Enter Dan "the Automator" Nakamura, the San Francisco-based producer who's worked with DJ Shadow and Gorillaz.

He and Pizzorno finessed such songs as "West Ryder Silver Bullet," which features actress Rosario Dawson. "I imagined this Serge Gainsbourg/Jane Birkin duet—real sexy, sleazy. The 'English rose' vocal would have been the obvious way to go, but the head prostitute in 'Sin City' [as played by Dawson] fits our band far better," he says.

Shack says early international promotion will focus on Australia, Japan, France, Germany and Italy. U.S. promotion will begin in September, with the album's June street date functioning as a soft release. "Kasabian" has sold 109,000 copies stateside and "Empire" 42,000, according to Nielsen SoundScan.

First comes six weeks of U.K. summer touring, including stadium shows supporting Oasis. Shack's international colleagues are flying in to see those shows—also featuring rising rock act the Enemy—which Pizzorno views as history in the making.

"It's like seeing the Stones, the Who and the Small Faces," he says. "And three nights at Wembley Stadium—everyone around the world is going to want to see that." ■■■

COUNTRY BY DEBORAH EVANS PRICE

Wooden Soldiers

The Oak Ridge Boys Get Back To Basics

Taking a creative detour reminiscent of Johnny Cash's groundbreaking collaboration with Rick Rubin, the Oak Ridge Boys recruited Los Angeles-based producer David Cobb for their new album. "The Boys Are Back," which was released May 19 on Spring Hill Music Group, features a surprising first single: a cover of the White Stripes' "Seven Nation Army."

This is nothing new for the band; the Oak Ridge Boys have been reinventing themselves for decades. The original Oaks started as a gospel group in 1945. The current lineup began to take shape when William Lee Golden

joined in 1965. He was followed by Duane Allen in 1966, Richard Sterban in 1972 and Joe Bonsall in 1973.

Looking to expand its audience, the band moved from gospel to country music in 1977 with "Y'All Come Back Saloon." This sparked a successful career with such hits as "Elvira" and "Bobbie Sue" crossing onto the pop charts as well. Since 1977, they've recorded nearly 40 albums.

In 2001 the Oaks signed with Spring Hill and returned to their roots, recording gospel albums in addition to country projects. Last month the label released a



Boys are back in town: THE OAK RIDGE BOYS

CD and DVD of "The Best of the Oak Ridge Boys: A Gospel Journey," which debuted at No. 2 on Billboard's Top Music Video Sales chart.

Allen says the goal for "The Boys Are Back" was to record an edgy, more organic album. "We just literally re-created ourselves without all the bells and whistles," he says. "I think we probably captured more of our soul

in an honest way."

They also impressed their producer with their willingness to experiment. Cobb says he suggested the White Stripes cover. "I'm a huge fan of Jack White, and I thought it would be a real cool thing. Nobody would expect them to do that song," says Cobb, whose production credits include Waylon Jennings, Brooke White, the Strays and Rock-n-

Roll Soldiers.

"They never had any objections," he says. "They were always open to everything. That's why they've been around as long as they have—they are professionals, and they're willing to go anywhere."

To expose their music to a younger audience, the Oaks performed at this year's South by Southwest and started commu-

nicating with fans through Twitter, MySpace and Facebook. The single was sent to 350 college stations and is being offered as a ringtone through the band's MySpace page.

But don't think they've forgotten their old-school country and gospel fans: They've also scheduled a visit to former Arkansas Governor Mike Huckabee's Fox show. ...



Complicated: JARVIS COCKER

6 QUESTIONS with JARVIS COCKER by EVIE NAGY

Former Pulp frontman Jarvis Cocker just released "Further Complications," his second solo effort. The sharp, unpredictable Britpop iconoclast continues to keep fans on their toes, from his counterintuitive choice of Steve Albini (Nirvana, Pixies) to produce the new album, to his announcement this month that his band would webcast rehearsals from a French art gallery. Billboard spoke with Cocker about his new album, synch opportunities and his thoughts about cashing in on the '90s revival.

1 "Further Complications" explicitly plays with different rock styles. Was that calculated across the album during the writing process?

With me having started making music around the punk time, the rock orthodoxy was the establishment you rejected. Obviously there is a lot of bad rock music, but there's also really good rock music, and I got an education. I thought, "This band can play that kind of music—would I be able to write a record that would be able to use that but also not be a joke?" I haven't started wearing leather trousers, a sleeveless T-shirt and a bandana.

2 How did you connect with Steve Albini?

We were doing the Pitchfork music festival in Chicago last year. Steve Mackey, who's my bass player and used to be in Pulp, and [drummer] Ross [Orton] knew all about him and his studio in Chicago that he built himself. So they suggested that while we were in town we should try it out. It's fortunate because the songs had been written more in this band context, and I wanted to kind of capture that in the recording as well. And it just so happened that is really the way Steve Albini prefers to work.

3 You were on Island for a long time with Pulp, and now you've done both solo records on Rough Trade. How has the record business changed in the past decade?

I feel fortunate to be on an independent label now, because the business model is changing, and the major labels have to really grapple with that. Obviously independent labels have to sell records to stay alive, but I don't think of it as being an industry—more as providing people with something that they like. I don't think that will ever go away. But everybody's out to adapt—like when you buy a vinyl record, usually you'll get one of these cards so you can get the digital version. Things that acknowledge people have their music in different places and use it in different ways.

4 What are your plans for promoting "Further Complications"?

We're doing a lot of traveling [in Europe], playing festivals, a few shows in the U.S. in July. And then I think we'll probably come back in the autumn for more of a proper tour. I'm putting more stuff on [jarviscocker.net]—films that I made when I was in college, a couple of radio shows that I've done recently.

5 Are you looking into licensing opportunities?

What did somebody suggest? Because the record's called "Further Complications," we could have a word with Apple, and have it go [sings] "Apple Applications" or "iPhone Applications." That could work really great, couldn't it?

6 2009 seems like a '90s revival, with a bunch of major reunions including Blur's in July. Are you feeling pressure to reunite Pulp?

I don't play Pulp stuff in my shows, not to be awkward and horrible to people, but we all learned how to play together from a young age, and we weren't the greatest musicians in the world, but we did have a sound. If my current band played Pulp songs, they just wouldn't sound right. There are no plans to revive Pulp. If someone comes up with a giant suitcase of money, maybe I would have to come around. Maybe this is the place I can encourage someone to do that. Come on, whoever's still got money left, offer it all to me. ...

THE BILLBOARD **REVIEWS**

ALBUMS

RAP/POP

EMINEM

Relapse

Producer: Dr. Dre

Shady/Aftermath/Interscope

Release Date: May 19

It's no surprise that Eminem's first new disc in five years would stick to the outline he and Dr. Dre wrote in 1997. Eminem dutifully hits all his marks here: "3 a.m." for bloody torture-porn, "My Mom" for profane family laundry-airing, "Beautiful" for carpe-diem slogans and "We Made You" for name-dropping celeb-blogging, marketed ostensibly to shock rap fans keeping up with the Jennifer Aniston/John Mayer relationship. But it's hard not to be as dulled to this stuff as Em repeatedly claims the drugs have made him. "Bagpipes for Baghdad" threatens by its title to be a dark detour like "Mosh" but ends up being mostly about Mariah Carey and Nick Cannon, and the "Paul" skit has a Christopher Reeve joke, again. There are flashes of inspiration: the brutal, brittle "Deja Vu" makes an emotional impact. It's good to hear Dr. Dre practicing his medicine again (no producer can better match Em's circus-tent horror); the disc is packed with satisfying hooks ("Must Be the Ganja," "Old Time's Sake") and Eminem's ridiculously fabulous flow. Now in his 30s, he doesn't surf the beat so much as box

with it, with both brutality and no small degree of grace. That a rapper of this much verbal gymnastic ability is still making Perez Hilton cracks is too bad, but the bigger problem is that Eminem's recipe of gore and gay jokes sounds like the past.—JV

JAZZ

STANLEY CLARKE TRIO

Jazz in the Garden

Producers: Stanley Clarke, Dave Love

Heads Up

Release Date: May 12

Given bassist Stanley Clarke's prowess in ensembles with Chick Corea (Return to Forever) and George Duke (Clarke/Duke Project), it's surprising that he had never recorded an all-acoustic album in his nearly four-decade career. He makes up for that on his captivating sophomore Heads Up album, "Jazz in the Garden." On his label debut, the 2007 "The Toys of Men," Clarke delivered foot-tapping solo acoustic bass interludes, presaging this trio setting with longtime collaborator drummer Lenny White and newfound friend Hiromi, a simpatico pianist. What's particularly impressive is how lyrical, funky, bluesy and swinging Clarke plays on originals, standards and improvised pieces, taking liberty to spotlight his in-

BEN HARPER & RELENTLESS7

White Lies for Dark Times

Producers: Ben Harper, Danny Kalb, Relentless7

Virgin

Release Date: May 5

Ben Harper is that rare talent able to not only vacation in the worlds of gospel, soul, folk and even reggae, but meld them gracefully together on both album and stage. But sometimes you just want him to rock, like he did on 1995's "Ground on Down." And, at long last, he's assembled a new band that seems dedicated to just that, and it's a beautiful thing. The bare-knuckled "Lay There and Hate Me" is a head-on collision between soul and rock, a grittier, angrier "Gimme Shelter." "Keep It Together" is a worthy tribute to Led Zeppelin, proudly bearing the influence of Harper's 2007 Bonnaroo jam with John Paul Jones. The eyes-closed, fist-shaking, prayer-through-song side of Harper often comes through, most effectively on "It's Up to You," a slow-building tsunami of sound. The band quiets later in the disc, which might have been a buzz kill if the songs weren't so damn good.—WO



strument as the lead voice, whether soloing, crafting rhythmic grooves or building melody lines. Highlights: the impromptu Hiromi duet ("Global Tweak"), the bopping take on Duke Ellington's "Take the Coltrane" and Clarke's spirited/reflective "Paradigm Shift (Election Day 2008)."—DO

ROCK

JARVIS COCKER

Further Complications

Producer: Steve Albini

Rough Trade

Release Date: May 19

Steve Albini's famed raw, real-time production is hardly the intuitive choice for the likes of Jarvis Cocker, the former Pulp frontman whose sly, endearing wit nearly begs for studio trickery. But this second solo album is so strong that a listening moves from why to why-not territory rather quickly. Cocker plays with different styles on each track, from the back-alley blues rock of "Homewrecker" to the garage pop of the first single "Angela," to the late-night funk of "You're in My Eyes (Disco song)." Horn-drenched word-player "I Never Said I Was Deep" finds the pseudo-apologetic crooner as a sort of alt-universe Randy Newman, while Cocker's proclamation in "Leftovers" that "I wanna be your lover" is such a persuasive midlife come-on that even Borscht-Belt lyrics like "I

met her at the museum of paleontology, and I make no bones about it" end up helping his cause. The album's heavy themes of sex and regret (and more sex) gain extra poignancy in the context of Cocker's April divorce announcement, but they need not be so loaded—tricks or no tricks, there's still reason to hang on his every word.—EN

WHITE RABBITS

It's Frightening

Producer: Britt Daniel

TBD Records

Release Date: May 19

This Brooklyn-based indie-rock sextet makes no attempt to disguise its similarities with Spoon on its sophomore full-length; in fact, White Rabbits recruited Spoon frontman Britt Daniel to produce "It's Frightening," an appealingly audacious move that reveals just how tightly these guys define their sound. That self-awareness is apparent in the band's music as well—nothing seems out of place in these tidily arranged soul-punk tunes, most of which revolve around piano and bass rather than guitar. Singer Stephen Patterson isn't as distinctive (or as sexy) a vocalist as Daniel, which rarely does Patterson's melodies any favors. But when he and his bandmates hit upon a juicy groove like the ones in "Midnight and I"

or "Percussion Gun," the latter of which shares as much with recent Radiohead as with Spoon, they know exactly what to do with it.—MW

THE NEW YORK DOLLS

'Cause I Sez So

Producer: Todd Rundgren

Atco

Release Date: May 5

The unlikely resurrection of the New York Dolls is solidified by this second recent album, an output that now matches in quantity and mirrors in quality their epic early-'70s sprint. Singer David Johansen and guitarist Sylvain Mizrahi (previously Sylvain Sylvain) have seamlessly integrated newer members Steve Conte (guitar), Sami Yaffa (bass) and Brian Delaney (drums); Todd Rundgren returns as producer, reprising that role 36 years after driving the Dolls' legendary debut. This is the work of rock'n'roll survivors, funky if not chic, and more rewarding for its moments of candid sadness. Johansen's verbalized street strut—equal parts Mick Jagger's twisting tongue and Rufus

Thomas' guttural growl—is never so pleasing as it is bent around polysyllabic rhymes invoking a "bloody mess" and "permanent apocalypse" on "Muddy Bones," the "exacerbations, excruciations" on "Making Rain." The original musical influences are broadly reflected in the '66 Stones sound of "Better Than You," the Rascals' homage "Lonely So Long," the "Philly soul Chicago-style" of "Nobody Got No Bizness" and the revival of the Dolls' own "Trash." Maturity doesn't hurt, and the poignancy remains: "Tried to bum a cigarette—nobody smokes no more," as Johansen sings, are the words of one bemused by a changed world in which he'll always have a place, if not the one youthful dreams imagined.—WR

JEFFREY LEWIS & THE JUNKYARD

'Em Are I

Producers: Jeffrey Lewis,

Mark Ospovat

Rough Trade

Release Date: May 19

Like the medical procedure punned in the album's title, Jeffrey Lewis' fifth Rough Trade re-

METHOD MAN & REDMAN

Blackout! 2

Producers: various

Def Jam

Release Date: May 19

Method Man and Redman might be rap elder statesmen, but don't pass them off as the hood's Statler and Waldorf just yet. The stars of the 2001 stoner comedy "How High" are inching toward 40 quicker than they would like, but this dynamic duo comes off as vital as it has in a decade on the highly anticipated sequel to the pair's 1999 collaborative debut, "Blackout!" Paying homage to the old school at every turn, this explosive 17-track set doesn't have any new-generation attention-grabbers like Lil Wayne or T-Pain. Rather, Meth and Red eschew the trends of today's hip-hop and stick with the talents of such longtime running buddies as EPMD's Erick Sermon on the Philly Soul-jacking "Mrs. International," Ghostface Killah and Raekwon on the grimy Wu-banger "Four Minutes to Lock Down" and the legendary Pete Rock, who flips a great loop from Phyllis Hyman's "Magic Mona" for the cruising anthem "A-Yo" featuring renowned Toronto-based MC Saukrates. The duo also pays tribute to UGK's Pimp C on the mesmerizing "City Lights," featuring the late rapper's sampled voice on the hook and a memorable guest spot from Bun B. This should give young bucks like T.I. and Flo Rida some heavy competition this summer both on the dancefloor and in the barbershops.—RH



MICHELLE SHOCKED

Soul of My Soul

Producer: Devin Powers

Mighty Sound

Release Date: May 12

Love and hate coexist uneasily in



life, but in song they can spawn revelatory artistry. Such is the case with Michelle Shocked's 13th album, which navigates deftly between those opposing emotions. On the "love" side, Shocked is celebrating her partner, artist David Willardson, with such cuts as the acoustic confessional "True Story" and the twangy, Bonnie Raitt-like "Love's Song." For the angry part of the equation, anthemic roots-rocker "Ballad of the Battle of the Ballot and the Bullet Part 1: Ugly Americans" delivers an uncompromising indictment of the past eight years. There's also "Other People," deceptively easygoing and lyrically deceptive, too: It's a breakup song detailing a citizen re-examining her relationship with her country. "Soul of My Soul" rarely settles for a middle ground, and in the music, performed almost exclusively by Shocked and producer Devin Powers, one hears an urgency to the arrangements that serves the urgency in Shocked's voice.—FM

THE BILLBOARD REVIEWS

SINGLES

lease is an insightful collection on which the artist takes stock of his place in the world, sorting through life's random moments of love, loss and adventure. His songs prick up the ear with alliteration and clever wordplay—as found in the memorable meter of nursery rhymes—and are rife with sharp observation and emotional introspection. (Equally appealing is the fantastic album art, also by Lewis' own hand.) The uptempo tracks ("Slogans," "The Upside-Down Cross") are invigorating with their harder guitars and drums, and Lewis' humor abounds ("Good Old Pig, Gone to Avalon" is a paean to a swell swine), but his slower, softer, acoustic songs are the standouts. "Bugs & Flowers" is a pensive walk with thoughts on the afterlife; "To Be Objectified" ebbs and flows with longing; and in the existential "If Life Exists?," Lewis offers a simple solution on the titular inquiry: "It's hard to get too bored when you pick the right two chords."—CWW

GREAT NORTHERN

Remind Me Where the Light Is

Producers: Michael Patterson, Nic Jodoin

Enie Meenie Records

Release Date: April 28

If the Cranberries and the Smiths got together and had a love child, it would be Great Northern. With songs featured in TV commercials and popular videogames, the act isn't new to the scene. "Remind Me Where the Light Is," the band's sophomore release, is a poignant, personal record whose only named influences are the light and the darkness. Both Solon Bixler, formerly of 30 Seconds to Mars, and Rachel Stolte let their emotions flow freely while creating the record. On "Houses,"

the first single, an electric guitar outlines the darkness communicated in Stolte's unwavering vocals. Tracks like "Fingers," "Warning" and "Driveway" feature Bixler's raspy vocal layered atop catchy drum beats where the melancholy mood turns optimistic by the song's end. From out of the dark, opening track "Story" through to "33," its optimistic closer, "Remind Me" stands to be the band's ticket back into the light.—LM

AMERICANA

JAMES LUTHER DICKINSON

Dinosaurs Run in Circles

Producers: Jim Dickinson, David Less

Memphis International

Release Date: May 12

The notion of Jim Dickinson—sideman extraordinaire (Stones, Dylan); iconoclastic producer (Big Star, the Replacements); Memphis raconteur—cutting an album of jazz/R&B standards and obscurities may seem odd to anyone familiar with his rock-oriented projects like his 1972 solo album "Dixie Fried" or anarchic combo Mud-boy & the Neutrons. But Dickinson's nothing if not steeped in the lure and lore of the likes of Louis Jordan, Jimmy Dorsey, Johnny Mercer and Ray Charles, whose songs (or songs identified with them) are among those covered here by the Dickinson trio. The Jordan number, "Early in the Morning," sets the tone, Dickinson unfurling lazy-hazy rolls of boogie-woogie piano and warbling in a charmingly offhand rasp. From there the listener's transported to New Orleans, St. Louis, Seattle and other ports of musical call, ultimately winding up at, of all places, Disneyland: Try listening to the gentle take on "When You Wish Upon a Star" without misting up.—FM

POP

THE FRAY

Never Say Never (4:06)

Producers: Mike Flynn, Aaron Johnson

Writers: I. Slade, D. Welsh, B. Wysocki, J. King

Publishers: various
Epic Records

The Fray's second single from its self-titled second album follows the group's hit "You Found Me," which topped the Adult Top 40 chart and went top 10 on the Billboard Hot 100. "Never Say Never" gets back to the band's obvious strength: piano-driven ballads. The pop-friendly sound is unveiled through delicate vocals and lyrics, an expressive guitar solo and light drums, while the song's meaning appears to be about leaving someone special while remaining optimistic about the future. The vocal builds at the end with lead singer Isaac Slade's lovely falsetto cry and concludes with the simple piano melody. The standout moment is the climactic key change, conveying intense emotion during the bridge where the melody shifts from major to a higher minor, in a similar spirit to what Boyz II Men achieved on "It's So Hard to Say Goodbye to Yesterday."—MM

LADY GAGA

LoveGame (3:36)

Producer: RedOne

Writers: Lady GaGa, RedOne

Publisher: various
Streamline/KonLive/Cherrytree/Interscope

It's not easy scoring two consecutive No. 1 smashes these days, yet Lady GaGa has done just that. The third single from her gold-certified album "The Fame" has all the winning ingredients of its predecessors: a radio-friendly, club/electropop feel; a provocative, yet silly enough catchphrase and hook ("Let's have some fun, this beat is sick/I wanna take a ride on your disco stick"); and a dash of '80s synth magic, so the adults can play along. On "LoveGame," GaGa is in it to win it.—CW

ROCK

DAVE MATTHEWS BAND

Funny the Way It Is (4:27)

Producer: Rob Cavallo

Writers: various

Publishers: various
RCA

The Dave Matthews Band makes an appearance after a four-year absence, with the first single from its new album, "Big Whiskey and the Groo-GruX King" (June 2). A lot has changed since then, including the death of founding member/saxophonist LeRoi Moore and the return of guitarist Tim Reynolds, who hasn't recorded with the band since 1998. "Funny the Way It Is" finds the group taking a somber look at life's ironies, pairing it with a sunny melody and bright musical landscape. While DMB fans of old hoping the group would revisit its original jam roots might be disappointed with such a concise musical structure, "Funny" is bound to expose the band to a wider, more mainstream adult audience.—CW

COUNTRY

GLORIANA

Wild at Heart (3:40)

Producer: Matt Serletic

Writers: M. Serletic, J. Kear, S. Bentley

Publishers: various
Emblem Music Group

When Taylor Swift heard Gloriana's "Wild at Heart" she invited the foursome to join her first headlining tour, Fearless 2009, running

DAUGHTRY

No Surprise (4:09)

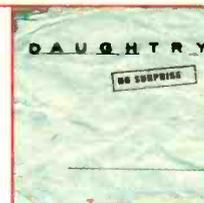
Producer: Howard Benson

Writers: C. Daughtry, C. Kroeger, R. Westberg, E. Dill

Publishers: various

19 Recordings/RCA Music Group

Crowned Billboard's 2008 Adult Top 40 artist of the year, Daughtry became the first act to produce three No. 1s at the format from a debut album. Buoyed by that momentum, the group has exploded on the Adult Top 40 chart with the lead single from its sophomore set, "Leave This Town," due July 14. Not that it needed the extra star power, but Daughtry enlisted Chad Kroeger as a co-writer; considering Nickelback owns a format-record five No. 1s, a chart-topping ascent seems a solid bet. The song follows the formula of each band's biggest hits: a slowly building verse that explodes into an anthemic chorus, a la Daughtry's "Over You" and Nickelback's current "If Today Was Your Last Day." By the time the new album is released, mainstream top 40 and AC will have likely joined in to help make "No Surprise" a summer radio smash.—GT



through October. The Nashville-based band's debut single is riding Billboard's Hot Country Songs chart, having already broken the top 30. Gloriana comprises brothers Tom and Mike Gossin, Rachel Reinert and Cheyenne Kimball, the 2002 winner of "America's Most Talented Kid." The band joined Grammy award-winning producer Matt Serletic (Matchbox Twenty), who co-wrote and produced Gloriana's debut album and single. Pleasing group harmonies, a colorful mandolin and a forceful bass drum strengthen "Wild at Heart," a feel-good message about embracing youth,

being carefree and letting loose. Gloriana's contemporary country sound could signal a pop crossover thanks to a well-produced song and a cheerful image.—MM

EMILY WEST

That Kind of Happy (3:30)

Producer: Mark Bright

Writers: S. Austin, M. Hope, W. Rambeaux

Publishers: various

Capitol Records Nashville
If Patsy Cline, Bette Midler and Faith Hill were melded into one person, the bubbly result would be Emily West. This Waterloo, Iowa, native possesses one of those warm, vibrant voices that commands attention and a sense of fun that makes a song an event. Will Rambeaux, Sherrie Austin and Mallory Hope have crafted a clever, upbeat tune about the perils of love, and West dives into the lyric with a sense of playfulness that's infectious. West's debut single, "Rocks in Your Shoes," cracked the top 40 on Billboard's country chart and drew attention to an introductory EP. Since then her buoyant personality, solid work ethic and impressive musicality have generated an increasing buzz that should help garner this terrific single the attention it deserves.—DEP



MAXWELL

Pretty Wings

Producers: Hod David, Musze

Writers: H. David, Musze

Publishers: various
Columbia

After an eight-year hiatus, the neo-soul sensation Maxwell makes a triumphant return to the R&B fold with the beautiful "Pretty Wings," the first single off his highly anticipated fourth album, "BLACKsummersnight." He proclaims the set is the first part of a trilogy with which he plans to usher in the second decade of the 21st century. Over delicate xylophone plinks and warm, soulful horn arrangements that sound as though they were directly lifted from an old Hi Records 45, the Brooklyn-born singer croons a heartbreaking ode to letting go of a relationship. It's an absolutely gorgeous ballad that ushers in a long-overdue welcome return to one of R&B's most talented and original artists.—RH

LEGEND & CREDITS

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

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

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DANCE BY JASON LIPSHUTZ

Shall We Dance?



Kelly Rowland And DJ David Guetta Pair On 'Love'

Kelly Rowland discovered David Guetta at one of his exhilarating techno shows last summer in Cannes. When she later met up with Guetta and asked him to play her a new track, the French DJ unveiled a pop number built around a lush piano loop and throbbing percussion. The track, which would become the groundwork for "When Love Takes Over," moved Rowland to tears.

"I felt so much emotion from the track; something happened the first time I heard it, and it was just beautiful," Rowland says. The former Destiny's Child member took the track to London to write and record the song's vocals.

The finished product was unveiled at a show-stopping joint performance in March at Miami's Ultra Music Festival. Last month, "When Love Takes Over" was officially released as the first single to Guetta's upcoming album, "One Love," and bulleted at No. 2 on the Hot Dance Airplay chart.

A sugary, synth-laden ode to the excitement of the unknown, the single marks a sea change in style for both artists. After R&B powerhouse Destiny's Child disbanded in 2005, Rowland

released her second solo album, "Ms. Kelly," on Columbia Records in 2007, and the disc debuted at No. 6 on the Billboard 200. While "Kelly" offered accessible, uptempo R&B, none of the tracks was as unabashedly club-oriented as "When Love Takes Over."

"I had spent nights dancing in the south of France from 12:45 a.m. to 8 in the morning," Rowland says, "but I had never thought about recording a dance track myself. Hearing David's song made me consider taking on this whole new style."

Meanwhile, Guetta is banking on the single to garner a stronger stateside following. The 41-year-old DJ has been a staple in French house music for more than a decade, but his fourth album, slated for a late August release, finds Guetta dabbling with a techno/hip-hop hybrid he refers to as "electro-hop."

So far, splicing genres has helped raise Guetta's profile. He recently produced "I Gotta Feeling," the second single off the Black Eyed Peas' upcoming album "The E.N.D."

"The track with Kelly has made me experiment with a more American urban influence," Guetta says. "Musically, it's opened a new world for me. It's pure pop with a lot of detail, and Kelly had this Whitney Houston vibe and nailed it."

The success of "When Love Takes Over" comes at an intriguing time in Rowland's career. An amicable split with Columbia in March led the singer to explore other media, and she landed on Bravo's "The Fashion Show" as a co-host with style guru Isaac Mizrahi. The reality show, which Rowland describes as "a lot of fun, and extremely clever," premiered May 7 and attracted more than 900,000 viewers, according to Nielsen Media Research.

Rowland also is readying a new charity called I Heart My Girlfriend, which will serve as an interactive support system for teenage girls. The program follows Rowland's long line of philanthropic work, including a bone marrow drive she spearheaded in March.

While Rowland is keeping busy with non-music projects, she knows that "When Love Takes Over" has the potential to receive heavy radio airplay this summer. A music video for the track, directed by Jonas Akerlund, will be released in the coming weeks. Guetta and Rowland also plan to perform the track at various points on Guetta's continent-crossing DJ tour during the summer.

Although Rowland is still between labels and doesn't have concrete plans for another solo album, she hints that her next effort may return the favor for Guetta and focus more on the clubs. "This has definitely inspired me to put more of a dance sound on an album of my own," she says. "I want to try out that world without straying too far from my urban roots." ◆◆◆

They think they can dance: ROWLAND (left) and GUETTA

IT'S EASY

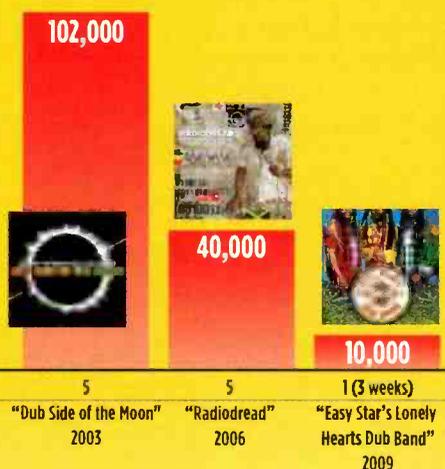
In 2003 the Easy Star All Stars released "Dub Side of the Moon," a reggae version of Pink Floyd's "Dark Side of the Moon." Then in 2006 they put out a reggae adaptation of Radiohead's "OK Computer" titled "Radiodread."

In April, the New York-based Easy Star reggae music label and the in-house band—made up of new and veteran reggae musicians from New York and Jamaica—released "Easy Star's Lonely Hearts Dub Band," a reggaefied remake of the Beatles' classic "Sgt. Pepper."

"We took this one in somewhat of a different direction," says Michael Goldwasser, Easy Star co-founder and the album's producer/arranger. "I crafted a more upbeat reggae album than the first two but still kept it true to its reggae roots."

What will the label cover next? Although co-founder/CEO Eric Smith won't reveal its next project, he does acknowledge that "there aren't many albums that lend themselves to what we do, so, although we don't have one specific album in mind, we are working with a very short list."

In the meantime, Easy Star will release a remix of "Dub Side of the Moon," scheduled for the third quarter. —Mariel Concepcion



DUB STARS
The Easy Star All Stars have released three hits based on rock.

TOP REGGAE ALBUMS PEAK	5	5	1 (3 weeks)
"Dub Side of the Moon"	"Radiodread"	"Easy Star's Lonely Hearts Dub Band"	
2003	2006	2009	



SOURCE: Top Reggae Albums through the May 30 chart; Nielsen SoundScan sales through the week ending May 17.



Fit as a fiddle:
ALEXANDER
RYBAK

POP BY VLADIMIR KOZLOV

'Fairytale' Coming True?

Alexander Rybak Looks To Build On Eurovision Win

Norwegian singer/violinist Alexander Rybak's Eurovision Song Contest victory may have introduced him to an estimated European TV audience of more than 100 million people, but his team says no one's taking his future success for granted.

"Eurovision was an important window and a good opportunity to show him to the world," says Kathrine Synnes, Rybak's manager at Oslo-based Bpop Mentometer Management. "But a lot of hard work lies ahead."

Rybak won the May 16 Moscow contest with the self-penned, violin-infused Celtic love song "Fairytale," scoring 387 points—a record tally for the competition—but there seems little danger that success will go to his head.

"I'm far from the best singer in this year's competition," he said at the press conference immediately after the contest. "I just had a story I wanted to tell."

Born in Belarus to classical musician parents, Rybak moved to Norway when he was 4. He's a well-known figure there, having reached the semifinals of the 2005 edition of "Idol: Jakten på en Superstjerne," the Norwegian version of "American Idol," and winning another TV talent competition, "Kjempejansen" in 2006.

"Fairytale" hit No. 1 in Norway in February and had made a substantial impact at European radio even before the Eurovision win, picking up more than 3,500 plays May 10-18, according to Nielsen Music Control.

The single also hit No. 1 in Greece, is top 10 in Sweden and, at press time, was heading for a top 10 placing in

the United Kingdom, according to unofficial midweek sales data. The single is No. 52 on Billboard's European Hot 100 chart.

Rybak already has a second single out, "Funny Little World," which entered this week at No. 2 behind "Fairytale" on the Norwegian singles charts.

EMI Music has a distribution and marketing services deal for Rybak in Norway and a licensing deal in Denmark, Finland, Germany, Switzerland, Austria and the United Kingdom. Universal releases his material in Sweden, Greece and Russia; he's released on V2 in Belgium, the Netherlands and Luxembourg.

Rybak's debut album, "Fairytale," rolls out across Europe in late May and early June, supported by live dates starting June 6, with executives anticipating success for Rybak—who can speak and sing fluently in Russian—

across the former Soviet republics.

"We believe in this artist," says Universal Music Russia general director Dmitry Konnov. "Today, he is the most popular media personality here."

According to Konnov, Universal Music Russia will initially release the international version of "Fairytale" but plans to put out another, Russian-language record by Rybak later in the year.

With a few honorable exceptions—most notably ABBA—a Eurovision win has rarely proved to be a launch pad for an international career. But EMI Music Nordic VP of marketing Björn Rogstad predicts Rybak will go global. "He has amazing potential for a long-lasting career beyond the Eurovision song contest," he says.

Additional reporting by Tom Ferguson in London.

GOOD NEWS DAY

Newsboys' chart-topping new album, "In the Hands of God," marks the end of an era as the Australian frontman Peter Furler exits and dcTalk veteran Michael Tait replaces him.

"In the Hands of God," the Newsboys' 14th studio album, was released May 5 and debuted at No. 1 on Billboard's Top Christian Albums chart, Nielsen SoundScan's Christian Digital chart, iTunes' Christian/Gospel Top Albums chart and at No. 28 on the Billboard 200, giving Inpop Records its biggest week in the label's 10-year history.

"I've always had a thing in the back of my mind to go out on top and to know when it's time to close the book," says Furler, who will continue to write songs and executive-produce the band's projects.

Furler, who founded Inpop, made the decision to pass the baton during recording of the new album. He sold his interest in the label last year and plans to spend more time with his family.

He and fellow Newsboys Jeff Frankenstein, Duncan Phillips and Jody Davis felt Tait would be the perfect addition to the band. "He loves doing shows, loves being out there," Furler says of Tait, who's already on-board this spring's Join the Tribe tour.

The label enlisted street teams dubbed the "inpoparazzi" to promote the album and held online listening parties; the band used Twitter to ask fans what kind of prize they'd like to win when it ran a contest.

"We just narrowed it down to three—going to a movie and dinner, doing a flyaway trip to a concert or doing a backyard barbecue with the band here in Nashville, and that was by far the winner," says Inpop director of marketing Shara Katerberg-Hsu.

Katerberg-Hsu says fans have embraced Tait and the transition has been smooth.

"The marketing and the brand of the Newsboys has been very focused on Peter—he's been the face of the Newsboys," she says, "but less than a week after making the announcement about Peter leaving, fans were embracing Michael with open arms. They both have that commanding presence onstage. They've been friends for ages. They both rose to popularity at the same time and fans know him so it just made sense. It really does work."

—Deborah Evans Price

MANUELLE GETS PERSONAL

When salsa star Victor Manuelle started his own indie label last June—after 14 successful years with Sony Latin—even he regarded the move as a gamble.

Now, after his third successful album on his Kudayi Records, it's clear the risk paid off, with a prospering business model that lets Manuelle reap the benefits of creative and commercial control.

Manuelle's "Muy Personal," released May 5, debuted at No. 2 on Billboard's Top Latin Albums and No. 1 on the Pop Latin Albums chart. The album, like Kudayi's two previous releases, is distributed by Sony, with which Manuelle maintains

a good relationship.

Indeed, Manuelle arguably left Sony at the height of his career, and his chart position isn't unprecedented. He's had two previous No. 1s on Top Latin Albums: 2001's "Instinto Y Deseo" and 2004's "Travesia."

But "Muy Personal" was risky not just because it was on an indie but because of its genre. Although Manuelle has recorded albums that included ballads, this is his first full-fledged pop/ballad album. But that is precisely what made it stand out and, in Manuelle's mind, made it sell so well.

"Muy Personal" was conceived as a concept album, made up of old and new songs that Manuelle had written through the years, many of which had intensely private connotations. Many of the tracks are preceded by a spoken introduction that explains their precedence and meaning; one can only imagine what a traditional music label would have thought of spoken intros on a Latin pop ballad album.

"I never conceived it as a commercial album," Manuelle says. "In fact, it's the first album I release where my photograph isn't on the

cover. I made it like a diary. It was simply something I had to do."

The hook to the album, so to speak, was unintentional at first, and then, fortuitous. Manuelle had written a song for his mother, "Amor de Madre," and that song led his team to push the single to radio in April and May, timed to the album's release in time for Mother's Day. "When you're on a big label, there's so much protocol that losing even one week of planning is crucial," he says. "Here, we were able to release the album exactly when we wanted to."

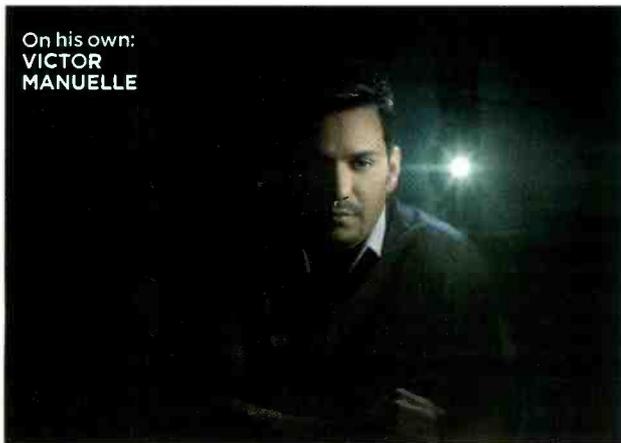
It wasn't the only factor. Aside from "Amor de Madre," a second single, "Yo Confío en Ti," also was pushed to radio—and the album was further promoted by Manuelle's current tour with fellow Puerto Rican and salsa star Gilberto Santa Rosa, which stopped May 16 at New York's Madison Square Garden.

Plus, publicist Blanca LaSalle says, having a pop album also allowed Manuelle to promote his music in outlets he hadn't been able to reach before. For example, he taped an AOL "Sesiones" acoustic concert with guitar and piano, a format he wouldn't have been able to use with tropical music.

"This all shows that the company is more solid," Manuelle says. "This isn't just about this album but about a lot of teamwork that is finally yielding results."

—Leila Cobo

On his own:
VICTOR
MANUELLE



All 'Hands' on deck:
NEWSBOYS

RYBAK: INDREK GALETIN/EBU; NEWSBOYS: DAVID DOBSON

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'IDOL' AWAITS

>>Next week a number of "American Idol"-related tracks will debut, including Kris Allen's coronation single. Apple's iTunes store and the "Idol" producers shield the show's sales from Nielsen SoundScan and Billboard until after the finale to avoid revealing the building popularity of the contestants.

PEAS GO 'BOOM'

>>Seven weeks into its run atop the Billboard Hot 100, the Black Eyed Peas move to the No. 1 slot of the Hot 100 Airplay chart for the first time with "Boom Boom Pow." The group had previously gone as high as No. 6 with both "Don't Phunk With My Heart" and "My Humps" in 2005.



DMODE VS. PSB

>>Depeche Mode claims its eighth No. 1 on the Hot Dance Club Play chart this week with "Wrong." It's now tied with Pet Shop Boys for the most No. 1s among groups. The latter may pull into the lead shortly though, as its "Love Etc." debuts at No. 36.

CHART BEAT

>>A.I.B. Sure returns to the Adult R&B chart after 15 years with "I Love It (Papi Aye Aye Aye)." Recently downsized following a two-year run as midday air talent on Clear Channel's R&B oldies station KHHT Los Angeles, Sure will release "Honey I'm Home," his first album in 17 years, June 23.

>>Destiny's Child may have had a hit with "Survivor," but it would've been fitting if one-third of the pop/R&B trio SWV recorded the song. The latter act's Tamara "Taj" Johnson-George was a contestant on CBS' "Survivor" and made it to the May 17 season finale before being eliminated. SWV, an acronym for Sisters With Voices, topped the Billboard Hot 100 in 1993 with "Weak."

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

AMERICAN IDOL LOGO: FOX; DEPECHE MODE: ANTON CORBUIN; GREEN DAY: PHIL MULLICI

Billboard

CHARTS

Green Day Arrives At No. 1; Vital Vinyl Vamping

As expected, **Green Day's** "21st Century Breakdown" arrives at No. 1 on the Billboard 200, giving the rock trio its second topper, following 2004's "American Idiot." The new set begins with 215,000 copies after just three days of sales, as it launched with an off-cycle release on Friday, May 15, in order to more

not being stocked in Wal-Mart stores, as the big-box giant declines to carry albums that bear parental advisory stickers. (Neither album was available in an edited version.)

On next week's chart, the sales decline for "Breakdown" probably won't be so sharp, since it will have its first full week under its belt.

Last September, Green Day labelmate **Metallica** did the off-cycle thing too, releasing its "Death Magnetic" on Friday, Sept. 12. The album debuted at No. 1 with 490,000 and then held for a second week in the penthouse with



GREEN DAY

337,000 (down only 31%). However, unless something completely unexpected happens, **Eminem's** new "Relapse" will push "21st Century Breakdown" out of the top slot next week. Industry prognosticators suggest the rapper's album could sell around 600,000-650,000 copies in its first week.

Both albums were hampered by

reissue treatment. The band is just one of many acts taking advantage of the resurgence of vinyl, which has gained tremendously this year.

Through the week ending May 10, vinyl album sales stood at 963,000—up a mighty 51% compared with the sales at this point last year (638,000). Those figures may be tiny, but they're a bright spot in an otherwise troubling album market.

Of the top 10 best-selling vinyl albums of 2009 (through May 10), all are from alternative or rock acts. At No. 1 is **Animal Collective's** "Merriweather Post Pavilion" with more than 9,000 sold. **The Beatles'** "Abbey Road" is in the runner-up slot (8,000), while **Fleet Foxes'** self-titled set is in third place (6,000). **U2's** latest, "No Line on the Horizon," is No. 4 with a bit more than 6,000.

The rest of the top 10 is filled out by **Guns N' Roses'** "Appetite for Destruction" (6,000), **Bruce Springsteen's** "Working On a Dream" (5,000), **Radiohead's** "In Rainbows," **Bon Iver's** "For Emma Forever Ago," **Neutral Milk Hotel's** 1998 set "In the Aeroplane Over the Sea" and **Bob Dylan's** "Together

Through Life" (all with fewer than 5,000 copies sold). At this point a year ago, the top seller was "In Rainbows," with 15,000 copies. So far in 2009, the Nos. 2-10 sellers all outdistance their 2008 counterparts. This year's top 10 have collectively sold 60,000 copies, while the top 10 a year ago totaled 54,000. It would seem, just by glancing at the types of vinyl albums that are available and selling well, the format is connecting with older fans—who want to replace their old vinyl with new records—and younger buyers who are enamored with the packaging and dig the retro vibe.

There are also the hardcore collectors, who are tickled that they can hold a big piece of packaged musical art in their hands. And conversations with folks in the know suggest that the vinyl market is mostly a guy thing. But there are only so many albums a label can reissue on vinyl—and a limited number of new releases that demand the configuration—so there may soon come a point where the stream of vinyl again slows down to a trickle.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,828,000	1,330,000	20,861,000
Last Week	6,509,000	1,329,000	20,707,000
Change	-10.5%	-0.1%	0.7%
This Week Last Year	7,433,000	1,184,000	19,664,000
Change	-21.6%	12.3%	6.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	157,374,000	136,421,000	-13.3%
Digital Tracks	418,851,000	482,626,000	15.2%
Store Singles	609,000	616,000	1.1%
Total	576,834,000	619,663,000	7.4%
Albums w/TEA*	199,259,100	184,683,600	-7.3%

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

ALBUM SALES



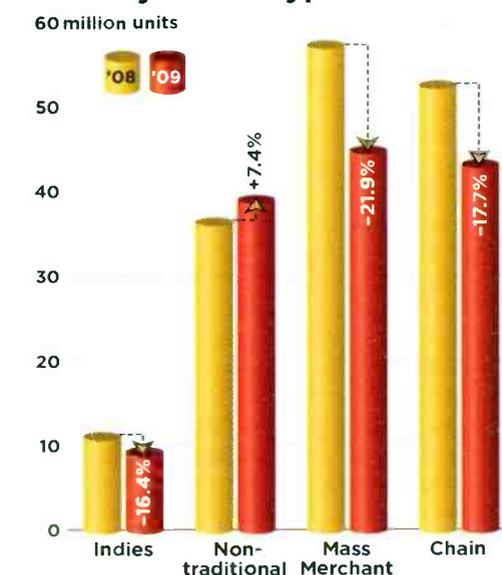
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	132,717,000	106,506,000	-19.7%
Digital	23,987,000	28,947,000	20.7%
Cassette	42,000	18,000	-57.1%
Other	628,000	950,000	51.3%

For week ending May 17, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 33

Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Top entries include Green Day (21st Century Breakdown), Soundtrack (Hannah Montana: The Movie), and Cam'ron (Crime Pays).

39 The set bows with 11,000 solely from iTunes, as that retailer got the set one week before everyone else. iTunes promoted the \$6.99 album with its free "single of the week" program.



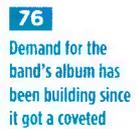
15 The album posts a 20% increase after the act performed on "Late Night With Jimmy Fallon" (May 13) and gained exposure through its inclusion in NBC's digital shorts-themed "SNL" prime-time special May 17.



23 The May 12 physical release of the singer's sophomore U.S. album returns the title to the chart (7,000; up 1,729%) after it spent its first seven weeks as a digital-only set.



19 Believe it or not, this Starbucks compilation (7,000) is the iconic group's highest-charting set since 1988, when its final studio album, "Naked," peaked at No. 19.



76 Demand for the band's album has been building since it got a coveted performance slot on the April 4 edition of "Saturday Night Live." The digital bow of the set starts with 7,000, while the physical version streets May 26.

Continuation of the Billboard 200 chart table, showing ranks 51 through 100. Includes artists like The Devil Wears Prada, Day26, Kanye West, Katy Perry (One Of The Boys), Prince/Bria Valente, and many others.

THE BILLBOARD 200 ARTIST INDEX. Lists artists and their corresponding chart positions, such as Jason Aldean (#18), The All-American Rejects (#78), and Taylor Swift (#5).

Continuation of THE BILLBOARD 200 ARTIST INDEX, listing artists like Ciara (#10), Kelly Clarkson (#20), and Kanye West (#5).

Continuation of THE BILLBOARD 200 ARTIST INDEX, listing artists like Green Day (#1), Gucci Mane (#23), and Hinder (#155).

Continuation of THE BILLBOARD 200 ARTIST INDEX, listing artists like Kings of Leon (#14), Lil Wayne (#72), and The Lonely Island (#54).

See Charts Legend for notes and explanations. © 2009 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. U.S. SALES DATA COMPILED BY NIELSEN SOUNDSCAN. DEBORAH FEINGOLD COURTESY OF WARNER BROS. RECORDS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	135 122	5	CAGE THE ELEPHANT DSP/JIVE 49658/JLG (13.98)	Cage The Elephant		101
102	121 100	63	MGMT COLUMBIA 19512/SONY MUSIC (11.98)	Oracular Spectacular		38
103	55 70	8	YANNI YANNI WAKE/DISNEY PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕	Yanni Voices		20
104	83 86	34	VARIOUS ARTISTS EMI CMG/PROVIDENT-INTEGRITY 887742/WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits	●	31
105	108 81	8	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		1
106	107 111	22	KELLIE PICKLER 19/BNA 22811/SMN (18.98) ⊕	Kellie Pickler		9
107	143 115	15	KIDZ BOP KIDS RAZOR & TIE 89195 (18.98)	Kidz Bop 15		7
108	196 145	9	THE SCRIPT PHONOGENIC/EPIC 33450/SONY MUSIC (12.98)	The Script		91
109	125 113	58	SAVING ABEL SKIDDCO/VIRGIN 15019/CAPITOL (12.98)	Saving Abel	●	49
110	78 32	3	DON OMAR MACHETE 012867/UMLE (11.98)	idon		32
111	94 91	12	FRANCESCA BATTISTELLI FERVENT 887378/WARNER BROS. (11.98)	My Paper Heart		11
112	132 114	25	THE KILLERS ISLAND 012197/IOJMG (13.98)	Day & Age	●	1
113	134 110	38	SLIPKNOT ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	●	1
114	126 98	9	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals		1
115	130 99	27	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29	■	3
116	113 93	14	LILY ALLEN CAPITOL 67233* (18.98)	It's Not Me, It's You		5
117	122 104	23	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		11
118	120 107	8	MASTODON RELAPE/SIRE/REPRISE 459132*/WARNER BROS. (13.98) ⊕	Crack The Skye		1
119	144 161	14	BILLY CURRINGTON MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
120	100 36	1	NOFX FAT WRECK CHORDS 737* (9.98)	Coaster		36
121	111 116	15	DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		10
122	103 108	6	MERCYME IND. COLUMBIA 46605/SONY MUSIC (18.98 CD/DVD) ⊕	10		18
123	170 149	20	MATT NATHANSON ACROBAT VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
124	97 68	4	JARS OF CLAY GRAY MATTERS 10903/ESSENTIAL (13.98)	The Long Fall Back To Earth		29
125	96 28	3	JASON MICHAEL CARROLL ARISTA NASHVILLE 26910/SMN (12.98)	Growing Up Is Getting Old		28
126	131 124	7	DONNIE MCCURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)		28
127	155 142	30	RAPHAEL SAADIO COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		19
128	66 -	2	DECYFER DOWN IND. COLUMBIA 09359/SONY MUSIC (13.98)	Crash		66
129	109 117	16	BRUCE SPRINGSTEEN COLUMBIA 41355*/SONY MUSIC (18.98) ⊕	Working On A Dream	●	1
130	180 167	13	THE AIRBORNE TOXIC EVENT MAJORDOMO SHOUT! FACTORY/ISLAND 012827/IOJMG (12.98)	The Airborne Toxic Event		108
131	162 138	40	THE TING TINGS COLUMBIA 28925* (12.98)	We Started Nothing		78
132	58 -	2	HATEBRED NO NAME 4557*/E1 (17.98)	For The Lions		58
133	137 97	8	SLIM THUG BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		15
134	141 103	32	DEMI LOVATO HOLLYWOOD 002132 (18.98) ⊕	Don't Forget		2
135	90 -	2	ST. VINCENT 4AD 2919*/BEGGARS GROUP (14.98)	Actor		90
136	123 139	58	LEONA LEWIS SYCO/J 02554/RMG (18.98)	Spirit	■	1
137	101 120	37	CHRIS TOMLIN SIXSTEPS 12359/SPARROW (17.98)	Hello Love		17
138	156 127	8	ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina		17
139	136 48	3	VIOLENT J PSYCHOPATHIC 4101 (12.98)	The Shining		48
140	116 128	16	VARIOUS ARTISTS WORD CURB/EMI CMG/VERITY 41675/JLG (18.98)	WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs		27
141	138 95	11	NEKO CASE ANTI- 86973/EPITAPH (17.98)	Middle Cyclone		11
142	148 83	9	THE DECEMBERISTS CAPITOL 14710* (18.98)	The Hazards Of Love		14
143	118 129	42	THIRD DAY ESSENTIAL 10853 (17.98)	Revelation		1
144	NEW	1	ORIGINAL BROADWAY CAST RECORDING GHOSTLIGHT/SH-K-BOOM 84433/RAZOR & TIE (21.98)	Next To Normal		144
145	186 158	6	SMOKIE NORFUL TREMYLES 12832/EMI GOSPEL (17.98)	Live		65
146	139 105	8	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 012676/UME (18.98)	NOW That's What I Call Power Ballads		30
147	105 137	26	IL DIVO SYCO/COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise	●	5
148	140 123	9	RANDY TRAVIS WARNER BROS. (NASHVILLE) 518189/WRN (18.98)	Told You So: The Ultimate Hits Of Randy Travis		21
149	RE-ENTRY	5	METRIC METRIC 80019/LAST GANG (14.98)	Fantasies		76
150	NEW	1	SOUNDTRACK SONY CLASSICAL 52096/SONY MASTERWORKS (18.98)	Angels & Demons		150



A January showcase gig by the band was worked into the May 11 episode of "The Hills," which helps the album net a 51% sales increase and its second-best sales week (nearly 5,000).



His performance on the May 12 results show of ABC's "Dancing With the Stars" helps the album move up with just a 2% drop in sales—a plus in this dreary post-Mother's Day week.



It's the second soundtrack released in the past five months to sport violin solos by Joshua Bell (pictured). The first, the score to "Defiance," was released in December.



It's likely that the singer/songwriter's chat and performance on Fox News' "Huckabee" during the May 9-10 weekend sparks the set's gain of 114% and an 8-4 climb on Top Kid Audio.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	127 79	8	JOHN RICH WARNER BROS. (NASHVILLE) 508796/WRN (18.98)	Son Of A Preacher Man		15
152	114 118	29	MICHAEL W. SMITH REUNION 10133 (13.98)	A New Hallelujah		19
153	169 154	11	TENTH AVENUE NORTH REUNION 10126 (13.98)	Over And Underneath		130
154	163 134	7	LEONARD COHEN COLUMBIA 40502/SONY MUSIC (21.98)	Live In London		75
155	174 143	28	HINDER UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit	●	1
156	128 148	53	FRANK SINATRA REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	1
157	166 170	5	CAROLINA LIAR ATLANTIC 474364/AG (13.98)	Coming To Terms		148
158	115 133	59	GEORGE STRAIT MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	●	1
159	104 92	17	DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie		17
160	176 146	8	BLUE OCTOBER BRANDO/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal		13
161	119 121	27	DAVID ARCHULETA 19/JIVE 34752/JLG (18.98)	David Archuleta	●	1
162	165 136	14	RED ESSENTIAL 10863 (13.98) ⊕	Innocent & Instinct		15
163	172 126	30	SOUNDTRACK WALT DISNEY 002714 (19.98) ⊕	High School Musical 3: Senior Year		1
164	98 -	2	ISIS IPEACAC 113* (16.98)	Wavering Radiant		98
165	RE-ENTRY	3	JAMES FORTUNE & FIYA BLACKSMOKE 3045/WORLWIDE (16.98)	The Transformation		119
166	173 168	8	TITO "EL BAMBINO" SIENTE 653883/UMLE (13.98)	El Patron	○	138
167	150 106	7	RODNEY ATKINS CURB 79132 (18.98)	It's America		15
168	177 150	12	LAMB OF GOD EPIC 37592*/SONY MUSIC (15.98)	Wrath		1
169	88 -	2	FRANK SINATRA THE FRANK SINATRA COLLECTION 31331/CONCORD (18.98)	Live At The Meadowlands		88
170	RE-ENTRY	7	ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous		30
171	182 141	37	YOUNG JEEZY CTE/DEF JAM 011536*/IOJMG (13.98)	The Recession	●	1
172	152 125	8	ISRAEL HOUGHTON INTEGRITY COLUMBIA 42984/SONY MUSIC (13.98)	The Power Of One		34
173	145 152	31	BRANDON HEATH MONDOO 10127/REUNION (13.98)	What If We		73
174	168 163	32	RISE AGAINST DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
175	158 176	29	TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	●	1
176	RE-ENTRY	11	DONALD LAWRENCE & CO. QUIET WATER/VERITY 23473/JLG (17.98)	The Law Of Confession, Part I		72
177	175 162	54	TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	■	1
178	RE-ENTRY	51	ONEREPUBLIC MOSLEY/INTERSCOPE 010266/IGA (13.98)	Dreaming Out Loud	●	14
179	RE-ENTRY	15	THE VERONICAS ENGINEER/SIRE 395260/WARNER BROS. (13.98)	Hook Me Up		107
180	149 -	2	ZIGGY MARLEY TUFF GONG 0004 (12.98)	Family Time		149
181	178 157	30	AC/DC COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice	■	1
182	106 -	2	VICTOR MANUELLE KITYAVI 66992/SONY MUSIC LATIN (13.98)	Muy Personal		106
183	129 42	3	MELODY GARDOT VERVE 012563*/VG (13.98)	My One And Only Thrill		42
184	RE-ENTRY	51	3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG (13.98)	3 Doors Down	●	1
185	151 90	6	NEIL YOUNG REPRISE 518040/WARNER BROS. (18.98) ⊕	Fork In The Road		19
186	191 175	16	ALL THAT REMAINS PROSTHETIC 82999*/RAZOR & TIE (16.98)	Overcome		16
187	193 160	34	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
188	168 119	7	DEATH CAB FOR CUTIE BARSKUK/ATLANTIC 518246/AG (4.98)	The OpenDoor EP		30
189	179 88	4	CHIMAIRA FERRET 121* (14.98) ⊕	The Infection		30
190	192 185	27	JOEY + RORY VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		6
191	167 178	29	JOHN LEGEND G O O O COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver	●	4
192	185 112	4	MANCHESTER ORCHESTRA FAVORITE GENTLEMAN/CANVASBACK/COLUMBIA 35934*/SONY MUSIC (12.98)	Mean Everything To Nothing		37
193	RE-ENTRY	21	FALL OUT BOY DECA/DANCE/FUELED BY RAMEN/ISLAND 012196*/IOJMG (13.98)	Folie A Deux	●	1
194	194 153	4	CAMERA OSCURA 4AD 2907*/BEGGARS GROUP (14.98)	My Maudlin Career		87
195	RE-ENTRY	15	VARIOUS ARTISTS WALT DISNEY 003128 (18.98 CD/DVD) ⊕	Walt Disney Records Presents: Radio Disney Jams 11		41
196	181 101	4	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems		51
197	NEW	1	NEIL SEDAKA RAZOR & TIE 83008 (9.98)	Waking Up Is Hard To Do		197
198	RE-ENTRY	12	VARIOUS ARTISTS BET/SONY BMG CUSTOM MARKETING GROUP 221252/TIME LIFE (12.98)	Voices: The Ultimate Gospel Collection		127
199	RE-ENTRY	11	JONAS BROTHERS HOLLYWOOD 002829 (18.98)	The 3D Concert Experience (Soundtrack)		1
200	RE-ENTRY	2	HALESTORM ATLANTIC 518222/AG (13.98)	Halestorm		40

M		P		S		T		U	
MELLOY GARDOT	183	NE-YO	88	RAPHAEL SAADIO	127	TALKING HEADS	73	U2	43
MERCYME	122	NICKELBACK	13	SAVING ABEL	109	TECH NINE COLLABOS	99	UGK	90
METALLICA	100	NOFX	120	THE SCRIPT	108	TENTH AVENUE NORTH	153	CARRIE UNDERWOOD	33
METRIC	149	SMOKIE NORFUL	145	SEAL	128	THEORY OF A DEADMAN	27	KEITH URBAN	26
MGMT	102			NEIL SEDAKA	28	THIRD DAY	143	UTADA	69
CHRISTINE MICHELE	8			SEETHER	77	TI	57	THE VERONICAS	179
JASON MRAZ	31			SHINEDOWN	29	THE TING TINGS	131	VIOLENT J	139
MUSIQ SOULCHILD	117			SILVERSN PICKUPS	63	TITO "EL BAMBINO"	166		
				FRANK SINATRA	156, 169	RANDY TRAVIS	148		

DARIUS RUCKER	32	SLIM THUG	133	ANGELS & DEMONS	150	TALKING HEADS	73	U2	43
PINK	24	SLIPKNOT	113	HANNAH MONTANA	2	TECH NINE COLLABOS	99	UGK	90
PAUL POTTS	86	MICHAEL W. SMITH	152	THE MOVIE	2	TENTH AVENUE NORTH	153	CARRIE UNDERWOOD	33
PRINCE/BRIA VALENTE	55	SOULJA BOY TELLEM	59	HIGH SCHOOL MUSICAL 3	1	THEORY OF A DEADMAN	27	KEITH URBAN	26
		BRITNEY SPEARS	67	SENIOR YEAR	163	THIRD DAY	143	UTADA	69
		BRUCE SPRINGSTEEN	129	MAMMA MIA!	97	TI	57	THE VERONICAS	179
		GEORGE STRAIT	158	SLUMDOG MILLIONAIRE	85	THE TING TINGS	131	VIOLENT J	139
		JOHN RICH	151	STAR TREK	58	TITO "EL BAMBINO"	166		
		RISE AGAINST	174	TWILIGHT	11	RANDY TRAVIS	148		
		RICK ROSS	9						
		ASHER ROTH	47						

TOP INDEPENDENT

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title. Top entry: Jason Aldean - Wide Open.

TOP DIGITAL

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title. Top entry: Green Day - 21st Century Breakdown.

TOP INTERNET

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title. Top entry: Green Day - 21st Century Breakdown.

iLIKE PROFILES: MOST ADDED FROM: biz

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title. Top entry: POKER FACE by Lady Gaga.

TOP CONTEMPORARY JAZZ FROM: biz

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title. Top entry: CHRIS BOTTI: IN BOSTON.

Better Than Ezra returns to a Billboard album chart after nearly four years as "Paper Empire" bows at No. 7 on Top Independent Albums with 8,000 copies.



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

BETWEEN THE BULLETS TISDALE TRIBUTE



Consumers and smooth jazz radio stations honor the life of Wayman Tisdale, who passed away May 15 at age 44. The late bassist and former professional basketball star's "Rebound" re-enters Top Contemporary Jazz Albums at No. 3 with a 458% gain.

HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: #1 BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 26 24 22 TURNIN ME ON KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51 49 5 KNOW YOUR ENEMY GREEN DAY (REPRISE).

1,299 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: #1 BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 26 22 3 GOODBYE KRISTINA DEBARGE (ISLAND/IDJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 51 47 15 SHE'S COUNTRY JASON ALDEAN (BROKEN BOW).

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
GREATEST GAINER 66 Where included, this award indicates the title with the chart's largest unit increase.
PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.
PRICING/CONFIGURATION/AVAILABILITY CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS Hot 100 Airplay, Hot Country Songs, Hot Rap Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

- GREATEST GAINER 66 Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet or if they rank below No. 10 and post a third consecutive week of audience decline, regardless of total chart weeks.

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

HITPREDICTOR ☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 85 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.
POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

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

SINGLES CHARTS ● RIAA certification for 500,000 paid downloads (Gold). RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. RIAA certification for net shipment of 500,000 units (Gold).

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 net shipment of 50,000 units for video singles. RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multiplatinum level.

DVD SALES/VHS SALES/VIDEO RENTALS ● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. 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 of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

Legend for HOT 100 AIRPLAY (checked below, only HOT DIGITAL SONGS: Top-selling paid-for download song, compiled from Internet sales reports collected and compiled by Nielsen SoundScan. For more information on chart rules and explanations, visit www.billboard.com. © 2009 Nielsen Business Media, Inc. All rights reserved.

MAY 30 2009 MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CHRT.
1	1	3	#1 THE CONCERTS HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001283209 (34.98 DVD)	Barbra Streisand	
2	NEW		MAJESTY METAL BLADE HOME VIDEO/RED DISTRIBUTION 34058 (19.98 DVD)	The Black Dahlia Murder	
3	5	7	PERFORMING THIS WEEK... LIVE AT RONNIE SCOTT'S EAGLE ROCK 30263 (14.98 DVD)	Jeff Beck	
4	2	5	WILCO LIVE: ASHES OF AMERICAN FLAGS NONESUCH VIDEO/WARNER MUSIC VISION 179938 (19.98 DVD)	Wilco	
5	4	10	LIVE AT LAST MOTOWN PRODUCTIONS UNIVERSAL MUSIC & VIDEO DIST. 001267009 (19.98 DVD)	Stevie Wonder	
6	6	16	REUNION VOLUME ONE GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44849 (19.98 DVD)	Gaither Vocal Band	
7	NEW		LIVE AT MONTREUX 2008 EAGLE VISION/EAGLE ROCK 39182 (14.98 DVD)	Return To Forever	
8	7	75	LIVE IN LAS VEGAS: A NEW DAY COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 713716 (21.98 DVD)	Celine Dion	6
9	15	7	LIVE IN LONDON COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 740503 (21.98 DVD)	Leonard Cohen	
10	11	36	NO BULL: LIVE FROM THE PLAZA DE TOROS LAS VENTAS: MADRID, SPAIN COLUMBIA/LEGACY/SONY MUSIC VIDEO 79888 EX (12.98 DVD)	AC/DC	5
11	16	16	REUNION VOLUME TWO GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44895 (19.98 DVD)	Gaither Vocal Band	
12	14	78	THE BEYONCE EXPERIENCE: LIVE MUSIC WORLD/COLUMBIA/SONY MUSIC VIDEO 18087 (14.98 DVD)	Beyonce	3
13	9	7	LIVE IN CHICAGO REPRISE MUSIC VIDEO/WARNER MUSIC VISION 507964 (19.98 DVD)	Stevie Nicks	
14	12	47	LIVE FROM TEXAS EAGLE VISION/EAGLE ROCK 30252 (14.98 DVD)	ZZ Top	
15	8	24	PRIMERA FILA SONY MUSIC LATIN/SONY MUSIC VIDEO 740033 (17.98 DVD)	Vicente Fernandez	
16	13	24	LIVE AT STURGIS 2006 COWING HOME MEDIA/E! ENTERTAINMENT 26506 EX (19.98 DVD)	Nickelback	
17	23	256	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC VIDEO 56999 (14.98 DVD)	Michael Jackson	4
18	10	9	A NEW HALLELUJAH: THE LIVE WORSHIP DVD REUNION/SONY MUSIC VIDEO 10138 (14.98 DVD)	Michael W. Smith	
19	17	17	AT THE COLISEUM SYCO/COLUMBIA/SONY MUSIC VIDEO 740062 (14.98 DVD)	Il Divo	
20	19	4	SKULLAGE EAGLE ROCK 30269 (14.98 DVD)	Black Label Society	
21	20	5	THIS IS WHO WE ARE METAL BLADE HOME VIDEO/RED DISTRIBUTION 34056 (29.98 DVD)	As I Lay Dying	
22	27	46	WHERE THE LIGHT IS: JOHN MAYER LIVE IN LOS ANGELES COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 722727 (19.98 DVD)	John Mayer	
23	25	8	NEVERENDER COLUMBIA MUSIC VIDEO/SONY MUSIC VIDEO 742231 (21.98 DVD)	Coheed And Cambria	
24	26	8	CRUE FEST 1 MOTLEY/RED DISTRIBUTION 390 (24.98 DVD)	Various Artists	
25	30	2	CRY YOUR LAST TEAR LIGHT VIDEO/E! ENTERTAINMENT 7209 (14.98 DVD)	Bishop Paul S. Morton Presents The FGBCFCM	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	3	#1 KNOW YOUR ENEMY GREEN DAY (REPRISE)	GREEN DAY
2	1	6	WE MADE YOU EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	EMINEM
3	3	9	SECOND CHANCE SHINEDOWN (ATLANTIC)	SHINEDOWN
4	6	4	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)	KELLY CLARKSON
5	11	7	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)	BRITNEY SPEARS
6	NEW		WAKING UP IN VEGAS KATY PERRY (CAPITOL)	KATY PERRY
7	4	7	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	LADY GAGA
8	8	4	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	PINK
9	NEW		SOMETIME AROUND MIDNIGHT THE AIRBORNE TOXIC EVENT (MAJOR/DOOM/SHOUT! FACTORY/ISLAND/IDJMG)	THE AIRBORNE TOXIC EVENT
10	16	3	THE WIND BLOWS THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	THE ALL-AMERICAN REJECTS
11	NEW		SWAG SURFIN' FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)	FAST LIFE YUNGSTAZ
12	NEW		ALL I REALLY WANT RICK ROSS FEAT. THE DREAM, SLIP-N-SLIDE/DEF JAM/IDJMG	RICK ROSS
13	20	5	TURN MY SWAG ON SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM
14	14	6	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	MILEY CYRUS
15	9	7	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE
16	10	6	KNOCK YOU DOWN KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	KERI HILSON
17	17	7	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	JASON MRAZ & COLBIE CAILLAT
18	24	2	ABCS K'NAAN FEAT. CHUBB ROCK (A&M/OCTONE/INTERSCOPE)	K'NAAN
19	NEW		BE BY MYSELF ASHER ROTH FEAT. CEE-LO (SCHOLBY/LOUD/SRC/UNIVERSAL MOTOWN)	ASHER ROTH
20	18	5	USE SOMEBODY KINGS OF LEON (RCA/RMG)	KINGS OF LEON
21	RE-ENTRY		IMMA PUT IT ON HER DAY26 FEAT. P. DIDDY & YUNG JOC (BAD BOY/ATLANTIC)	DAY26
22	NEW		TRUST KEYSHIA COLE DUET WITH MONICA (MANI/GEFFEN/INTERSCOPE)	KEYSHIA COLE
23	RE-ENTRY		COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	MATT NATHANSON
24	25	2	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	PITBULL
25	NEW		DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)	3OH3

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	VH1	GREEN DAY, KNOW YOUR ENEMY
2		SHINEDOWN, SECOND CHANCE
3		MATT NATHANSON, COME ON GET HIGHER
4		KELLY CLARKSON, I DO NOT HOOK UP
5		JASON MRAZ & COLBIE CAILLAT, LUCKY
6		LADY GAGA, POKER FACE
7		BEYONCE, HALO
8		THEORY OF A DEADMAN, NOT MEANT TO BE
9		BRITNEY SPEARS, IF U SEEK AMY
10		EMINEM, WE MADE YOU
1	BET	FAST LIFE YUNGSTAZ (F.L.Y.), SWAG SURFIN'
2		SOULJA BOY TELL'EM, TURN MY SWAG ON
3		EMINEM, WE MADE YOU
4		KEYSHIA COLE DUET WITH MONICA, TRUST
5		MAINO FEAT. T-PAIN, ALL THE ABOVE
6		DAY26 FEAT. DIDDY & YUNG JOC, IMMA PUT IT ON HER
7		KANYE WEST FEAT. YOUNG JEEZY, AMAZING
8		RICK ROSS FEAT. THE-DREAM, ALL I REALLY WANT
9		LETOYA, NOT ANYMORE
10		KERI HILSON FEAT. KANYE WEST & NE-YO, KNOCK YOU DOWN
1	CMT	KENNY CHESNEY, OUT LAST NIGHT
2		TAYLOR SWIFT, YOU BELONG WITH ME
3		CARTER TWINS, SO WHAT
4		CARRIE UNDERWOOD FEAT. RANDY TRAVIS, I TOLO YOU SO
5		RASCAL FLATTS, HERE COMES GOODBYE
6		ZAC BROWN BAND, WHATEVER IT IS
7		RANDY HOUSER, BOOTS ON
8		JASON ALDEAN, SHE S'Country
9		KELLIE PICKLER, BEST DAYS OF YOUR LIFE
10		LADY ANTEBELLUM, I RUN TO YOU

POP/ROCK

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	#1 BOOM BOOM POW THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	THE BLACK EYED PEAS	☆
2	1	17	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	LADY GAGA	☆
3	11	11	BLAME IT JAMIE FOXX FEATURING T-PAIN (J/RMG)	JAMIE FOXX	☆
4	3	18	RIGHT ROUND FLO RIDA (POE BOY/ATLANTIC)	FLO RIDA	☆
5	13	13	SECOND CHANCE SHINEDOWN (ATLANTIC)	SHINEDOWN	☆
6	11	14	HALO BEYONCE (MUSIC WORLD/COLUMBIA)	BEYONCE	☆
7	26	26	GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	THE ALL-AMERICAN REJECTS	☆
8	7	16	HOW DO YOU SLEEP? JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)	JESSE MCCARTNEY	☆
9	10	13	IF U SEEK AMY BRITNEY SPEARS (JIVE/JLG)	BRITNEY SPEARS	☆
10	6	14	KISS ME THRU THE PHONE SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	SOULJA BOY TELL'EM	☆
11	14	10	DON'T TRUST ME 3OH3 (PHOTO FINISH/ATLANTIC/RRP)	3OH3	☆
12	15	6	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)	KELLY CLARKSON	☆
13	9	18	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	KELLY CLARKSON	☆
14	17	13	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	MILEY CYRUS	☆
15	13	23	YOU FOUND ME THE FRAY (EPIC)	THE FRAY	☆
16	16	8	SUGAR FLO RIDA FEATURING WYNER (POE BOY/ATLANTIC)	FLO RIDA	☆
17	12	19	DEAD AND GONE TI FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	JUSTIN TIMBERLAKE	☆
18	18	14	DAY 'N' NITE KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	KID CUDI	☆
19	21	21	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	PINK	☆
20	20	15	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	MATT NATHANSON	☆
21	25	4	GOODBYE KRISTINA DEBARGE (SODAPO/ISLAND/IDJMG)	KRISTINA DEBARGE	☆
22	24	4	WAKING UP IN VEGAS KATY PERRY (CAPITOL)	KATY PERRY	☆
23	22	7	I KNOW YOU WANT ME (CALLE OCHO) PITBULL (ULTRA)	PITBULL	☆
24	34	3	GREATEST GAINER LOVEGAME LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	LADY GAGA	☆
25	26	5	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	NICKELBACK	☆

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	27	#1 GIVES YOU HELL THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	THE ALL-AMERICAN REJECTS	☆
2	2	25	YOU FOUND ME THE FRAY (EPIC)	THE FRAY	☆
3	3	22	SOBER PINK (LAFACE/JLG)	PINK	☆
4	4	18	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	KELLY CLARKSON	☆
5	7	8	IF TODAY WAS YOUR LAST DAY NICKELBACK (ROADRUNNER/RRP)	NICKELBACK	☆
6	6	26	NOT MEANT TO BE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	THEORY OF A DEADMAN	☆
7	5	30	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)	PLAIN WHITE T'S	☆
8	10	8	SECOND CHANCE SHINEDOWN (ATLANTIC)	SHINEDOWN	☆
9	12	4	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	ROB THOMAS	☆
10	9	24	JUST DANCE LADY GAGA FEAT. COLBY ODOMS (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	LADY GAGA	☆
11	8	26	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	TAYLOR SWIFT	☆
12	13	11	SHOW ME WHAT I'M LOOKING FOR CAROLINA LIAR (ATLANTIC)	CAROLINA LIAR	☆
13	11	18	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	JASON MRAZ & COLBIE CAILLAT	☆
14	14	9	THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	MILEY CYRUS	☆
15	16	6	COME BACK TO ME DAVID COOK (19/RCA/RMG)	DAVID COOK	☆
16	15	10	POKER FACE LADY GAGA (STREAMLINE/KONLIVE/CHEERRYTREE/INTERSCOPE)	LADY GAGA	☆
17	19	10	THE MAN WHO CAN'T BE MOVED THE SCRIPT (PHONOGENIC/EPIC)	THE SCRIPT	☆
18	20	5	PLEASE DON'T LEAVE ME PINK (LAFACE/JLG)	PINK	☆
19	17	13	THIS TOWN O.A.R. (EVERFINE/ATLANTIC/RRP)	O.A.R.	☆
20	22	4	I DO NOT HOOK UP KELLY CLARKSON (19/RCA/RMG)	KELLY CLARKSON	☆
21	25	4	FUNNY THE WAY IT IS DAVE MATTHEWS BAND (RCA/RMG)	DAVE MATTHEWS BAND	☆
22	18	16	SOULMATE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	NATASHA BEDINGFIELD	☆
23	26	8	CLOSER TO LOVE MAT KEARNEY (AWARE/COLUMBIA)	MAT KEARNEY	☆
24	21	11	KRISTY, ARE YOU DOING OK? THE OFFSPRING (COLUMBIA)	THE OFFSPRING	☆
25	23	9	MAGNIFICENT U2 (ISLAND/INTERSCOPE)	U2	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	41	#1 I'M YOURS JASON MRAZ (ATLANTIC/RRP)	JASON MRAZ	☆
2	2	30	LOVE STORY TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	TAYLOR SWIFT	☆
3	1	35	WHAT ABOUT NOW DAUGHTRY (RCA/RMG)	DAUGHTRY	☆
4	3	44	VIVA LA VIDA COLOPLAY (CAPITOL)	COLOPLAY	☆
5	5	31	BETTER IN TIME LEONA LEWIS (SYCO J/RMG)	LEONA LEWIS	☆
6	6	30	LOVE REMAINS THE SAME GAVIN ROSSDALE (INTERSCOPE)	GAVIN ROSSDALE	☆
7	7	52	THE TIME OF MY LIFE DAVID COOK (19/RCA/RMG)	DAVID COOK	☆
8	10	10	GREATEST GAINER THE CLIMB MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	MILEY CYRUS	☆
9	9	48	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	NATASHA BEDINGFIELD	☆
10	8	15	IF YOU DON'T KNOW ME BY NOW SEAL (143/WARNER BROS.)	SEAL	☆
11	11	17	YOU FOUND ME THE FRAY (EPIC)	THE FRAY	☆
12	12	15	JUST GO LIONEL RICHIE (DEF JAM/IDJMG)	LIONEL RICHIE	☆
13	13	19	LIGHT ON DAVID COOK (19/RCA/RMG)	DAVID COOK	☆
14	14	18	NEVER FAR AWAY JIM BRICKMAN FEAT. RUSH DE FOOLS (TIME LIFE)	JIM BRICKMAN	☆
15	15	14	COME ON GET HIGHER MATT NATHANSON (VANGUARD/CAPITOL)	MATT NATHANSON	☆
16	16	20	HOT N COLD KATY PERRY (CAPITOL)	KATY PERRY	☆
17	19	4	1, 2, 3, 4 PLAIN WHITE T'S (HOLLYWOOD)	PLAIN WHITE T'S	☆
18	17	9	FINALLY HOME MERCYME (IND COLUMBIA)	MERCYME	☆
19	20	12	WHERE DID I LOSE YOUR LOVE JOURNEY (RCA/SONY)	JOURNEY	☆
20	21	11	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON (19/RCA/RMG)	KELLY CLARKSON	☆
21	23	6	LUCKY JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	JASON MRAZ & COLBIE CAILLAT	☆
22	22	6	HERE COMES GOODBYE RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	RASCAL FLATTS	☆
23	24	5	THERAPY INDIA ARIE FEAT. GRAMPS MORGAN (SOULBIRD/UNIVERSAL REPUBLIC)	INDIA ARIE	☆
24	25	5	SOBER PINK (LAFACE/JLG)	PINK	☆
25	-	1	HER DIAMONDS ROB THOMAS (EMBLEM/ATLANTIC)	ROB THOMAS	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	5	#1 KNOW YOUR ENEMY GREEN DAY (REPRISE)	GREEN DAY	☆
2	2	18	USE SOMEBODY KINGS OF LEON (RCA/RMG)	KINGS OF LEON	☆
3	3	6	HEY YOU 311 (VOLCANO/JLG)	311	☆
4	5	10	PANIC SWITCH SILVERSN PICKUPS (DANGEROUS)	SILVERSN PICKUPS	☆
5	8	9	AIN'T NO REST FOR THE WICKED CAGE THE ELEPHANT (DSP JIVE/JLG)	CAGE THE ELEPHANT	☆
6	6	33	FEEL GOOD DRAG ANBERLIN (UNIVERSAL REPUBLIC)	ANBERLIN	☆
7	4	10	AUDIENCE OF ONE RISE AGAINST (DGC/INTERSCOPE)	RISE AGAINST	☆
8	7	12	CARELESS WHISPER SEETHER (WIND-UP)	SEETHER	☆
9	9	7	BLACK HEART INERTIA INCUBUS (IMMORTAL EPIC)	INCUBUS	☆
10	10	18	LIFELINE PAPA ROACH (DGC/INTERSCOPE)	PAPA ROACH	☆

HOT COUNTRY SONGS™

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



The second single from "The Foundation" (No. 4 on Top Country Albums) is the group's second top 10. Lead single "Chicken Fried" spent two weeks at No. 1 in December.



After just missing the upper tier with its last single, "Lookin' for a Good Time" (No. 11), the trio lands its second top 10 from its self-titled set. The lead single, "Love Don't Live Here," peaked at No. 3 last June.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	29	32		BAREFOOT AND CRAZY J STOVER (B HAYSLETT, R AKINS, D DAVIDSON)	Jack Ingram BIG MACHINE	26	26
27	30	28		SOUNDS LIKE LIFE TO ME J BROWN, K GRANT (J WORLEY, W VARBLE, P D'DONNELL)	Darryl Worley STROUD/AVARIOS	27	27
28	31	29		MAN OF THE HOUSE D HUFF, M POWELL (C WICKS, M MOBLEY)	Chuck Wicks RCA	28	28
29	27	26		GOD MUST REALLY LOVE ME P D'DONNELL, C MORGAN (J COLLINS, I VERGES)	Craig Morgan BNA	26	26
30	50	53	5	GREATEST GAINER SUMMER NIGHTS D HUFF, RASCAL FLATTS, (G LEVOX, B JAMES, BUSBEE)	Rascal Flatts LYRIC STREET	30	30
31	32	34		RUNAWAY J COPLAN, R E ORRALL (S B LILES, C SMITH, R BLACKLEDGE)	Love And Theft CAROLWOOD	31	31
32	33	31		THE CLIMB J SHANKS (J ALEXANDER, J MABE)	Miley Cyrus WALT DISNEY HOLLYWOOD LYRIC STREET	31	31
33	35	36		GETTIN' YOU HOME (THE BLACK DRESS SONG) J STROUD (C YOUNG, C BATTEN, K BLAZY)	Chris Young RCA	33	33
34	38	39		BELIEVERS B ROWAN (A GORLEY, W KIRBY, B LUTHER)	Joe Nichols UNIVERSAL SOUTH	34	34
35	34	35		HIGH COST OF LIVING THE KENT HARDLEY PLAYBOYS (J JOHNSON, J T SLATER)	Jamey Johnson MERCURY	34	34
36	37	38		FIGHT LIKE A GIRL C HOWARD (K SHEPARD, K OSMUNSON, B REGAN)	Bomshel CURB	36	36
37	36	37		BOY LIKE ME J FLOWERS (J FLOWERS)	Jessica Harp WARNER BROS WRN	36	36
38	40	47		WHAT I'M FOR D HUFF (M BEESON, A SHAMBLIN)	Pat Green BNA	38	38
39	48	-		INDIAN SUMMER K BROOKS, R DUNN (K BROOKS, R DUNN, B DIPIERD)	Brooks & Dunn ARISTA NASHVILLE	39	39
40	41	41		RED LIGHT F LIDDELL, M WRUCKE (J SINGLETON, M PEIRCE, D MATKOSKY)	David Nail MCA NASHVILLE	40	40
41	45	56		SINCE YOU BROUGHT IT UP P WORLEY (J DITTO, D BEHR, R RUTHERFORD)	James Otto WARNER BROS WRN	41	41
42	42	40		DEAD FLOWERS F LIDDELL, M WRUCKE (M LAMBERT)	Miranda Lambert COLUMBIA	40	40
43	44	45		I WANT MY LIFE BACK M A MILLER, D OLIVER (F J MYERS, A SMITH)	Bucky Covington LYRIC STREET	43	43
44	51	-		ALL I ASK FOR ANYMORE F ROGERS (C BEATHARD, T JAMES)	Trace Adkins CAPITOL NASHVILLE	44	44
45	46	50		DO I J STEVENS (L BRYAN, C KELLEY, D HAYWOOD)	Luke Bryan CAPITOL NASHVILLE	45	45
46	43	42		SOLITARY THINKIN' T BROWN (W PAYNE)	Lee Ann Womack MCA NASHVILLE	42	42
47	47	44		ADDRESS IN THE STARS C LINDSEY (C LYNN, C LINDSEY, H LINDSEY, A MAYO)	Caitlin & Will COLUMBIA	44	44
48	HOT SHOT DEBUT		1	BIG GREEN TRACTOR M KNOX (J COLLINS, D L MURPHY)	Jason Aldean BROKEN BOW	48	48
49	39	33		COUNTRY STAR D HUFF (P GREEN, B JAMES)	Pat Green BNA	32	32
50	54	51		HENRY CARTWRIGHT'S PRODUCE STAND L REYNOLDS, T TOMLINSON (T TOMLINSON, D WELLS, M KERR)	Trent Tomlinson CAROLWOOD	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	4	#1 SOUNDTRACK <small>(4 WKS)</small>	Hannah Montana: The Movie WALT DISNEY 003101 (18.98)	1	1
2	2	2		RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable	1	1
3	3	3		TAYLOR SWIFT BIG MACHINE 0200 (18.98)	Fearless	1	1
4	6	5		ZAC BROWN BAND ROAR/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	2	2
5	4	4		JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open	2	2
6	HOT SHOT DEBUT		1	STEVE EARLE NEW WEST 6164* (17.98)	Townes	6	6
7	8	9		SUGARLAND MERCURY 011273* UMG (13.98)	Love On The Inside	1	1
8	5	6		KEITH URBAN CAPITOL NASHVILLE 35751 (18.98)	Defying Gravity	1	1
9	9	10		DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live	1	1
10	7	8		CARRIE UNDERWOOD 19 ARISTA NASHVILLE 11221 SMN (18.98)	Carnival Ride	2	1
11	10	11		LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum	1	1
12	11	13		TAYLOR SWIFT BIG MACHINE 079012 (18.98)	Taylor Swift	3	1
13	12	12		JAMEY JOHNSON MERCURY 011237* UMG (13.98)	That Lonesome Song	6	6
14	14	14		ALAN JACKSON ARISTA NASHVILLE 19943 SMN (18.98)	Good Time	1	1
15	13	15		RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1	2	2
16	15	17		KENNY CHESNEY BLUE CHAIR BNA 34553 SMN (18.98)	Lucky Old Sun	1	1
17	18	21		KELLIE PICKLER 19/BNA 22011 SMN (18.98)	Kellie Pickler	1	1
18	24	28		BILLY CURRINGTON MERCURY 009550 UMG (13.98)	Little Bit Of Everything	2	2
19	19	22		DIERKS BENTLEY CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire	1	1
20	16	7		JASON MICHAEL CARROLL ARISTA NASHVILLE 76910 SMN (12.98)	Growing Up Is Getting Old	7	7
21	26	24		ERIC CHURCH CAPITOL NASHVILLE 20810 (12.98)	Carolina	4	4
22	23	23		RANDY TRAVIS WARNER BROS 518199 WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis	3	3
23	21	16		JOHN RICH WARNER BROS 508796 WRN (18.98)	Son Of A Preacher Man	3	3
24	20	25		GEORGE STRAIT MCA NASHVILLE 010826 UMG (13.98)	Troubadour	1	1
25	17	18		DOLLY PARTON DOLLY 925 (13.98)	Backwoods Barbie	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	20	7	RODNEY ATKINS CURB 79132 (18.98)	It's America	3	3
27	34	33	34	PACE SETTER ELI YOUNG BAND REPUBLIC 011794/UNIVERSAL SOUTH (10.98)	Jet Black & Jealous	5	5
28	27	30		TOBY KEITH SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	1	1
29	28	29		TOBY KEITH SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	1	1
30	31	31		JOEY + RORY VANGUARD SUGAR HILL 4050 WELK (17.98)	The Life Of A Song	10	10
31	29	19		RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems	13	13
32	22	27		MARTINA MCBRIDE RCA 34190 SMN (17.98)	Shine	1	1
33	33	39		KEITH URBAN CAPITOL NASHVILLE 34713 (18.98)	Greatest Hits	4	4
34	30	37		TIM MCGRAW CURB 79086 (14.98)	Greatest Hits: Limited Edition	1	1
35	32	34		TRACE ADKINS CAPITOL NASHVILLE 76927 (18.98)	American Man: Greatest Hits Volume II	3	3
36	43	47	26	GREATEST GAINER RANDY HOUSER UNIVERSAL SOUTH 011699 (10.98)	Anything Goes	21	21
37	36	41		VARIOUS ARTISTS CAPITOL NASHVILLE MUSIC/UNIVERSAL 011240/UMG (18.98)	NOW That's What I Call Country	1	1
38	35	36		JAKE OWEN RCA 31287 SMN (12.98)	Easy Does It	2	2
39	37	38		TRACE ADKINS CAPITOL NASHVILLE 20281 (18.98)	X: Ten	7	7
40	39	44		COLT FORD AVERAGE JOE'S 1001 (16.98)	Ride Through The Country	39	39
41	40	54		TIM MCGRAW CURB 79118 (11.98)	Greatest Hits 3	1	1
42	42	42		BLAKE SHELTON WARNER BROS 512911 WRN (18.98)	Startin' Fires	7	7
43	45	45		DIERKS BENTLEY CAPITOL NASHVILLE 98070 (18.98)	Greatest Hits: Every Mile A Memory 2003-2008	2	2
44	38	35		BILLY RAY CYRUS WALT DISNEY 002344 LYRIC STREET (18.98)	Back To Tennessee	13	13
45	47	46		MONTGOMERY GENTRY COLUMBIA 22817 SMN (18.98)	Back When I Knew It All	3	3
46	44	43		BRAD PAISLEY ARISTA NASHVILLE 26908 SMN (18.98)	Play	1	1
47	50	51		LEE ANN WOMACK MCA NASHVILLE 006025* UMG (13.98)	Call Me Crazy	4	4
48	46	32		DEAN BRODY BROKEN BOW 77137 (12.98)	Dean Brody	32	32
49	49	53		CRAIG MORGAN BROKEN BOW 7737 (12.98)	Greatest Hits	16	16
50	41	49		RANDY TRAVIS WARNER BROS 887820 (13.98)	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	31	31

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	Title	CERT.
1	5	4	#1 THE DEVIL MAKES THREE <small>(2 WKS)</small>	Do Wrong Right MILAN 36426*	1
2	1	7	DAILEY & VINCENT ROUNDER 610617	Brothers From Different Mothers	1
3	3	39	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42736	Country Bluegrass Homecoming Volume One	1
4	2	34	OLD CROW MEDICINE SHOW NETTWERK 30812*	Tennessee Pusher	1
5	NEW		ALECIA NUGENT ROUNDER 610612	Hillbilly Goddess	1
6	7	39	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS GAITHER MUSIC GROUP 42737	Country Bluegrass Homecoming Volume Two	1
7	RE-ENTRY		THE DEVIL MAKES THREE MILAN 36321*	The Devil Makes Three	1
8	4	2	DOYLE LAWSON & QUICKSILVER SSK 610635 ROUNDER	Lonely Street	1
9	9	25	STEVE IVEY IMI MADACY SPECIAL PRODUCTS 54103/MADACY	Best Of Bluegrass	1
10	13	29	STEVE IVEY IMI MADACY SPECIAL PRODUCTS 53985/MADACY	Best Of Bluegrass	1

BETWEEN THE BULLETS

EARLE'S BIG 'TOWNES'



Country rock kingpin Steve Earle's fifth top 10 start is also his second straight one on Top Country Albums, as "Townes" opens with 18,000 copies at No. 6 (and a career-high No. 19 on the Billboard 200).

The tribute to late songwriter Townes Van Zandt follows Earle's No. 10 Country start with 2007's "Washington Square Serenade." His other top 10 country debuts include 2002's "Jerusalem" and "Sideltracks," and 2000's "Transcendental Blues." Earle's tribute includes Van Zandt's "Pancho and Lefty," covered most notably by Emmylou Harris (1977) and Willie Nelson & Merle Haggard (1983). —Wade Jessen

Weekend airplay based on monitoring the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both directions and audience. TOP COUNTRY ALBUMS: See charts legend for rules and explanations. All charts © 2009 Nielsen Business Media, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. PEAK POSITION. Top entry: #1 CAM'RON Crime Pays.



All eight of his albums, either as a solo artist or presenting guest, have now debuted in the top five, with four hitting No. 1. The rapper also earns his third top three set on the Billboard 200 (No. 3, 43, 000).



Now in wider release after debuting with street-date violations last issue, the rapper's 10th album becomes his first top five.

Wall's latest debut enters with 22,000 on the Billboard 200 (No. 15), selling far less than "Get Money Stay True," which shifted 92,000 its first week in 2007.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT. PEAK POSITION. Top entry: #2 INDIA.ARIE Testimony: Vol. 2, Love & Politics.

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entry: #1 BIRTHDAY SEX by JEREMIH.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entry: #1 THERE GOES MY BABY by CHARLIE WILSON.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entry: #1 BOOM BOOM POW by THE BLACK EYED PEAS.

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entry: #1 KISS ME THRU THE PHONE by SOULJA BOY TELL'EM.

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations... HOT RAP SONGS: Reflects the top rap three at Mainstream R&B/Hip-Hop and Rhythmic radio.

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	9	#1 WRONG	DEPECHE MODE MUTE/VIRGIN/CAPITOL
2	2	10	BEAUTIFUL U R	DEBORAH COX DECO/IMAGE
3	4	9	SPACEMAN	THE KILLERS ISLAND/DJMG
4	6	9	BREAKIN' DISHES 2009	RIHANNA SRP/DEF JAM/DJMG
5	7	9	I'M NOT GETTING ENOUGH	OND MIND TRAIN/TWISTED
6	8	7	BEAUTIFUL	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	11	10	5 REASONS	SYLVIA TOSUN & LOVERUSH UK LOVERUSH/SEA TO SUN
8	10	8	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA INTERSCOPE
9	12	8	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER NETTWERK
1	13	6	BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
1	1	8	HALO	BEYONCE MUSIC WORLD/COLUMBIA
12	5	10	COME BACK TO ME	UTADA ISLAND/DJMG
13	14	6	BAD, BAD BOY	THE PERRY TWINS FEATURING NIKI HARIS PERRY TWINS
14	18	4	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
15	9	11	BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG INTERSCOPE/UNIVERSAL
16	17	16	BOOM	ANJULIE HEAR/CMG
17	20	6	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG
18	19	12	LOVE SETS YOU FREE	CHARLIE FEATURING PABLO TRUM GLOBAL MEDIA
19	16	9	COVER GIRL	RUPAUL RUCC
20	23	5	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
21	36	3	POWER PICK NOW I'M THAT BITCH	LIVVI FRANC JIVE/JLG
22	33	3	BODY ROCK	OCEANA SILVER LABEL/TOMMY BOY
23	29	4	NIGHTLIFE	AN-YA PAPA JOE
24	28	5	KICK THE BASS	JULIEN-K CIRCUIT FREQ/LEVEL 7/METROPOLIS
25	31	4	IF I KNOW YOU	THE PRESETS MODULAR/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
26	22	9	HUMAN	ARI GOLD GOLD 18
27	27	10	NOT THE ONE	ANDREA CARNELL CURVY
28	25	6	WILD!	VALERIYA NOX
29	41	2	I DID IT FOR LOVE	BOA SM USA/ARSENAL
30	38	3	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA
31	15	13	T.O.N.Y.	SOLANGE MUSIC WORLD/GEFFEN/INTERSCOPE
32	32	7	BAD THINGS	LAL MERI SIX DEGREES
33	HOT SHOT DEBUT	1	MAGNIFICENT	UZ ISLAND/INTERSCOPE
34	30	7	I CAN STOP THE RAIN	CAROL HAHN BEAGLE BOY
35	42	3	YOU WITHOUT ME	TINA SUGANDH TINA SUGANDH
36	NEW	1	LOVE ETC.	PET SHOP BOYS ASTRALWERKS/CAPITOL
37	37	6	THE FLY	MARK BROWN & STEVE MAC NERVOUS
38	48	2	BIG MAMA'S HOUSE	CAPRETTA DANCEMUSIC LABEL COM/CARRILLO
39	35	8	RENDEZVOUS WITH ME	KAREN YOUNG MAKROXX
40	26	11	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCR/RMG
41	21	12	I WANT YOUR SEX	JIPSTA PROVOCATIVE
42	NEW	1	EPIC	RANNY FEATURING RACHEL PANAY ROCKBERRY
43	NEW	1	BACK IT UP	GIA BELLA XTREME NYC
44	NEW	1	WALKING ON A DREAM	EMPIRE OF THE SUN ASTRALWERKS/CAPITOL
45	45	4	LOVE STRUCK	V FACTORY REPRISE
46	24	13	FAXING BERLIN	DEADMAUS PLAY
47	44	7	EMERGENCY	CARMEN PEREZ DAUMAN
48	43	9	WHATCHA DOIN' TO ME	BRIAN KENT SOLID SOUND
49	39	14	ECSTASY	DIANNE WESLEY GOSSIP
50	40	11	HAPPY PEOPLE	INCOGNITO HEADS UP

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	29	#1 LADY GAGA	THE FAME STELLA LINKS/KNOX/RED/CHERRYTREE/INTERSCOPE 011862/IGA
2	NEW	1	THE CRYSTAL METHOD	DIVIDED BY HIGHT NYE E 009/INGROOVES
3	3	45	3OH!3	WANT PHOTO FINISH 511181
4	2	5	DEPECHE MODE	SOUNDS OF THE UNIVERSE MUTE/VIRGIN 96769/7/CAPITOL
4	25	4	SOUNDTRACK	SLUMDOG MILLIONAIRE INTERSCOPE 012502/IGA
6	4	6	PET SHOP BOYS	YES ASTRALWERKS 96470
5	2	5	PEACHES	I FEEL CREAM XL 415*/BEGGARS GROUP
8	9	19	DJ SKRIBBLE	TOTAL CLUB HITS 2 THRIVE/ANCE 90799/THRIVE
8	11	8	TONY OKUNGBOWA	TOTAL DANCE 2009 THRIVE/DANCE 90807/THRIVE
10	10	19	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10 ULTRA 1895
11	4	11	VARIOUS ARTISTS	ULTRA TRANCE 09 ULTRA 2015
12	7	2	FISCHERSPOONER	ENTERTAINMENT FS STUDIOS 001/WORLD'S FAIR
13	NEW	1	VNV NATION	REFORMATION 01 ANACHRON 1
14	12	55	SANTOGOLD	SANTOGOLD LIZARD KING 70034*/DOWNTOWN
15	NEW	1	BLOC PARTY	INTIMACY REMIXED ATLANTIC DIGITAL EX/AG
16	13	12	THE PRODIGY	INVADERS MUST DIE TAKE ME TO THE HOSPITAL 50146*/COOKING VINYL
17	17	9	FEVER RAY	FEVER RAY RABID 9408*/MUTE
18	RE-ENTRY	1	SOUNDTRACK	UNDERWORLD: RISE OF THE LYCANS LAKESHORE 34055
19	19	69	VARIOUS ARTISTS	ULTRA DANCE 09 ULTRA 1636
20	23	8	ROYKSOPP	JUNIOR WALL OF SOUND 97748*/ASTRALWERKS
21	22	16	RIHANNA	GOOD GIRL GONE BAD: THE REMIXES SRP/DEF JAM 012603*/DJMG
22	15	2	JON HOPKINS	INSIDES DOUBLE SIX 227/DOMINO
23	21	33	THEIVERY CORPORATION	RADIO RETALIATION ESL 140
24	14	2	ATB	FUTURE MEMORIES KONTOR DIGITAL EX
25	25	49	DJ SKRIBBLE	TOTAL CLUB HITS THRIVEDANCE 90784/THRIVE

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	5	#1 INFINITY 2008	GURU JOSH PROJECT ULTRA
2	3	5	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
3	4	20	POKER FACE	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
4	5	8	BOOM BOOM POW	THE BLACK EYED PEAS WILL I AM/INTERSCOPE
5	6	16	THE FEAR	LILY ALLEN CAPITOL
6	2	19	DAY 'N' NITE	KID CUDI DREAM ON/G O O D/UNIVERSAL MOTOWN
7	34	7	FEEL YOUR LOVE	KIM SOZZI ULTRA
8	8	10	IF YOU KNEW	CHRIS LAKE FEATURING NASTALA NERVOUS
9	10	11	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON 19/RCR/RMG
10	12	17	I HATE THIS PART	THE PUSSYCAT DOLLS INTERSCOPE
11	9	7	IF U SEEK AMY	BRITNEY SPEARS JIVE/JLG
12	13	10	BEGGIN'	MADONN NEXT PLATEAU/UNIVERSAL REPUBLIC
13	15	2	LET THE FEELINGS GO	ANNAGRACE ROBBINS
14	NEW	1	NOW I'M THAT BITCH	LIVVI FRANC JIVE/JLG
15	16	14	WHITE HORSE	SARAH MCLEOD NEXT PLATEAU
16	14	5	TOOK THE NIGHT	CHELLEY FIRE UNIT
17	21	5	HALO	BEYONCE MUSIC WORLD/COLUMBIA
18	17	4	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA RED STICK/STRICTLY RHYTHM
19	RE-ENTRY	1	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
20	22	3	SHADOWS	THOSE USUAL SUSPECTS NERVOUS
21	18	2	76, OCEAN DRIVE	NICOLA FASANO VS PAT-RICH ULTRA
22	RE-ENTRY	1	LOVE STRUCK	V FACTORY REPRISE
23	23	3	ANOTHER DIMENSION	BAD LAY DEE & TIMMY VEGAS MINISTRY OF SOUND
24	25	7	RIGHT ROUND	FLO RIDA POE BOY/ATLANTIC
25	NEW	1	SUGAR	FLO RIDA FEATURING WYNTER POE BOY/ATLANTIC

TOP CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	2	#1 THE DEVIL WEARS PRADA	WITH ROOTS ABOVE AND BRANCHES BELOW (REPT 12) WORD/CURB
2	2	2	NEWSBOYS	IN THE HANDS OF GOD INPOP 1454/EMI CMG
3	4	30	MARY MARY	THE SOUND MY BLOCK/INTEGRITY/COLUMBIA 4433/PROVIDENT-INTEGRITY
4	5	32	VARIOUS ARTISTS	WOW HITS 2009: EMI CMG/PROVIDENT-INTEGRITY 88742/WORD-CURB
5	6	31	FRANCESCA BATTISTELLI	MY PAPER HEART FERVENT 887378/WORD-CURB
6	10	6	MERCYME	10 INO 4626/PROVIDENT-INTEGRITY
7	8	4	JARS OF CLAY	THE LONG FALL BACK TO EARTH (PART 1) MATTHEW/ESSENTIAL 1003/PROVIDENT-INTEGRITY
8	3	2	DECYFER DOWN	CRASH INO 4483/PROVIDENT-INTEGRITY
9	9	37	CHRIS TOMLIN	HELLO LOVE SIXSTEPS/SPARROW 2359/EMI CMG
10	13	42	THIRD DAY	REVELATION ESSENTIAL 10853/PROVIDENT-INTEGRITY
11	12	29	MICHAEL W. SMITH	A NEW HALLELUJAH REUNION 10133/PROVIDENT-INTEGRITY
12	19	52	TENTH AVENUE NORTH	OVER AND UNDERNEATH REUNION 10126/PROVIDENT-INTEGRITY
13	18	14	RED	INNOCENCE & INSTINCT ESSENTIAL 10863/PROVIDENT-INTEGRITY
14	17	8	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY 4551/PROVIDENT-INTEGRITY
15	15	39	BRANDON HEATH	WHAT IF WE MOVIE/MODE REUNION 10127/PROVIDENT-INTEGRITY
16	21	14	KARI JOBE	KARI JOBE INTEGRITY 4550/PROVIDENT-INTEGRITY
17	23	33	ANBERLIN	NEW SURRENDER UNIVERSAL REPUBLIC 011710*/EMI CMG
18	16	8	MANDISA	FREEDOM SPARROW 6779/EMI CMG
19	22	6	JOHN WALLER	WHILE I'M WAITING (GUSH STREET) REUNION 10142/PROVIDENT-INTEGRITY
20	25	6	THIRD DAY	LIVE REVELATIONS ESSENTIAL 10298/PROVIDENT-INTEGRITY
21	26	16	GAITHER VOCAL BAND	REUNION VOLUME ONE (WITHER MUSIC GROUP) 2788/EMI CMG
22	11	2	THE CHARIOT	WARS AND RUMORS OF WARS SOLID STATE 3862/EMI CMG
23	7	36	MATTHEW WEST	SOMETHING TO SAY SPARROW 4520/EMI CMG
24	34	14	GAITHER VOCAL BAND	REUNION VOLUME TWO GAITHER MUSIC GROUP 2795/EMI CMG
25	HOT SHOT DEBUT	1	BURDEN OF A DAY	ONE/ONE THOUSAND INO 078

HOT CHRISTIAN AC SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	26	#1 THE MOTIONS	MATTHEW WEST SPARROW/EMI CMG
2	4	17	IN THE HANDS OF GOD	NEWSBOYS INPOP
3	2	20	FREE TO BE ME	FRANCESCA BATTISTELLI FERVENT/WORD-CURB
4	3	20	FINALLY HOME	MERCYME INO
5	5	16	I WILL RISE	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
6	6	13	YOU FOUND ME	BIG DADDY WEAVE FERVENT/WORD-CURB
7	8	40	BY YOUR SIDE	TENTH AVENUE NORTH REUNION/PLG
8	10	14	MY DELIVERER	MANDISA SPARROW/EMI CMG
9	7	36	THERE WILL BE A DAY	JEREMY CAMP BEC/TTOOTH & NAIL
10	9	35	REVELATION	THIRD DAY ESSENTIAL/PLG
11	12	12	FORGIVEN AND LOVED	JIMMY NEEDHAM INPOP
12	11	12	TWO HANDS	JARS OF CLAY GRAY MATTHEW/ESSENTIAL/PLG
13	15	9	WAIT AND SEE	BRANDON HEATH MONOMODE/REUNION/PLG
14	13	49	GIVE ME YOUR EYES	BRANDON HEATH MONOMODE REUNION/PLG
15	14	29	SAVIOR, PLEASE	JOSH WILSON SPARROW/EMI CMG
16	16	8	MORE BEAUTIFUL YOU	JOHNNY DIAZ INO
17	17	15	GOD YOU REIGN	LINCOLN BREWSTER INTEGRITY
18	19	3	GREATEST GAINER REVELATION SONG	PHILLIPS, CRAIG & DEAN INO
19	20	7	CAN'T TAKE AWAY	MIKESCHAIR CURB
20	18	10	GOD OF THIS CITY	BLUETREE LUCID
21	21	6	ALL ALONG	REMEDY DRIVE WORD-CURB
22	22	6	CLOSER TO LOVE	MAT KEARNEY AWARE COLUMBIA/INPOP
23	23	16	WHILE I'M WAITING	JOHN WALLER BEACH STREET/REUNION/PLG
24	25	10	PULL ME OUT	BEGO NORMAN BEC/TTOOTH & NAIL
25	26	16	I'LL LOVE YOU SO	ABOVE THE GOLDEN STATE SPARROW/EMI CMG

TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT / PROMOTION LABEL
1	1	31	#1 MARY MARY	THE SOUND MY BLOCK/COLUMBIA 28007/SONY MUSIC
2	3	8	DONNIE MCCLURKIN	WE ALL ARE ONE (LIVE IN DETROIT) VERITY 36108/JLG
3	2	16	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 41675/JLG
4	5	6	SMOKIE NORFUL	LIVE TREMYLES 12832/EMI GOSPEL
5	17	48	GREATEST GAINER JAMES FORTUNE & FIYA	THE TRANSFORMATION BLACKSMOKE/WORDWIDE
6	4	8	ISRAEL HOUGHTON	THE POWER OF ONE INTEGRITY/COLUMBIA 42584/SONY MUSIC
7	6	15	DONALD LAWRENCE & CO.	THE LAW OF CONFESSION, PART I QUIET WATER/VERITY 23473/JLG
8	8	63	VARIOUS ARTISTS	VOICES BET/SONY BMG CUSTOM MARKETING GROUP 221252/7ME LIFE
9	28	9	HEZEKIAH WALKER & LFC	SOULED OUT VERITY 23487/JLG
10	7	98	MARVIN SAPP	THIRSTY VERITY 09433/JLG
11	11	35	VARIOUS ARTISTS	WOW GOSPEL ESSENTIALS WORD-CURB/VERITY 27619/EMI CMG
12	14	8	SHEKINAH GLORY MINISTRY	THE BEST OF SHEKINAH GLORY MINISTRY JMG/G 3023/KINGDOM
13	12	18	HEATHER HEADLEY	AUDIENCE OF ONE EMI GOSPEL 26512
14	10	18	CRYSTAL AIKIN	CRYSTAL AIKIN BET VERITY 29754/JLG
15	15	31	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 6 INTEGRITY/2008/COLUMBIA 33579/SONY MUSIC
16	16	33	LECRAE	REBEL REACH 98070/INFINITY
17	19	6	KIM BURRELL	NO WAY'S TIRED SHANAGHIE 5774
18	20	29	BISHOP PAUL S. MORTON PRESENTS THE FGBCFMC	CRY YOUR TEAR TEHILLAH 7209/LIGHT
19	23	66	VARIOUS ARTISTS	WOW GOSPEL 2008 WORD-CURB/EMI CMG/VERITY 19290/JLG
20	18	18	SHARI ADDISON	SHARI ADDISON BET/VERITY 33091/JLG
22	3	3	VARIOUS ARTISTS	THE GOSPEL MUSIC CELEBRATION PT. 1 WORLD CLASS GOSPEL 0022
22	13	7	VARIOUS ARTISTS	OH HAPPY DAY VICTOR 12826 EX/EMI GOSPEL
23	24	32	YOLANDA ADAMS	PLAYLIST VERITY LEGACY 27450/SONY MUSIC
24	25	29	KURT CARR & THE KURT CARR SINGERS	JUST THE BEGINNING KCG 29753/JLG
25	21	27	JUANITA BNYUM	POUR MY LOVE ON YOU FLOW 9338

HOT GOSPEL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
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JAPAN ALBUMS chart with columns for This Week, Last Week, and Album Name.

UNITED KINGDOM ALBUMS chart with columns for This Week, Last Week, and Album Name.

GERMANY ALBUMS chart with columns for This Week, Last Week, and Album Name.

EUROPEAN HOT 100 chart with columns for This Week, Last Week, and Album Name.

EURO DIGITAL SONGS chart with columns for This Week, Last Week, and Album Name.

FRANCE ALBUMS chart with columns for This Week, Last Week, and Album Name.

CANADA ALBUMS chart with columns for This Week, Last Week, and Album Name.

AUSTRALIA ALBUMS chart with columns for This Week, Last Week, and Album Name.

EURO DIGITAL SONGS SPOTLIGHT chart with columns for This Week, Last Week, and Album Name.

EUROPEAN ALBUMS chart with columns for This Week, Last Week, and Album Name.

ITALY ALBUMS chart with columns for This Week, Last Week, and Album Name.

SPAIN ALBUMS chart with columns for This Week, Last Week, and Album Name.

PORTUGAL ALBUMS chart with columns for This Week, Last Week, and Album Name.

EURO DIGITAL SONGS SPOTLIGHT chart with columns for This Week, Last Week, and Album Name.

EUROPEAN AIRPLAY chart with columns for This Week, Last Week, and Album Name.

NETHERLANDS SINGLES and ALBUMS charts with columns for This Week, Last Week, and Album Name.

AUSTRIA SINGLES and ALBUMS charts with columns for This Week, Last Week, and Album Name.

NORWAY SINGLES and ALBUMS charts with columns for This Week, Last Week, and Album Name.

DENMARK SINGLES and ALBUMS charts with columns for This Week, Last Week, and Album Name.

EUROPEAN AIRPLAY chart with columns for This Week, Last Week, and Album Name.



Dutch singer/songwriter Guus Meeuwis gets his third No. 1 on the Netherlands Albums chart since splitting from his former band, Vagant, in 2001.

Vertical text on the right edge of the page containing chart source information.

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IN THE UNITED STATES BANKRUPTCY COURT FOR THE DISTRICT OF DELAWARE

In re: MUZAK HOLDINGS LLC, et al. Chapter 11 Case No. 09-10422 (KJC) Debtors Jointly Administered Re: Docket No. 286

NOTICE OF BAR DATES FOR FILING PROOFS OF CLAIM

THE BAR DATE IS JULY 2, 2009 AT 5:00 PM PREVAILING EASTERN TIME.

PLEASE TAKE NOTICE OF THE FOLLOWING:

Entry of the Bar Date Order. On May 13, 2009, the United States Bankruptcy Court for the District of Delaware entered an order [Docket No. 286] (the "Bar Date Order") establishing certain deadlines for the filing of proofs of claim in the chapter 11 cases of Muzak Holdings LLC and certain of its affiliates, as debtors and debtors in possession (collectively, the "Debtors"). The table below lists the respective case number for each Debtor:

DEBTOR	CASE NO.	DEBTOR	CASE NO.
Muzak Holdings LLC	09-10422	Muzak Finance Corp.	09-10431
Muzak Holdings Finance Corp.	09-10424	Electro-Systems Corporation	09-10432
Muzak LLC	09-10425	Audio Environments, Inc.	09-10433
Background Music Broadcasters, Inc.	09-10426	Telephone Audio Productions, Inc.	09-10434
Muzak Capital Corporation	09-10427	Vortex Sound Communications Company, Inc.	09-10435
MIP Environmental Music, LLC	09-10428	Muzak Houston, Inc.	09-10437
Business Sound, Inc.	09-10429	Music Incorporated	09-10438
BI Acquisition, LLC	09-10430		

EXCEPT AS TO CERTAIN EXCEPTIONS EXPLICITLY SET FORTH IN THE BAR DATE ORDER, ANY PERSON OR ENTITY WHO FAILS TO FILE A PROOF OF CLAIM ON OR BEFORE THE BAR DATE OR GOVERNMENTAL BAR DATE SHALL BE: (1) FOREVER BARRED FROM ASSERTING THAT CLAIM (OR FILING A PROOF OF CLAIM WITH RESPECT TO THAT CLAIM) AND THE DEBTORS AND THEIR PROPERTY WILL BE DISCHARGED FROM ANY AND ALL LIABILITY WITH RESPECT TO THAT CLAIM; (2) BARRED FROM RECEIVING ANY DISTRIBUTION IN THESE CHAPTER 11 CASES ON ACCOUNT OF THAT CLAIM; AND (3) PROHIBITED FROM VOTING ON ANY PLAN OF REORGANIZATION FOR THE DEBTORS WITH RESPECT TO THAT CLAIM.

Who Must File a Proof of Claim. Pursuant to the Bar Date Order, all persons and entities, including individuals, partnerships, estates and trusts who have a claim or potential claim against the Debtors that arose before February 10, 2009 (including parties holding claims arising from the sale of goods that were delivered to and received by the Debtors between January 22, 2009 - February 10, 2009) no matter how remote or contingent such right to payment or equitable remedy may be, MUST FILE A PROOF OF CLAIM on or before 5:00 p.m. prevailing Pacific Time, on July 2, 2009 (the "Bar Date"). Governmental entities who have a claim or potential claim against the Debtors that arose before February 10, 2009, no matter how remote or contingent such right to payment or equitable remedy may be, MUST FILE A PROOF OF CLAIM on or before 5:00 p.m. prevailing Eastern Time, on August 10, 2009 (the "Governmental Bar Date").

Filing a Proof of Claim. Each original proof of claim must be filed, including supporting documentation, by U.S. mail or other hand delivery system, so as to be actually received by the Debtors' notice and claims agent on or before the Bar Date or the Governmental Bar Date (or, where applicable, on or before any other bar date set forth in the Bar Date order) at the following address. If by first-class mail: Muzak Holdings LLC Claim Processing Center, c/o Epiq Bankruptcy Solutions, LLC, FDR Station, P.O. Box 5269, New York, NY 10150-5269. If by Hand Delivery or Overnight mail: Muzak Holdings LLC Claim Processing Center c/o Epiq Bankruptcy Solutions, LLC, 757 Third Avenue, 3rd Floor, New York, NY 10017. Proofs of claim sent by facsimile or teletype will NOT be accepted.

Contents of Proofs of Claim. Each proof of claim must (i) be written in English; (ii) include a claim amount denominated in United States dollars; (iii) clearly identify the Debtor against which a claim is asserted; (iv) conform substantially to Official Form No. 10; (v) be signed by the claimant or by an authorized agent or legal representative of the claimant (and the proof of claim bearing the original signature must be the form filed); and (vi) include as attachments any and all supporting documentation on which the claim is based. **Please note** - a proof of claim filed under the joint administration case number (No. 09-10422), or otherwise without identifying a Debtor, will be deemed as filed only against Muzak Holdings LLC.

Additional Information. If you have any questions regarding the claims process and/or if you wish to obtain a copy of the Bar Date Order (which contains a more detailed description of the requirements for filing proofs of claim), a proof of claim form or related documents you may do so by: (i) calling The Debtors' restructuring hotline at (866) 940-3607; (ii) visiting the Debtors' restructuring website at: <http://chapter11.epiqsystems.com/muzak>; and/or (iii) writing to the Muzak Holdings LLC Claim Processing Center, c/o Epiq Bankruptcy Solutions, LLC, 757 Third Avenue, 3rd Floor, New York, New York 10017. **Please note** - Epiq Bankruptcy Solutions, LLC can not advise you how to file, or whether you should file, a proof of claim.

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RECORD COMPANIES: EMI Music appoints **Shabs Jobanputra** president of Virgin Records U.K. He was the co-founder/managing director of EMI's joint-venture label Relentless. EMI also appoints **Bob Workman** senior director of brand partnerships for Europe and **Hannah Partridge** brand partnerships manager (United Kingdom). Workman was marketing director at Gut Records, and Partridge was senior account director at Coca-Cola GB.



Universal Music Latin Entertainment promotes **Skander Goucha** to senior VP of digital. He was VP.

Hollywood Records names **Aaron Simon** VP of strategic marketing and promotions. He was VP of strategic marketing/partnerships for U.S. entertainment at Roptus.

Island Records names **Garrett Schaefer** VP of marketing. He was senior director of marketing at Columbia Records and an artist manager.

Glassnote Records names **Gabriella D'Agostino** head of promotion. She was manager of college and alternative specialty at EMI.

Universal Motown Records promotes **Todd Glassman** to senior VP of promotion. He was VP of top 40 promotion.

PUBLISHING: EMI Music Publishing promotes **Melanie Johnson** to VP of sales for the United Kingdom. She was head of sales and promotions.

RELATED FIELDS: WTW Associates names **Ira Sallen** partner. He was executive VP of human resources and a member of the executive committee at Sony BMG Music Entertainment.

—Edited by Mitchell Peters

GOODWORKS

SINGER DONATES ALBUMS FOR ORPHANS, WIDOWS

Last year, 16-year-old singer Robert Pierre teamed with Family Christian Stores to give away 100,000 copies of his sophomore album, "Identity," prior to its April 2009 release on Thinkaboutit Records. Along with giving fans a sneak preview of the material, the artist was also able to raise thousands of dollars for orphans and widows across the globe.

In exchange for a donation of \$10 or more, store customers received a version of the album that contained three fewer songs than the official release. Those who donated also got a teddy bear that could be given to orphanages or children in the community. From September to December 2008, the campaign helped raise more than \$800,000 for the chain's James Fund, a nonprofit organization that aims to help orphans and widows worldwide.

"We would've given away 1 million CDs, but we couldn't afford that," Pierre says, noting that he has three cousins who are orphans. "They were adopted into our family from Romania. I remember when they first came to America and how excited our whole family was."

Pierre, whose family has helped raise funds for orphanages in Kenya, the Philippines and Romania, says the idea to give away his new album for charity purposes was always part of the initial rollout plan. "When the opportunity came up to work with the James Fund, it seemed like a perfect fit, because we wanted to get the message of finding your identity in Christ to kids," he says.

Pierre is finishing his sophomore year of high school and plans to tour the United States next year. —Mitchell Peters



2009 CLIO AWARDS

The CLIO Awards, recognizing creative excellence in advertising and design, celebrated its 50th anniversary with the three-day CLIO Festival, featuring decade-themed awards shows, held May 12-14 at Las Vegas' Hard Rock Hotel & Casino. PHOTOS: COURTESY OF RICK SCHMITT PHOTOGRAPHY

ABOVE: From left: CLIO Awards director **Wayne Youkhana**, **Mark Cuban**, HDNet chairman/co-founder and owner of the NBA's Dallas Mavericks; actor **John Larroquette**; and AdweekMedia/CLIO Awards director of events **Karl Vontz**.

LEFT: **Barry Manilow**—who received an honorary CLIO Award for his production of some of the most famous advertising jingles of all time for such companies as State Farm, Band-Aid, Tab and 5tridex—poses with advertising icon **Charlie the Tuna**.



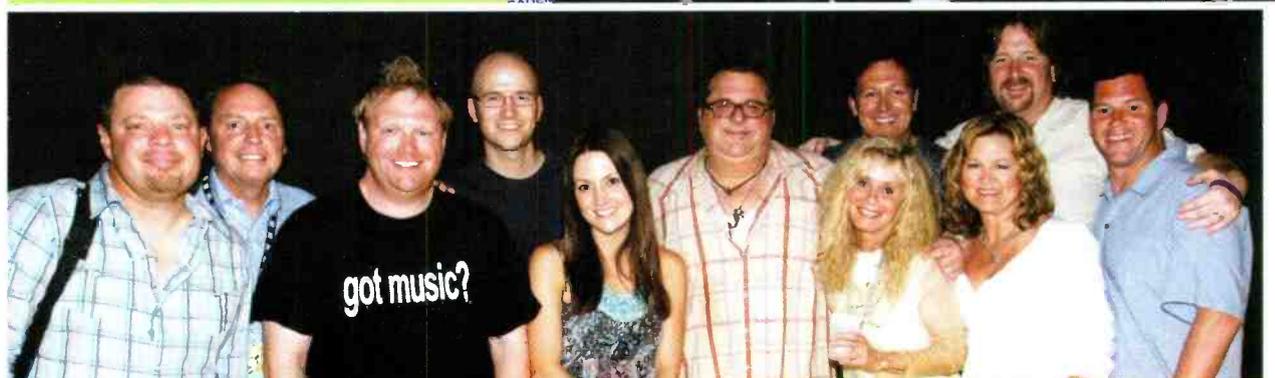
SONY RADIO ACADEMY AWARDS

The 27th annual Sony Radio Academy Awards—the United Kingdom's most prestigious radio honors—were presented May 11 at a gala in London's Grosvenor House Hotel. PHOTOS: COURTESY OF MICHAEL BOWLES/REX FEATURES

ABOVE LEFT: Former UB40 vocalist **All Campbell** (left) presented the Specialist Music Programme Award to veteran reggae broadcaster **David Rodigan** of London-based urban station Kiss 100.

ABOVE RIGHT: Radio/TV producer **Chris Evans** hosted the awards, but the BBC Radio 2 presenter still found time to pick up two Sonys of his own—the music radio personality of the year honor and the Entertainment Award.

RIGHT: The Sony Radio Academy Award for music broadcaster of the year was bestowed upon BBC Radio 2 presenter **Mark Radcliffe** by the New York Dolls. The act was in town to play a May 14 launch show at London's 100 Club for its new Atco Records album "Cause I Sez So." From left: drummer **Brian Delaney**, guitarists **Steve Conte** and **Sylvain Mizrabi**, Radcliffe, vocalist **David Johansen** and bassist **Sami Yaffa**.



KEY WEST SONGWRITERS FESTIVAL

The 14th annual Key West Songwriters Festival, presented by Better Angels Music and benefiting the Muzak Heart & Soul Foundation, launched another year of songs in the Florida sun with BMI's April 29 kickoff party at the La Concha Hotel.

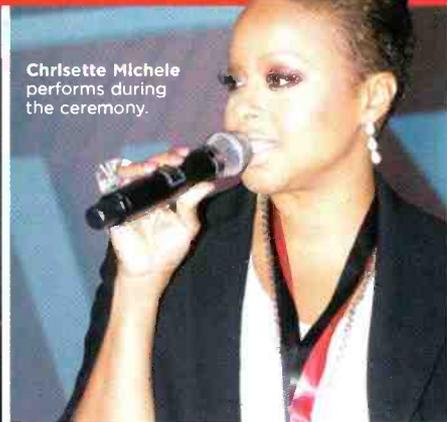
ABOVE: Key West Songwriters Festival performers mingled during the event. From left: Songwriter **Rodney Clawson**; BMI VP of writer/publisher relations **Jody Williams**; songwriters **Bobby Pinson**, **Luke Laird**, **Natalie Hemby**, **Bob DiPiero**, **Kim Carnes**, **Tim Nichols**, **Connie Harrington** and **Jon Mabe**; and BMI senior director of writer/publisher relations **Mark Mason**. PHOTO: COURTESY OF BRIAN TIPTON

LEFT: From left: BMI assistant VP of writer/publisher relations **Clay Bradley**, songwriter **Scotty Emerick**, C3 partner **Charlie Walker** and songwriters **Paul Overstreet** and **Robert Earl Keen**. PHOTO: COURTESY OF ALAN MAYOR





Universal Music Publishing Group took the title of SESAC publisher of the year. From left: SESAC VP of writer/publisher relations **Linda Lorence Critelli**; SESAC president/COO **Pat Collins**; UMPG senior VP of creative affairs **Jennifer Blakeman**; UMPG director of creative affairs **James Cheney**; UMPG executive VP of creative, East Coast **Evan Lamberg**; UMPG creative associate manager **Paris Hill**; and SESAC VP of writer/publisher relations **Trevor Gale**.



Chrissette Michele performs during the ceremony.

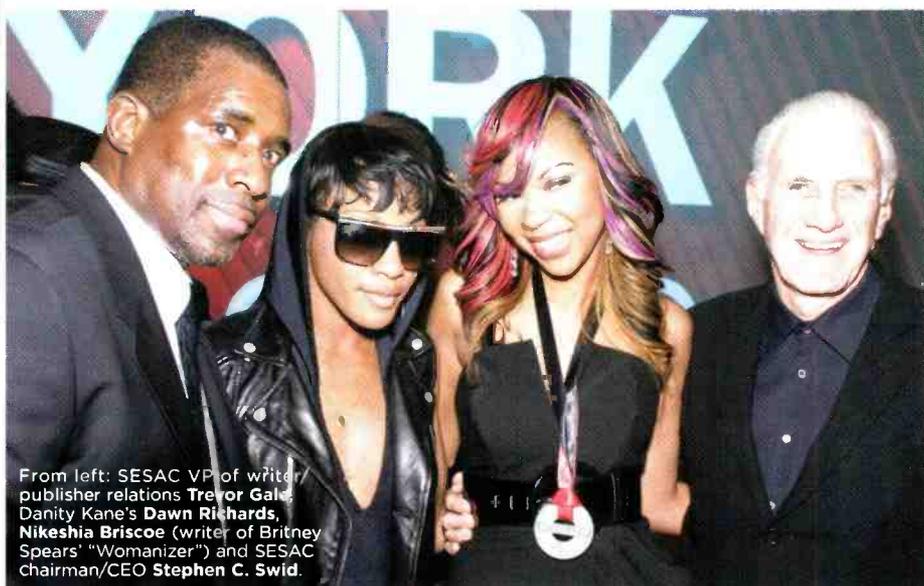


From left: SESAC president/COO **Pat Collins**, SESAC associate VP of writer/publisher relations and new technologies **James Leach**, Tript's **Chris Taylor Brown**, SESAC VP of writer/publisher relations **Linda Lorence Critelli** and SESAC VP of writer/publisher relations **Trevor Gale**. PHOTO: COURTESY OF GABI PORTER



SESAC associate VP of writer/publisher relations and new technologies **James Leach** (left) hangs out with songwriter **Bale'wa Muhammad**.

2009 SESAC NEW YORK MUSIC AWARDS



From left: SESAC VP of writer/publisher relations **Trevor Gale**, Danity Kane's **Dawn Richards**, **Nikeshia Briscoe** (writer of Britney Spears' "Womanizer") and SESAC chairman/CEO **Stephen C. Swid**.

The 13th annual SESAC New York Music Awards, honoring influential songwriters and music publishers, were held May 12 at Manhattan's IAC Building. Songwriter/producer **Greg Curtis** took home top honors when he was named songwriter of the year. Songwriter **Regie Hamm** received the song of the year trophy for "The Time of My Life," a No. 1 hit for last year's "American Idol" winner **David Cook**, and SESAC publisher of the year honors went to Universal Music Publishing Group. Another highlight was the presentation of the Ascension Award to newcomer **Chrissette Michele**. PHOTOS: COURTESY OF SHAWN EHLERS except where noted

INSIDE TRACK

ZAC TO THE FUTURE

Zac Brown figures he and his band have another couple of singles left in the cycle of their major-label debut, "The Foundation." But its successor is already on his mind.

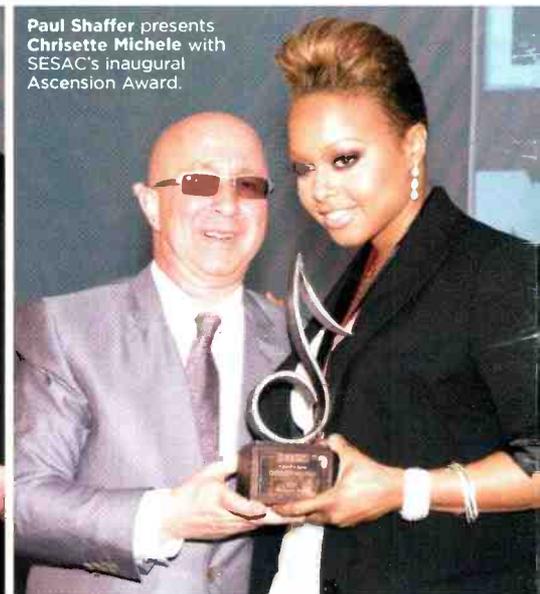
Depending on how you count them, **Brown** says he has more than 120 songs in the works. "We've got 20 songs in the can," he reports, a dozen of which are originals while eight are covers for future B-sides, including **Zac Brown Band** versions of tunes by **Lucinda Williams**, **Bob Dylan**, **Dire Straits** and even **Rage Against the Machine**. "We always want to keep people guessing and not be predictable," says **Brown**, who also has 102 songs "that I've started and need a little bit of tweaking to finish them."

There's also a new track called "Colder Weather" that he recorded last week in **Kid Rock's** suburban **Detroit** studio after the two jammed together at the city's **Downtown Hoedown**.

"We put out enough music to make two records a year, no problem," **Brown** says. "We've just got to get on that pace and figure out how that's going to work with radio promotion and everything. We're just so proud to be out here and proud to set up camp and let everybody know we've got a lot of music coming to them, one way or another."



From left: SESAC VP of writer/publisher relations **Trevor Gale**, SESAC VP of writer/publisher relations **Linda Lorence Critelli**, **Regie Hamm**, **Greg Curtis** and SESAC president/COO **Pat Collins**.



Paul Shaffer presents **Chrissette Michele** with SESAC's inaugural **Ascension Award**.



ZAC BROWN BAND



Bryan-Michael Cox and SESAC songwriter of the year **Greg Curtis** celebrate with **Day26** at the SESAC New York Music Awards. From left: **Cox**, **Day26** members **Brian Andrews**, **Michael McCluney** and **Robert Curry**.

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