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# Billboard

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# No. 1

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### Online

**IL DIVO** Visit [billboard.com/ildivo](http://billboard.com/ildivo) to watch the pop-classical foursome talk about its album "The Promise" and to listen to the surprising personal playlists—from Kings of Leon to Dokken—of each of the members.

### ASHER ROTH

Asher Roth recently stormed the top five of the Billboard 200 with his debut album, "Asleep in the Bread Aisle." Visit [billboard.com/asher](http://billboard.com/asher) to watch the Pennsylvania MC talk about politics, college and his place in hip-hop.

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# A New Era Of Unity

Cooperation Is Emerging In The Music Industry

BY MITCH BAINWOL, DAVID ISRAELITE and NEIL PORTNOW

The creation of music is rarely a solitary experience. It requires tremendous collaboration to bring a song from a writer's pen to a listener's ears.

The same is true for the music business. Without harmony among the various members of our community, we are vulnerable to discord that can hold back our mutual aspirations. Fortunately, the long-fragmented industry has found ways to work together in recent years,

CEOs. Subsequent negotiations led to a solution that will allow new business models to flourish while providing fair compensation to all parties.

■ The recording and music publishing industries agreed to resolve a decades-long division over a terrestrial radio performance right, with publishing interests agreeing not to oppose legislation currently before Congress that would establish that right.

■ Label representatives agreed not to

gress we would hear a consistent refrain from policymakers: "Don't expect us to solve your problems; agree as an industry on solutions and we will implement them."

We took those words to heart, and the significant accomplishments listed above are a testament to our collective resolve. As our community works together to continue the transition to a digital marketplace, cooperation is more important than ever. This new era of unity among the following organizations will produce great results for music creators and music fans:



Hand in hand: from left, RIAA's MITCH BAINWOL, NMPA's DAVID ISRAELITE and the Recording Academy's NEIL PORTNOW

joining hands in unprecedented fashion and achieving results.

Each of us represents a different constituency within the music community: labels, music publishers and recording artists. Together with the heads of other trade groups representing nearly every sector of the industry, we've all been working together in ways that were once unthinkable. Consider:

■ The U.S. Copyright Office recently published mechanical rates for interactive streaming and limited downloads. Unresolved for more than seven years, the establishment of the new rates was the result of a landmark agreement partly developed at a summit of the trade group

oppose efforts by songwriters and music publishers to establish that there's a performance right in an audiovisual download.

■ The CEOs of every music trade association lobbied together last fall in Washington, D.C., for the first time as a single voice to help pass copyright enforcement legislation. That bill, held up in Congress for more than a year, passed the House and Senate 10 days after our meetings and was subsequently signed into law.

This new spirit of cooperation emerged through meetings of leaders of all key music trade groups. We had a simple goal in mind: to develop a productive framework for regular discussions at the highest levels in each sector of the music community.

When we began our meetings nearly four years ago, the need for such discussion was clear. Our industry was wracked by infighting and during our visits to Con-

- American Assn. of Independent Music
- American Federation of Musicians
- AFTRA
- ASCAP
- BMI
- Church Music Publishers' Assn.-Action Fund
- Gospel Music Assn.
- Harry Fox Agency
- Music Managers Forum-US
- National Music Publishers' Assn.
- National Songwriters Assn.
- The Recording Academy
- RIAA
- Rhythm & Blues Foundation
- SESAC
- Songwriters Guild of America
- SoundExchange

Mitch Bainwol is chairman/CEO of the RIAA. David Israelite is president/CEO of the National Music Publishers' Assn. Neil Portnow is president/CEO of the Recording Academy.

FOR THE RECORD

■ Dutch pension fund ABP manages about €200 billion (\$263 billion) in assets. A May 2 story was incorrect on this point.

■ Scott Francis is president of Warner/Chappell Music and chairman/CEO of Warner/Chappell Music U.S. A May 16 story misstated Francis' title.

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**>>> SONY  
SUES EMI**

Sony Music filed suit against EMI Music and one of its executives, Ronn Werre, after he allegedly broke his promise to join Sony on a new \$3 million contract. The suit alleges that Werre agreed in February to join Sony on a three-year deal after his contract expired in 2010, and then used his deal with Sony as leverage in negotiating a promotion at EMI, according to documents filed with the Supreme Court of New York. EMI declined to comment.

**>>> FRONT  
LINE BUYS  
DALE MORRIS**

Irving Azoff's Front Line Management quietly acquired Dale Morris & Associates, home to country music's top touring artist, Kenny Chesney, as well as Big & Rich and Gretchen Wilson. Founded by Dale Morris, the company has been Chesney's only management home. Since 2002, the artist has grossed \$400 million and sold 7 million tickets, according to Billboard Boxscore.

**>>> ROYALTIES  
ACT GOES TO  
HOUSE**

The House Judiciary Committee voted 21-9 on May 13 to send the Performance Rights Act to the full House for a vote. After a contentious three-hour hearing in which three amendments to the bill were offered, only one of them—which reduced the fees for small broadcasters—was embraced. While radio already pays songwriters for songs that are broadcast over the air, the bill would require royalties to be paid to the artists and musicians performing the songs as well as to copyright owners of the master recordings.



TV BY ALEX BEN BLOCK and CATHERINE APPELFELD OLSON

# Vital 'Idol'

Music Reality Franchise And Its Creator Prepare For Their Next Act

**T**he producers of Fox's "American Idol" have always been willing to tinker with the show's format to keep it fresh.

But as the show's eighth season, which featured the arrival of fourth judge Kara DioGuardi, gears up for its May 20 finale, they're making changes behind the scenes as well.

At the center of all the activity is "Idol" creator and 19 Entertainment founder/CEO Simon Fuller, who wants to extend the reach of the brand and find ways to integrate the show's various international versions. He also hasn't ruled out trying to take 19 private again after selling the company in 2005 to the publicly traded entertainment content company CKX.

Whatever happens, "Idol" re-

mains firmly anchored at Fox. The four-year contract signed in 2005 is up after this season, but the show will be automatically renewed for two more years under an option Fox has based on the show's ratings.

Fuller is working to expand the "Idol" footprint beyond just TV and recorded music. Recent licensing deals include Electronic Arts for mobile and iPhone games, Konami for a karaoke videogame, Sulake: Habbo Hotel for virtual "Idol" products and Upper Deck, which is about to launch a line of trading cards. An "Idol"-themed attraction opened in February at Florida's Walt Disney World and quickly became the most popular at the park.

"It's been a greater response than we ever expected," says Michael Jung, VP of creative entertainment for Walt Disney Imagineering. "'Idol' is a perfect marriage for Disney because it is an aspirational show."

Fuller also sees opportunities to capitalize on the inter-

national versions of "Idol" by adopting a more integrated approach to the global franchise.

"For example, where we're having a live situation in America, that could be shared around the world in different ways to enhance the local versions," he says. "Simon [Cowell] is a megastar in Britain and in America, but he's not on any of the other shows. And the world's a big place. There is still immense opportunity for growth."

Doing so could also help "Idol" hold on to Cowell, who says he hasn't decided whether to stay with the show after his current contract expires at the end of next season (Billboard, May 9).

"I don't think he's going to be going anytime soon," Fuller says. "I do think he wants to evolve and there are many ways for him to evolve with 'Idol.'"

The "Idol" format has been sold in 42 territories and now reaches more than 100 countries. In most, as in the United States, it's a top 10 ratings jug-

ernaut. The result has been huge profits for Fox Broadcasting, Fuller, 19 Entertainment, global distributor Fremantle (a division of the Euro broadcaster RTL, which is 90%-owned by Germany's Bertelsmann AG) and other broadcasters worldwide.

According to a CKX filing with the Securities and Exchange Commission, 19's 2008 revenue from "Idol," including international format sales, syndication, merchandise and touring, was \$96 million, up from \$83.8 million in 2007. License fees and sponsorships added \$15 million and sales of recorded music \$48.5 million. After deducting costs, "Idol" worldwide produced a profit of \$75 million for 19.

Fremantle, which splits "Idol" profits with 19, made a similar amount. News Corp.'s Fox pays a reported \$40 million license fee to air "Idol" each year and a performance premium that this year will reach \$30 million.

Fox executive VP of sales Jean Rossi won't say how much the network charges for advertising, but 30-second spots for the final two shows in May (which last year reportedly cost more than \$1.3 million each) were nearly sold out two months in advance of the air dates. Reports peg a 30-second spot during a regular-season broadcast as costing \$700,000, the highest of any show on TV.

Fox aired 52.5 hours of "Idol" last season and also has lucrative sponsorship deals.

"We're one of the few entertainment companies whose profits have grown remarkably year to year," Fuller says. "If you look at 19's numbers, you can see ["American Idol"] makes about 90% of the profits."

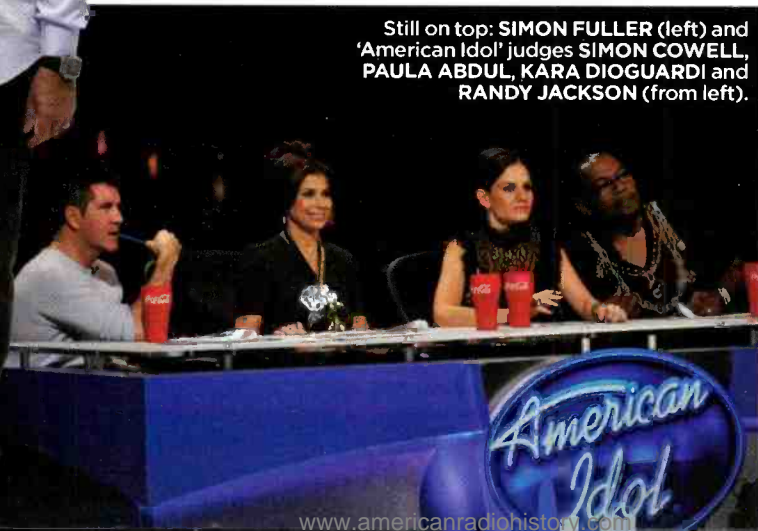
Fuller says he'd still like to lead a buyout to take 19 private again. Fuller and CKX chairman Robert F.X. Sillerman attempted to buy out CKX in 2007 but the deal collapsed last year when the banking crunch hit.

"That simply was not the right time to buy the company back," Fuller says. "We felt we should wait and let things settle before we made any decisions. Personally, I'd love to take it private. But for the time being we're still a public company."

Fuller waves off concerns that this season's ratings for "Idol" were down a bit from last year, noting that broadcast ratings in general are eroding. The show still commands by far the largest U.S. prime-time audience, averaging 25 million viewers per episode, according to Nielsen Media Research.

Besides, he says, "Idol" has positioned itself to capture fans—and advertisers—wherever they are.

"Maybe they're going out more, and that's great because they may be going to see the 'American Idol' concert or listening to 'American Idol' music online or visiting AmericanIdol.com," Fuller says. "We're everywhere anyway, so as people migrate from one form of entertainment to another, chances are 'American Idol' is still in their life." ■■■



Still on top: SIMON FULLER (left) and 'American Idol' judges SIMON COWELL, PAULA ABDUL, KARA DIOGUARDI and RANDY JACKSON (from left).

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LATIN BY JUDY CANTOR-NAVAS

## Havana Dreaming

Obama Raises Hopes For Revived U.S. Interest In Cuban Music

As the annual Cuban music trade fair Cubadisco kicks off May 16 in Havana, promoters in the United States are hoping that a thaw in relations with Cuba could revive interest in the island's music.

Encouraged by President Barack Obama's remarks in April that he's seeking a "new day" in relations with Cuba, U.S. promoters have quietly begun planning stateside concerts by Cuban artists for as early as June, pending their ability to secure permission from the U.S. Department of State to perform in this country. Washington, D.C., hasn't authorized such visits since 2003.

The a cappella group Vocal Sampling, an international festival favorite, and the Grammy Award-nominated traditional son ensemble Septeto Nacional have applied for U.S. visas. Los Van Van, the pioneering Castro-era dance group often referred to as the island's Rolling Stones, hopes to launch an extensive summer tour in the States. International Music Network, the Gloucester, Mass., booking agency that handled the Buena Vista Social Club's U.S. tour in the late '90s, is exploring the possibility of booking fall tour dates for some of the group's surviving members.

Fuego Entertainment presi-

dent Hugo Cancio, a Cuban-American promoter/label owner who presented some 80 concerts by various Cuban artists in the late '90s and early '00s, is awaiting a decision on the security clearances for Vocal Sampling's summer tour, which he plans to promote.

"I don't know if people here have forgotten about Cuban music," Cancio says. "I also don't know if with this economy we will be able to put together the 17- or 18-gig tours the way we did before. I do know that the Cubans are continuing to make some of the best music in the world and that this is a natural market for those artists."

The Obama administration hasn't yet made drastic shifts in U.S. policy toward Cuba, lifting restrictions on the ability of Cuban-Americans to travel and send money to Cuba but keeping in place the decades-old U.S. trade embargo. Still, the conciliatory tone emanating from Washington has raised hopes of a further thaw.

"We hope that the 'new day' Obama talked about will be here soon," says San Francisco-based immigration attorney Bill Martinez, who is working to secure travel visas on behalf of iconic singer/songwriter Silvio Rodríguez and other Cuban artists.

Rodríguez had hoped to per-



Cuban troubadour: SILVIO RODRÍGUEZ

form with Pete Seeger at his 90th-birthday celebration May 3 at New York's Madison Square Garden, but he didn't obtain a visa in time for the show. Tao Rodríguez-Seeger, Seeger's grandson (and no relation to Silvio Rodríguez), says he still hopes the Cuban singer will be able to perform at the Clearwater Festival June 20-21 in Croton-on-Hudson, N.Y., an annual event benefiting Seeger's nonprofit environmental organization Hudson River Sloop Clearwater. "It would be a shame to waste this opportunity," Rodríguez-Seeger says.

Cuban music enjoyed a boom in popularity in the United States after Washington exempted Cuban recordings and other "informational material" from the trade embargo in 1988 and later allowed Cuban artists to perform stateside, although under the condition that they receive no more than per diem payments. By 2000, hundreds of musicians from the island had performed in the States, most prominently the Buena Vista Social Club,

whose 1997 Ry Cooder-produced album on Nonesuch went on to sell more than 1.8 million U.S. copies, according to Nielsen SoundScan.

The George W. Bush administration subsequently reduced the number of Cuban artists allowed to perform stateside and stopped issuing such visas altogether after 2003. Still, promoters say politics wasn't the only reason for Cuban music's failure to live up to its commercial promise in the U.S. market.

"The unfortunate side of Buena Vista Social Club and all of its spinoffs was that they saturated the market so heavily it got to a point that nobody wanted Cuban at all," IMG Artists managing director Elizabeth Sobol-Gómez says.

Meanwhile, younger artists who perform the fast-paced dance rhythms of timba and other contemporary Cuban styles have had difficulty translating their popularity among Cuban émigrés and committed Cubaphiles into broader commercial success. Even Los Van Van, Cuba's most popular

band of the last four decades, has failed to gain more than a cult following in the States. Its latest album, "Arrasando" (Sony International), has sold only 1,000 U.S. copies since its release in January, according to SoundScan.

"Contemporary Cuban music is very virtuosic and interesting, but not well-known by the non-Cuban public," says Juan de Marcos González, the Cuban producer who brought the Buena Vista Social Club artists together in the studio for the sessions with Cooder. "In general, for a lot of people the music is unintelligible and too explosive."

Ramón Castán, who manages the Caribbean catalog at the Orchard, says the digital distributor has seen growing international demand for Cuban music during the last few years.

If Cuban groups can resume stateside touring in support of new albums, Castán says, "it would boost sales 100%." ...

For an extended version of this story, go to [billboard.biz/latin](http://billboard.biz/latin).

### >>> FRANCE OKs 'THREE STRIKES' BILL

The French Senate approved legislation that implements a "three strikes" plan under which persistent copyright infringers could ultimately have their Internet access cut off for a span of two months to a year. The vote follows the bill's approval by the French parliament's lower house, the National Assembly. Opponents of the law have already announced they will challenge it in the Constitutional Council.

### >>> PPL'S REVENUE RISES

The U.K. collecting society Phonographic Performance Ltd. said its revenue rose 11% in 2008 to £127.6 million (\$192.8 million), from £115 million (\$173.8 million) in 2007. Money actually paid to performers and record companies (distributable net revenue) also increased by 11%, to £110.3 million (\$166.7 million). PPL represents 3,400 record companies and 39,500 performers in the United Kingdom.

### >>> SUSPENDED SENTENCE FOR KOMURO

A court in Osaka, Japan, handed down a suspended three-year jail term to record producer Tetsuya Komuro after the celebrated J-pop producer pleaded guilty to fraud charges. Komuro admitted to duping an investor into paying him a 500 million yen (\$5.1 million) advance in August 2006 in exchange for the copyrights to 806 of his songs, even though he didn't own the rights to them. Komuro pleaded guilty to the charges at Osaka's district court and offered an apology.

Compiled by Chris M. Walsh. Reporting by Andre Paine, Aymeric Pichevin, Reuters, Rob Schwartz, Ray Waddell and Jeffrey Yorke.

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PUBLISHING BY ED CHRISTMAN

## FIT FOR ROYALTY

Muzak Secures Strategic Partnership With RightsFlow

The royalty processing and licensing company RightsFlow has formed a strategic partnership with Muzak to help manage the latter's licensing and accounting.

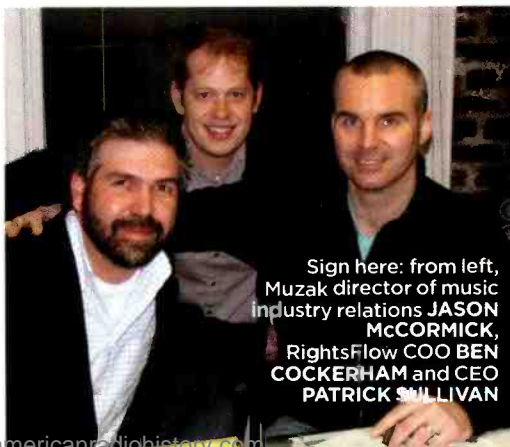
RightsFlow, a New York-based company that launched in October 2007, will supplement the efforts of Muzak's in-house licensing staff. The deal comes three months after the Fort Mill, S.C.-based Muzak, which provides music to 400,000 retail stores, filed Feb. 10 for Chapter 11 bankruptcy protection.

"During this important time in Muzak's history, we are continuing to invest in partnerships and ventures that enhance the productivity of our business," Muzak CEO Stephen Villa said in a statement.

RightsFlow says it will help streamline the licensing, accounting and payment of publishing royalties by Muzak's U.S. music distribution operations.

"We are creating streamlined efficiency in an archaic market where payments typically lagged performance," RightsFlow CEO Patrick Sullivan said.

RightsFlow clients include E1 Entertainment,



Sign here: from left, Muzak director of music industry relations JASON MCCORMICK, RightsFlow COO BEN COCKERHAM and CEO PATRICK SULLIVAN

imeem, the Independent Online Distribution Alliance, Audible Magic and Disc Makers. The company is among the service providers that have emerged to assist digital music vendors, distributors and other companies license, account and pay royalties to songwriters, copyright holders and master rights holders. The Harry Fox Agency and Music Reports have also been expanding their capabilities in this area.

According to court documents, Muzak owes at least \$435 million in liabilities. About \$370 million of that amount is owed to bond holders, while music publishers and performance and mechanical rights organizations among the company's 30 largest creditors are owed a combined \$1.5 million, according to court documents filed at the company's Chapter 11 administration site. Moreover, a motion to pay \$1.7 million to critical vendors, which appears to include certain music publishers and rights organizations, has been approved by the court.

"We are confident," Villa said, "that we are taking the right steps to position Muzak for success and to achieve improved returns over the long term." ...

We have unexpectedly  
lost a close friend,  
an exceptional human being  
and a passionate lover of music.  
We mourn the passing of the co-founder of Ariola.

## Egmont Monti Lüftner

\* November 12, 1931 † May 7, 2009

His commitment to artists,  
to our company and  
to the whole music industry  
will not be forgotten.

Sony Music Entertainment, New York and Munich  
Senior Management,  
Advisory Board  
and Staff

DIGITAL BY ANTONY BRUNO

## TAKING A NEW TACK

Can Downloads Boost Streaming Music Services? Imeem Wants To Find Out

As streaming music services struggle to generate enough advertising revenue to cover their licensing costs, the standard bearer for that model is looking for a new deal.

Rather than seeking lower per-stream rates on all songs as other services have tried, industry sources say imeem is pursuing a different approach: offsetting the cost of streaming music with credits for any full-track downloads and ringtones it sells. The arrangement, they say, would lower licensing costs on the songs that imeem users buy.

According to sources familiar with the imeem negotiations, Universal Music Group is the only label to agree to the new terms. Sources say Warner Music Group (WGM) is the company's next target.

Specific terms may vary from deal to deal, and no one is commenting publicly on the matter just yet. But one thing is for certain—labels would earn less money under this arrangement, at least in the short term.

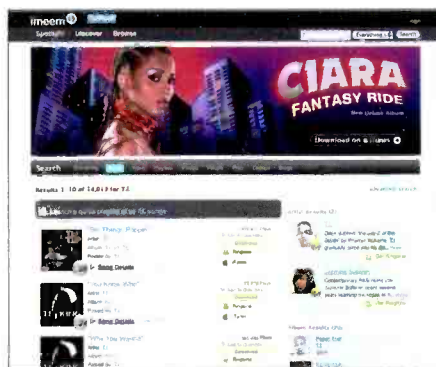
But that may be better than the alternative of having yet another ad-supported music service fail. The demise earlier this year of SpiralFrog and Ruckus and the struggles of Internet radio companies like Pandora to cope with higher performance royalty rates have illustrated the difficulty that streaming music services have in covering their licensing costs through ad revenue alone.

More evidence: WGM revealed May 7 in its first-quarter earnings report that it recorded a \$16 million charge to write off its investment in imeem and another \$4 million charge to write off royalty payments that imeem owes it.

Imeem recently secured additional financing but, like other ad-supported services hit hard by slumping advertising spending, is still struggling to create a viable business model.

Using sales to offset music licensing costs would represent a new approach. Most ad-supported sites like imeem already include links to buy songs via iTunes or Amazon, but currently treat them as a user convenience rather than a potentially meaningful source of revenue. That's because the affiliate fees they receive for linking buyers to either service are low—5% for iTunes and 20% for Amazon.

Still, an internal revenue analysis at imeem recently found that while ad revenue has been falling short of projections, purchases of full-track downloads and ringtones through outside partners were exceeding expectations. Track downloads are doing better in the United States, while ringtones are improving internationally.



**\$16M**  
The amount of Warner Music Group's Q1 charge to write off its investment in imeem.

But to capitalize on these sales, companies like imeem will have to shift the focus of their business from one where ad-supported streaming is the primary service to one where streaming drives music purchases. To offset licensing fees with music sales, as imeem is trying to do, streaming services need to know which songs are generating download sales. Such information is hard to come by. For example, iTunes—which handles the largest volume of click-through sales for these services—provides affiliates with virtually no data on song purchases.

The best way for these services to maximize their returns on music streams and downloads may be to bypass outside partners and sell downloads directly to customers. Most ad-supported services don't have the technology to do this. Imeem does, thanks to its April 2008 acquisition of the digital music service and MySpace partner Snocap. Sources say they expect imeem to launch its own download service by the summer, although it will keep its iTunes and Amazon links for the foreseeable future.

Direct download sales come with their own challenges. Streaming services would have to negotiate download licenses and face the daunting prospect of competing against much larger competitors, including iTunes. But if streaming sites can cut new deals with labels that lower licensing fees on streams in exchange for download sales, it would give imeem and its rivals an incentive to bulk up their sales efforts. And that could help grow the broader music download market, in addition to boosting ad-supported services.



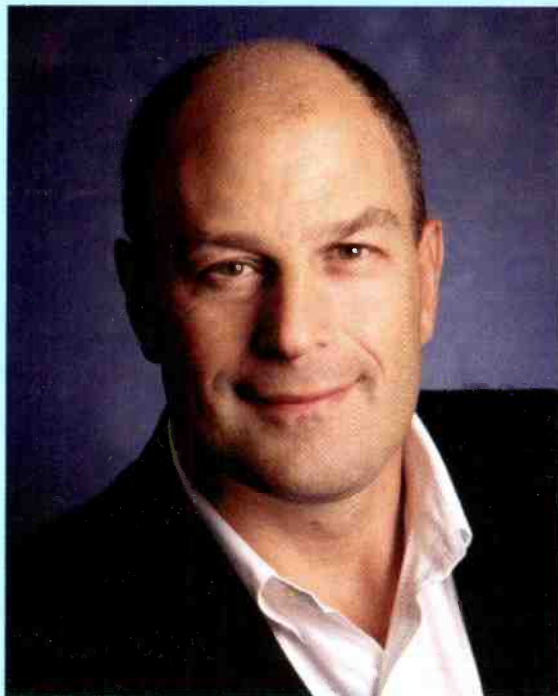
Labels would earn less money under this arrangement, at least in the short term. But that may be better than the alternative.

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,298,385 \$95/\$50	<b>THE DEAD</b> Allstate Arena, Rosemont, Ill., May 4-5	28,469 34,942 two shows	Live Nation
2	\$1,337,522 \$85/\$49.50	<b>THE DEAD</b> The Forum, Inglewood, Calif., May 9	16,920 sellout	Live Nation
3	\$1,269,200 \$94.50/\$59.50/ \$39.50	<b>THE DEAD</b> Pepsi Center, Denver, May 7	16,091 sellout	Live Nation
4	\$998,116 \$90.50/\$70.50/ \$50.50/\$21	<b>KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM</b> Sprint Center, Kansas City, Mo., May 9	13,922 sellout	The Messina Group/AEG Live
5	\$919,296 \$91.50/\$71.50/ \$51.50/\$20	<b>KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM</b> Qwest Center, Omaha, Neb., May 8	14,270 sellout	The Messina Group/AEG Live
6	\$756,311 \$148.50/\$34	<b>FLEETWOOD MAC</b> Amway Arena, Orlando, Fla., April 20	7,668 10,688	Live Nation
7	\$691,408 \$65/\$61/\$55/\$51	<b>STEVE HARVEY, NEPHEW TOMMY, DANNY CLAY</b> Radio City Music Hall, New York, May 9-10	11,917 two sellouts	Nu-Opp
8	\$685,908 (\$924,404 Australian) \$184.76/\$73.46	<b>BROOKS &amp; DUNN, DIERKS BENTLEY, ADAM HARVEY</b> Acer Arena, Sydney, May 6	6,419 6,520	Chugg Entertainment, Rob Potts
9	\$606,190 \$95/\$69	<b>THE DEAD</b> Wachovia Arena, Wilkes-Barre, Pa., April 22	6,526 8,275	Live Nation
10	\$601,596 \$99/\$70/\$55/\$21	<b>KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM</b> Wells Fargo Arena, Des Moines, Iowa, May 7	11,183 sellout	Miscell Productions, The Messina Group/AEG Live
11	\$593,004 (\$408,920) \$58.01	<b>METALLICA, MACHINE HEAD, THE SWORD</b> Trent FM Arena, Nottingham, England, Feb. 25	10,223 13,164	Killmanjaro Live
12	\$581,563 (\$397,400) \$58.54	<b>METALLICA, MACHINE HEAD, THE SWORD</b> S.E.C.C., Glasgow, Scotland, March 26	9,935 sellout	Killmanjaro Live
13	\$577,801 (\$40,301,015 dinar) \$156.27/\$32.69	<b>IL DIVO</b> Arena Beograd, Belgrade, Serbia, March 26	7,082 7,627	Live Nation Global Touring, Arena Beograd
14	\$576,125 \$125/\$19.50	<b>LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON</b> Journal Pavilion, Albuquerque, N.M., April 8	13,881 15,004	Live Nation, Haymon Entertainment
15	\$561,130 (\$385,500) \$61.86/\$54.58	<b>SIMPLY RED, VALERIYA</b> Sheffield Arena, Sheffield, England, March 27	10,280 10,985	Killmanjaro Live
16	\$550,631 \$123.75/\$37.75	<b>LIL WAYNE, GYM CLASS HEROES, KERI HILSON</b> Qwest Center, Omaha, Neb., April 6	9,022 12,990	Live Nation, Haymon Entertainment, in-house
17	\$540,996 (\$368,013) \$88.20/\$44.10	<b>IL DIVO</b> Metro Radio Arena, Newcastle, England, April 12	8,109 8,932	Live Nation Global Touring, S.J.M. Concerts
18	\$536,040 \$45	<b>FLIGHT OF THE CONCHORDS, KRISTEN SCHAA</b> Radio City Music Hall, New York, April 14-15	11,912 two sellouts	AEG Live, MSG Entertainment
19	\$505,693 (\$344,896) \$87.97/\$43.99	<b>IL DIVO</b> S.E.C.C., Glasgow, Scotland, April 13	8,071 8,225	Live Nation Global Touring, DF Concerts
20	\$498,992 (\$4,303,380 krona) \$86.97/\$47.54	<b>IL DIVO</b> Globe Arena, Stockholm, March 16	8,252 9,130	Live Nation Global Touring, Live Nation Sweden
21	\$498,226 (\$353,960) \$84.45/\$42.23	<b>IL DIVO</b> Sheffield Arena, Sheffield, England, March 5	7,199 10,157	Live Nation Global Touring, S.J.M. Concerts
22	\$482,727 \$73/\$57.50/ \$47.50	<b>JENNIFER HUDSON, ROBIN THICKE</b> Arie Crown Theatre, Chicago, April 25-26	7,368 two sellouts	Jam Productions, AEG Live
23	\$480,155 \$125/\$30	<b>EARTHDAY BIRTHDAY 16: 311, CHEVELLE, STATIC-X, CANDLEBOX</b> Tinker Field, Orlando, Fla., April 25	9,695 20,000	Clear Channel Broadcasting
24	\$479,875 \$400/\$200/ \$125/\$99.50	<b>KENNY CHESNEY, MIRANDA LAMBERT, LADY ANTEBELLUM</b> The Joint, Hard Rock Hotel, Las Vegas, April 25	4,072 sellout	The Messina Group/AEG Live
25	\$461,329 (\$310,425) \$63.16/\$55.73	<b>SIMPLY RED, VALERIYA</b> Metro Radio Arena, Newcastle, England, April 7	7,958 9,032	Killmanjaro Live
26	\$449,745 \$250/\$165.50/ \$85.50	<b>LEONARD COHEN</b> Long Center, Austin, April 1-2	4,725 two sellouts	Concerts West/AEG Live
27	\$436,743 (\$539,435 Canadian) \$202.41/\$56.27	<b>LEONARD COHEN</b> Save-On-Foods Centre, Victoria, British Columbia, April 21	5,663 sellout	Concerts West/AEG Live
28	\$431,854 (\$322,180) \$100.53/\$46.91	<b>IL DIVO</b> Lanxess Arena, Köln, Germany, March 20	5,024 6,062	Live Nation Global Touring, Peter Rieger Konzertagentur
29	\$428,435 \$120/\$105/\$70	<b>RAPHAEL</b> WaMu Theater at Madison Square Garden, New York, May 1	5,087 5,374	NYK Productions
30	\$418,108 (\$284,503) \$62.46/\$55.11	<b>SIMPLY RED, VALERIYA</b> Trent FM Arena, Nottingham, England, April 9	7,355 sellout	Killmanjaro Live
31	\$402,349 (\$285,833) \$70.38/\$45.75	<b>IL DIVO</b> Odyssey Arena, Belfast, Northern Ireland, March 9	6,180 6,858	Live Nation Global Touring, Aiken Promotions
32	\$400,939 \$125.75/\$79.75/ \$59.75/\$39.75	<b>LIL WAYNE, T-PAIN, GYM CLASS HEROES, KERI HILSON</b> Palace of Auburn Hills, Auburn Hills, Mich., April 11	7,109 13,366	Live Nation, Palace Sports & Entertainment
33	\$397,878 (\$283,063) \$84.34/\$42.17	<b>IL DIVO</b> Trent FM Arena, Nottingham, England, March 4	6,130 sellout	Live Nation Global Touring, S.J.M. Concerts
34	\$396,925 \$85/\$35	<b>ROBIN THICKE, JENNIFER HUDSON</b> Nokia Theatre L.A. Live, Los Angeles, May 2	6,880 sellout	AEG Live Atlanta, Goldenvoice/AEG Live, CD Enterprises
35	\$396,226 \$131/\$46	<b>DENIS LEARY, LENNY CLARKE, ADAM FERRARA</b> Radio City Music Hall, New York, April 2	5,369 sellout	AEG Live



MUSIC VISIONARY OF THE YEAR

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YOUTUBE  
PARTNERSHIPS  
DIRECTOR

# Chris Maxcy

As YouTube cuts more licensing deals with entertainment companies, the video portal's head of partnerships discusses its recent moves.



By any standard, YouTube is one of the premier music destinations on the Internet, even though it's really a streaming video service. With 5.5 billion streams in March, YouTube accounted for more than 40% of all online videos viewed in the United States during that month, according to comScore. The major labels' music video channels regularly lead the site in traffic, which doesn't include the millions of songs streamed from user-generated fare.

After a contentious history with content providers, YouTube is now reaching out to the entertainment community to bring more professionally produced programming to its site. In April, YouTube and Universal Music Group (UMG) announced their long-awaited deal to create a new music video initiative called Vevo. Later that month, the video portal launched a new "Shows" channel dedicated to full-length TV programs and movies produced by Sony, CBS, MGM, Lionsgate and other partners.

But YouTube is still fending off a copyright infringement suit from MTV parent Viacom and is embroiled in a high-profile dispute with the U.K. collecting society PRS for Music over licensing fees. Perhaps fittingly, YouTube has emerged as a lightning rod for many of the issues facing the music industry as the site gradually embraces an ad-supported, on-demand music streaming model, which includes such elements as per-stream valuations, advertising rates and revenue sharing.

As YouTube's partnerships director, Chris Maxcy grapples with these issues every day. He sat down with *Billboard* to discuss his company's efforts to work more closely with the music biz.

**Music videos generate the most traffic on YouTube. Why are they difficult to monetize?**

There's a common misperception that music monetizes differently than other types of content on YouTube. I don't think it's any more difficult to monetize than anything else. In fact, we're seeing great strides in terms of monetization and in terms of attracting partners to the site.

**But there are people in the music industry who feel they should be getting more money from YouTube based on the popularity of their videos.**

The industry is making this shift from selling in a physical world on a per-unit basis to looking at it on a per-user basis. [It's also] making that shift to an ad-supported model, where the advertiser ultimately dictates what something is worth. We wouldn't be in this business if we didn't think it was a good one. We obviously think it's a great model. But it's a different mind-set. The reality is, a lot of people do get it now. We have successful partnerships with most of the major record labels and thousands of independent

record labels because I think they understand that. But you're never going to make enough money to make everybody happy.

**Is YouTube under more pressure to deliver revenue?**

From the day the company launched in December 2005, we were under pressure to make money and that hasn't changed. The only thing that's changed is that the site is much bigger and much more visible. But we've never lost sight of the fact that this is a business and we're in it to be here long term, and in order to do that we need to make money.

**Do you think high content-licensing fees or deal demands for large upfront payments hurt innovation in the digital music space?**

I do. Not to cast stones at any of my friends in the label business—that has been the case, but it's changing fast. It did stifle a lot of companies out there if you didn't have the capital and the connections to cut these deals. At YouTube, it took months of hard negotiation ef-

fort to get these deals signed. A lot of companies either didn't try from the start, gave up halfway through or ran out of money because the model didn't make sense. Now when I talk to people at record labels and I see how we're doing business with them, I think they finally get it. It needs to be a sustainable business and in an ad-supported world, we need to delight the advertiser and the user. If we do those two things, there's a lot of money in it for everybody.

**How does Vevo address that?**

What's innovative in that model is that there's a financial structure that we think will work long term for everybody. You don't have one party walking away saying, "That didn't work for me." You're also seeing the label getting much more involved with how that content is getting monetized. It's no longer about having a really smart deal team and a bunch of good lawyers cutting a deal that's the most favorable for Universal and seeing if you can do it again in two years. It's about if they want to chart their own course as a label, they need to get a deeper understanding of

what the consumers want and deeper relationships with advertisers. What [UMG chairman/CEO] Doug Morris put together recognizes that.

**With Vevo and the new Shows channel, it appears you're trying to separate premium from user-generated content.**

We try to look at it as how users are trying to find content. In some of these cases, all we're trying to do is improve the discovery mechanism, because there is so much content. Fifteen hours of content is uploaded to the site every minute. So we're constantly experimenting with ways to make it easy for people to find. In the case of Vevo, what we're saying is that Vevo and Universal will be able to deliver a different kind of experience, a different choice for the user which is a deeper, richer experience when it comes to learning more about the artist and their tour dates and all that.

**But isn't there a monetization benefit to separating premium content for advertisers?**

Certainly. Advertisers are used to buying in particular ways. When

you're able to package a particular grouping of content or deliver a particular type of viewer, advertisers find that appealing. So that's the balance here. We always think of things first from the consumer's perspective because if we don't, then we won't have a service. But we also recognize you do need to listen to other very important constituencies, which are the partners that are providing the content and also the advertisers.

**Is it still harder to monetize user-generated content than premium content?**

People often see that in black and white. It's either user-generated content or it's professionally produced content. But there are countless examples of content that is produced by an individual that is far superior than the content that we would get delivered by a large media company. I think advertisers understand that too. Maybe three years ago there was a perception that user-generated content was not a place where advertisers wanted to advertise. But if you look today, something like 70 of Ad Age's top 100 marketers ran campaigns on YouTube in 2008, and those generally spanned everything from the professionally produced to the user-generated and content campaigns.

**What's your favorite music video?**

You're going to think this is such a cop-out, but I still love that OK Go treadmill video [for "Here It Goes Again"]. But the other one is [Weezer's] "Pork and Beans." The guys at Universal sent me the video before it was even on YouTube and I was just like, "Wow." It was a stroke of genius. So that's my favorite example of best practices for how to market as a band. ....

**'I think [the labels] finally get it. It needs to be a sustainable business and in an ad-supported world, we need to delight the advertiser and the user.'**



**the summer preview**

Warm weather has always brought a heat wave of music—into record stores, out of car radios and at live venues everywhere. This season has plenty of potential hits (page 30), a resilient concert business (page 12) and a band that's using its tour to give away music (page 26). Here's our guide to hot fun in the summertime.



# hot hot heat

**Despite Fears About The Economy, The Concert Business Isn't Sweating—And It Might Not Need To** /// By Ray Waddell

In an episode of "The Sopranos," Steve Van Zandt's character Silvio Dante memorably reassures Tony Soprano that two businesses continue to thrive during a recession: "Entertainment, and our thing."

The two ventures have something else in common: Everyone watches what everyone else is doing. "This is the music business, so there's always rampant paranoia," says Charlie Walker, partner in the Austin-based promoter C3 Presents. "The day you're not paranoid is the day you start making serious mistakes. But it doesn't seem like there's a big panic out there or the sky is falling as far as the live business goes."

Sil might have been on to something. So far it appears the touring business will do just fine this summer. In the middle of the worst recession since concerts took place in opera houses and dance halls, this isn't a summer when sellouts are dead but a summer when the Dead is selling out.

History is also on Silvio's side, at least when it comes to live entertainment. In the last recession, in the summer of 2002, the concert business generated what were then all-time highs in dollars and attendance, according to Billboard Boxscore. In 1991, during the recession before that, the total concert gross did fall by nearly 12% but attendance was virtually flat, seemingly driven by more conservative pricing that brought fans to venues. Grosses leaped nearly 20% by 1992, hardly a booming economic year, and attendance jumped by almost 13%.



double-digit percentages, to Billboard Boxscore for first-quarter 2009, and executives at both companies admit they're evaluating tours with caution. A decade ago, Live Nation predecessor SFX was buying anything that moved; today, Live Nation and AEG are taking a more deliberate approach to buying talent.

Comparing year-to-year numbers this early in the calendar can be misleading because of tardy reporting, but they still paint a picture—though not one as dire as the 28% decrease in the number of shows reported so far would suggest. AEG Live has reported 23% fewer shows for the first quarter to Boxscore, but still has Britney Spears, American Idols Live, Miley Cyrus and other big tours on the slate for 2009, as well as Michael Jackson's residency at the O2 Arena in London. "We're being more cautious," AEG Live CEO Randy Phillips says. "We didn't sit down and say, 'We've got to cut 25% of what we do.' There was no decision internally to do that. If that happened, there's either less stuff out to buy, or a combination of that and our buyers being more cautious with their spending."

Jason Garner, CEO of global music for Live Nation, says he expects his company to promote fewer shows in 2009, but he hopes to continue a trend of making each show more profitable by trimming dead weight and maximizing ancillaries. "We've spent a lot of time over the last couple of years working on the methodology we use to buy, and evidence will show we're buying better," he says. "We're very focused on paring back that bottom rung of shows that hasn't been making us money, whether it's in the clubs, the theaters or the amphitheaters. So we may see a slightly reduced show count, and that's because we're 100% focused on 'How do we make every show as appealing to fans and as profitable for us as possible?'"

Still, hardly anyone is talking about a collapse at the box office. "Things may appear bleak from a global perspective, but as people evaluate how to spend their discretionary dollars, live entertainment is something that they still value," says John Page, COO for Philadelphia-based venue management firm Global Spectrum.

It could be that discretion is the better part of valor when it came to rolling out tours for 2009. "The sectors that might have had weakness may have been scared away, or the industry might have been smart enough to either lower prices or package up, or take an extra beat before going out into the marketplace," Geiger says.

The concert business is at the mercy of its headliners in any economic climate, and this summer's schedule boasts a wealth of proven moneymakers. This is clearly not a time for experimentation. Dozens of tours are touting value pricing, and a look at the tours that are laid out for 2009 shows lots of synergistic packaging. Where there was once one headliner, there are now two, or even three. Among the star-heavy tours are Bob Dylan/John Mellencamp/Willie Nelson, Aerosmith/ZZ Top, Eric Clapton/Steve Winwood and Elton John/Billy Joel, as well as multi-artist packages like Crtie Fest, Vans Warped, Mayhem and Rock the Bells.

As always, fans will make choices, and history is riddled with the bodies of tours that misjudged the public in the past, be it the derailed Diana Ross & the Supremes "reunion" of 2000 or the ill-fated Lollapalooza tour of 2004. The acts that should be worried are those that tour annually, overestimate their drawing power or play the wrong venues. "There are a few dogs, but I don't think the dogs are related to anything other than stiff records, overbooking and overthinking, as opposed to the marketplace," Geiger says.

No one is bulletproof. But U2, to cite one example, is doing what U2 should be doing: playing stadiums, selling out and heading for a place on the list of the biggest tours ever. Madonna's European continuation of last year's Sticky & Sweet tour, also produced by Live Nation, is selling out again; it has already moved 1 million tickets worth \$100 million in total, according to tour producer Arthur Fogel at Live Nation. Both tours point to the fact that "people are looking to buy tickets

'This industry is in healthy shape right now. Operating under a little fear is good.'

—MARC GEIGER, WILLIAM MORRIS AGENCY

The summer of 2009 is shaping up as a busy one, to judge by early indicators. "So far the festival numbers are up, concert numbers look great, there are some real nice surprises on the upside of tours, and we're not seeing a lot of huge weakness," says Marc Geiger, head of contemporary music at the William Morris Agency.

Geiger says this should surprise no one. Movie industry trackers say Hollywood is heading toward its first \$10 billion box-office year. "Everyone forgets entertainment does well in a recession," Geiger says. "I don't know if it's a record year, but I'll tell you one thing: I think some of these companies, ours included, will be having if not their best year, their second-best year ever. You can't be calling that gloom and doom."

There are some signs of softness in the market. Star tickets that usually go for triple face value on secondary sites are now being spotted below that price in some markets, there have been scattered event cancellations, and there's talk that some sure things won't be the blowouts they would've been in years past.

There's also some contraction. The world's two largest promoters, Live Nation and AEG Live, reported fewer shows, by

## shedding fans?

Live Nation Focuses On Ticket Promotions, Ancillaries To Grow Its Amphitheater Business

Many of Live Nation's critics see its ownership of the majority of North American amphitheaters as a weakness. Many of the company's "sheds" are located far from city centers, focus on acts past their commercial prime and carry big mortgages that need to be paid whether they're full or not.



Lawn care: Comcast Center

Live Nation feels like it has put together a strong lineup of shows for summer 2009. But box-office revenue isn't where profits live or die in the concert business. When Live Nation CEO Michael Rapino testified in Washington, D.C., about the proposed Live Nation/Ticketmaster merger, he said that "every time a consumer walks in the door I make about \$12-\$14 on the ancillary business. An average promoter, if he's lucky, makes about \$4 out of every \$100 on the ticket price."

Live Nation CEO of global music Jason Garner says the key to profitability at the sheds lies in driving attendance and boosting ancillary revenue like parking and concessions. "We definitely have a strategy in the amphitheaters to get as many people in as we can to see the concerts," Garner says. He is a believer in maximizing attendance through quality booking and value pricing, and then maximizing ancillaries by giving consumers what they want and making it easy to get it.

After a decade-long downward trend many would credit to overbooking, market saturation and the bloom simply falling off the rose as amphitheaters aged, amphitheater attendance and grosses have begun inching back up, while more prudent talent buying has led to reduced show counts. According to Billboard Boxscore, all sheds, including those owned by promoters other than Live Nation, grossed \$542 million in 2008, with attendance of 12.6 million to 1,476 shows. That's up from 2007, when sheds grossed \$473 million with attendance of 12.4 million to 1,609 shows.

To boost attendance, Live Nation institutes a bounty of price-driven promotions that ultimately reduce box-office revenue. "We 100% subscribe to the strategy that a fan in the seat is better than an empty seat," Garner says. "So we're not about giving seats away, but we're definitely about looking at every way we can to get fans into the venue. Yes, there is the ancillary benefit to us that we make money on food and beverage in venues that we invested money to build, but beyond that we just think the right strategy is to make every seat accessible in one way or another for a fan."

But what if the gamble on ancillary revenue doesn't pay off in an iffy economy? Garner says that so far this year, spending in Live Nation venues is up year over year as the company's efforts to match consumer demands pay off.

"If you look at our in-venue spending last year, it held extremely strong, and through the first quarter of this year at our clubs and House of Blues venues, spending per fan is actually up," he says. And Live Nation is hedging its bet by investing in research geared toward finding out what fans want and then delivering it when fans get to the show.

"We spent the off season doing a lot of consumer research finding out why people didn't consume products or why they didn't consume more, and the No. 1 reason was, 'I don't like to push my way through the crowd, I don't want to lose my spot on the lawn, I don't want to stand in a long line,'" Garner says. "That's good, because those are easy problems to solve." —RW

for the great live performers who deliver exciting production values," Fogel says.

No one knows whether a rising tide will lift all boats or if fans will forgo Green Day for U2. But fests like Coachella, Stagecoach and New Orleans' Jazz & Heritage Festival posted improved numbers in their 2009 runs, and forthcoming events like Bonnaroo, Lollapalooza and the Austin City Limits Festival are selling on par if not ahead of last year. "Bonnaroo is actually trending significantly stronger than last year as we get closer to the actual festival," says co-producer Ashley Capps, president of A.C. Entertainment. "Our daily counts are up significantly over last year, and we are now outpacing last year's sales."

If the concert business isn't slumping, it's partly because the industry is trying to keep fans coming back by providing value. While that includes smart packaging and bang-for-buck star power, it begins with keeping ticket prices in line. And since those prices are driven mostly by talent costs, it seems clear concessions are being made to control them. "We're totally price-conscious, and we implore any of the agents and managers we're dealing with to be the same," Phillips says. "Give the consumer as much value and make it as cost-effective and easy to go to the show as possible."

Therefore, the industry isn't pushing the envelope. "There's a lot of flex pricing going on, and there's a creativity factor from the producers, the promoters and even the venues in offering

ideas on how to make a buck and get the business through volume," Page says. "We're looking for creative ways to offer fan club opportunities or packaging concepts. Value is selling."

Garner says Live Nation is approaching pricing very cautiously and will offer 3.3 million summer amphitheater tickets that cost less than \$30. "If you look at LiveNation.com you'll see that nearly every concert this year has some kind of promotion on it in our amphitheaters," Garner says. Price promotions and \$10 lawn tickets abound on the low end, and value-adds like No Doubt offering its entire catalog of music with a reserved ticket add value to the high end (see story, page 26). Live Nation greatly expanded its four-for-the-price-of-three ticket promotion to almost all of its shed shows and even added a six-for-four option. Dave Matthews Band and Toby Keith are among the strong-selling acts that are still offering value pricing—and making sure people know about it.

The industry had already been moving toward offering a wide range of price points, but scaling is more evident this year. Most prominently, U2 is offering at least 10,000 tickets per show for about \$30. Any downward movement on pricing begins with an act that is willing to be flexible in its guarantees, as well as buy-in every step of the way along the value chain. Venue rental fees, splits on merchandise revenue, add-on fees by venues and ticketing companies, spon-

sor participation, concessions packages and other deal points cannot be carved in stone if the pie is sliced to allow tickets to be sold for less.

Page says most venues are being flexible about cutting deals with promoters that allow both sides to make money, even if the gross potential has to be lowered. "That's where we're fortunate to work with the Live Nations and the AEGs of the world to really look at the creative concepts and see how we can work together to bring these shows not only to the major markets but also to the secondaries and tertiaries," he says.

Even so, the various players are still guarding their respective agendas. "The agents have a job to do, and their job is to get their band the most money and the best slot they can get, and they try to do it," C3's Walker says. "Everybody realizes it's a little bit more sensitive now than it was a year ago, but I don't think there's a fire sale out there. There are still a lot of festivals, a lot of demand for bands, especially the big bands, and we're all still doing our jobs. We're all a little bit more sensitive, but nothing drastic."

So far, though, concert business executives feel pretty good that Silvio's theory is playing out. And Geiger says industry players aren't just whistling past the graveyard. "We're all experts in reading numbers, we're not idiots," he says. "I can tell you between the advances and the walkups that this industry is in healthy shape right now. Operating under a little fear is good." ♦♦♦

## memory bank

### Nostalgia Boosts Reunion Tours, But Do Enough Fans Still Love The '90s?

Yes, there's a recession. But never underestimate the power of going to see the band that you most loved in high school.

"What's more valuable than 'I thought I was never going to see my favorite band again' and then they get back together to come and play?" asks Jason Garner, CEO of global music at Live Nation. Right now original members of such bands as Jane's Addiction, No Doubt, Creed, Phish, Blink-182 and Blur are preparing to perform for fans who have waited years to see them. But there are risks involved—from the lack of marketing that follows a new release to a busy schedule of shows aimed at '90s music fans.

Creed's four original members are in the studio working on a new album but won't have anything to release in support of their upcoming tour of arenas and amphitheaters. Creed booking agent Ken Fermaglich points out that the rock act "didn't go out on a low note" after its last tour in 2002, when it sold between 12,000 and 15,000 tickets per market.

Fermaglich says the decision to book the band into large venues stems from the belief that there's still pent-up demand for the live show. "It's a little bit of a question because we haven't worked in seven years," he says. "But the sense from a lot of people is that there's excitement for it."

William Morris Agency contemporary music head Marc Geiger, who served as the booking agent for the Jane's Addiction/Nine Inch Nails co-headlining summer amphitheater tour, says that reunited acts should do a "best of" tour before releasing new material, because fans are mostly interested in

hearing their favorite songs. But Geiger would advise bands that have a new album finished to give it away.

"I would actually give the record away for free to everyone who came to the show and say, 'Tell me what you think,' and not play anything from it," he says. "Give them the show they want and say, 'I want you to remember our show this way, but we still are viably creative.'"

Other reunited bands are beefing up their summer bills with strong support. One leg of Blink-182's forthcoming North American arena/amphitheater tour—its first since 2004, when it grossed \$14.4 million from 42 concerts, according to Billboard Boxscore—will feature Weezer and Taking Back Sunday, while the other will include Fall Out Boy and the All-American Rejects. "My goal was to have name-brand acts all the way," Blink-182 manager Rick Devoe says.

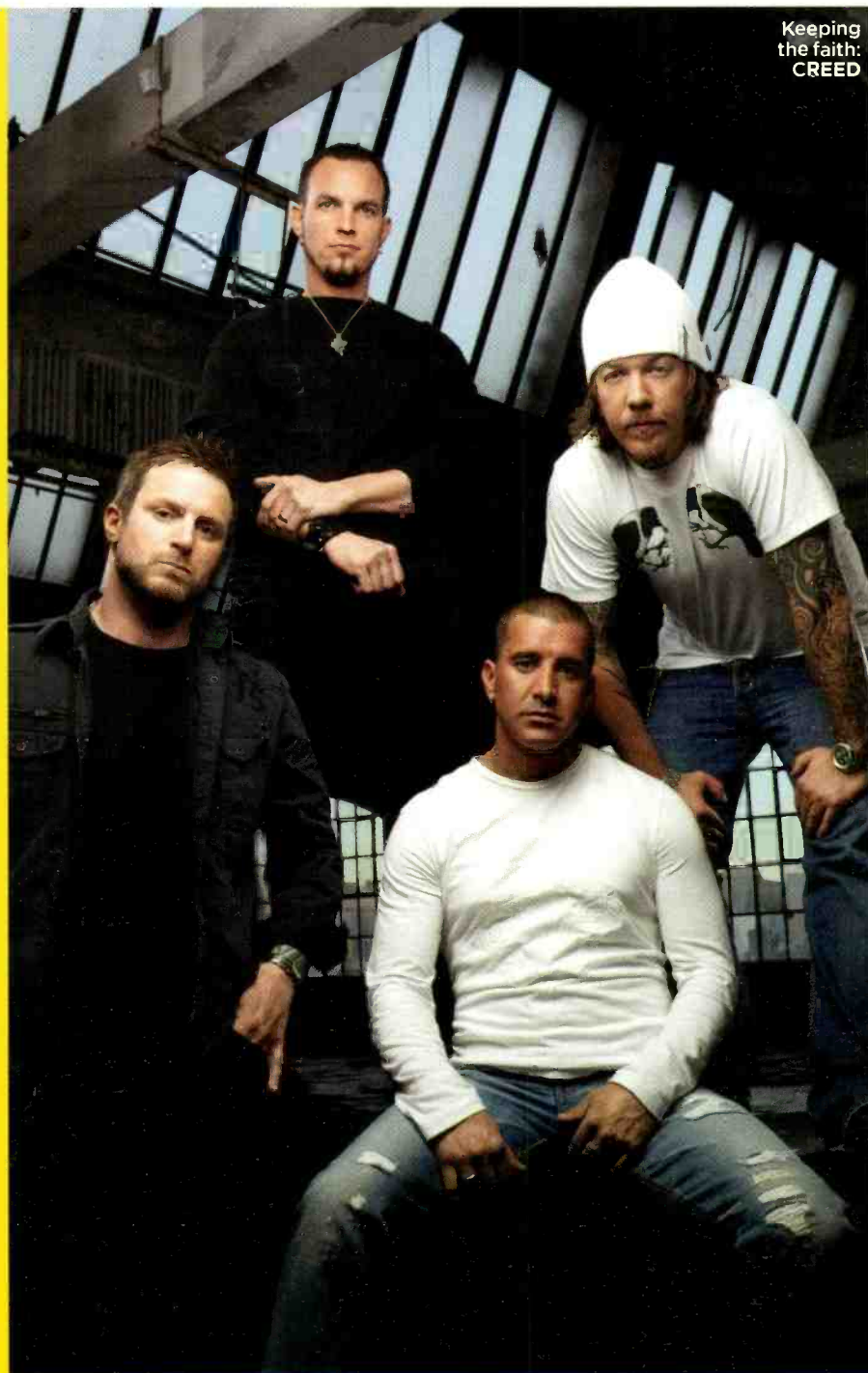
Festival producers have also noticed the benefit of booking reunited bands early in their tour. The annual Sasquatch Music Festival, to be held May 23-25 at the Gorge in Quincy, Wash., secured Jane's Addiction, whose original members are gearing up for their first tour in nearly 18 years, as one of its headliners. Sasquatch founder/producer Adam Zacks says a reunion booking "ratchets up the excitement level and distinguishes a festival as being special amongst a sea of others."

Reunions can be a powerful draw at amphitheaters for the same reason. "It's a great value, it's something you thought you'd never see, and probably never will see again, and then you can still buy a ticket on the lawn for an average of \$30," Garner says.

Others in the industry are concerned that the reunions could hit a saturation point. "I wish they all toured in January," Devoe says. "They obviously didn't get the memo that January is much better for shed tours."

—Mitchell Peters

Additional reporting by Ray Waddell.



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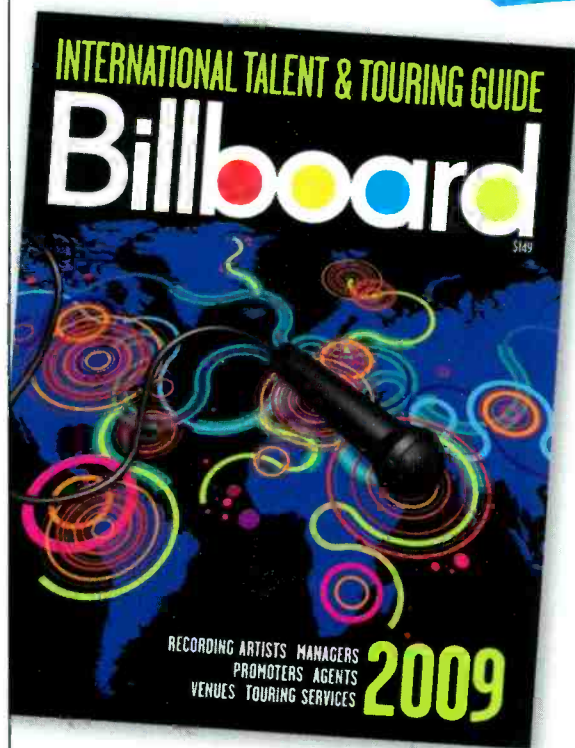
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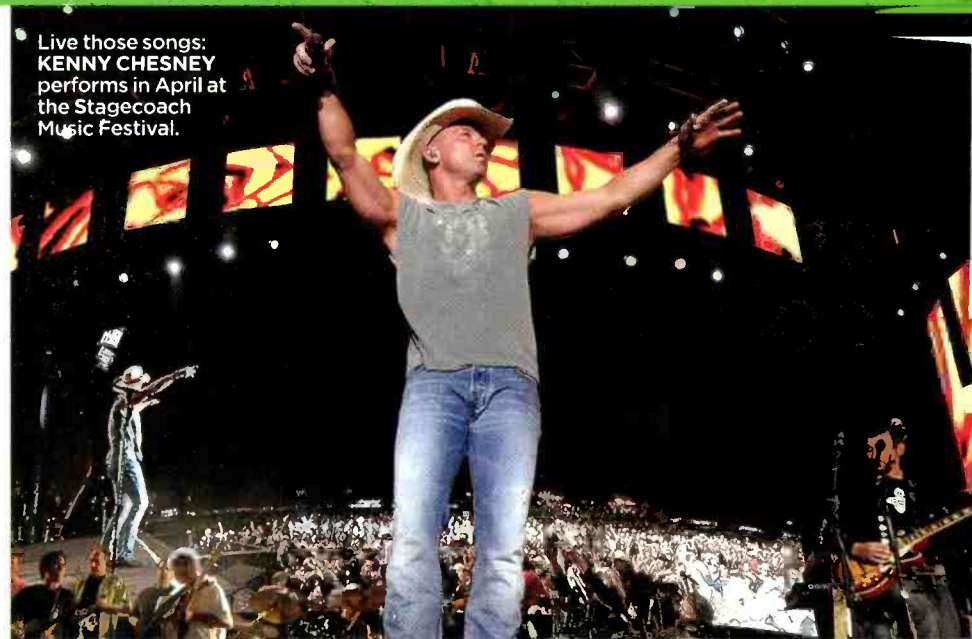
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Live those songs: **KENNY CHESNEY** performs in April at the Stagecoach Music Festival.

## brands in concert

**Festivals Look To Diversify Revenue, Strengthen Ties With Fans** // By Ray Waddell

The business of music festivals sits on a three-legged stool of ticket sales, sponsorships and ancillary revenue.

Whether these three elements will put an event in the black depends on the acts, the venue, the economic environment, ticket prices, media coverage and even weather. A general rule of thumb for major festivals is that 60%-75% of revenue comes from ticket sales, 10%-20% from concessions and 15%-30% from sponsorships.

The key to maximizing this revenue is establishing an event as a brand that fans identify with, based on both the music and the overall experience.

Indications so far are that ticket sales will hold up this year. "The reasons for this, in my opinion, are years of good producing on the part of companies like C3, Goldenvoice, Festival Productions, Superfly, Summerfest and the Telluride producers," says Jim Lewi, head of the Agency Group's festival division.

Sponsorship dollars are harder to come by but haven't disappeared, according to C3 Presents partner Charlie Walker, whose company produces Lollapalooza and the Austin City Limits Festival.

"It's getting tougher, with big and small companies having harder economic times and some companies being conscious of their situation on Wall Street and not wanting to splash a big billboard up at a festival," Walker says. "There's still sponsorship money there—you just have to be creative and work with the client to give them real value for their money."

In terms of concessions, Walker says C3 is projecting spending per-caps to be on par with last year. "We've had pretty good demand since we started, so I don't expect any drop-off there."

Given the uncertainty of the economy, festivals are seeking ways to create new revenue streams, efforts that can also help build their brands. Bonnaroo, for instance, is adding streaming video programming to its "Bonnaroo 365" site. It plans to monetize the site while creating a year-round digital storefront.

Lewi says producers are also increasingly turning to VIP programs, promotional partners

and improved food and beverage selections to make up for any softness in sponsorships. "It is also time to start looking at brands as promotional partners rather than just money," he says. "Their ad budgets are a lot bigger than ours."

As festivals control their costs, artist representatives who believe in the value of a particular event can lend a hand by reining in talent costs in the interest of keeping a festival going.

AEG Live CEO Randy Phillips, who's producing the country festival Stagecoach, says the Nashville music business community helped keep ticket prices down by trimming talent costs. "They wanted to keep the festival alive because it hasn't made money for two years," he says. "The artists came down in price, even the headliners, and it really made the festival work because we were able to have \$99 and \$125 tickets."

While Live Nation doesn't have a large festival footprint in the United States the company is the largest fest producer in Europe, where ticket sales are healthy. "In America the summer is defined by the amphitheater touring season and in Europe the summer is defined by the festival lineups," says Jason Garner, CEO of global music for Live Nation.

"These guys have invested their hearts and souls, and these are their babies," Garner says. "They have created resilient brands that say something different. It's about Reading and Leeds, T in the Park, Download, Vector—these great brands where fans come to expect a certain experience. I've learned the festival is in their blood and that's something that's not necessarily in our DNA in America."

Festivals that have been successful state-side have made it by investing heavily in their brands and in no small part patterning themselves after the European model.

"In the last couple of years we've seen people trying to move it a little quicker than it can; you can't build a brand in a day," Garner says. "But the festivals that are successful here have 100% followed that model, and I think the guys at Coachella, C3 or Bonnaroo would tell you they look up to what our guys in Europe have built."



THE INDIES // BY CORTNEY HARDING

# staying the course

## Touring Pays Dividends Even In Tough Economic Times

With the recession in full swing and competition for concert dollars stiff, many indie bands that didn't score slots on high-profile festivals or as part of big package tours might be tempted to stay off the road this summer. But they can still have productive, profitable tours.

For baby bands, the focus should be on getting in front of as many people as possible and mastering the ins and outs of a live show. "Touring can be productive without being profitable if it is the first or second time on the road," says **John Nutchner**, director of tour marketing at Fontana Distribution. "Truly indie or DIY bands that have no outside support should make friends at shows, make friends with local bands and promoters, reciprocate hospitality and floor space to crash."

During these lean times, it's especially important to embrace a no-frills approach, Nutchner says. "Aggregate backlines, make your tour manager sell merch and do sound, drink bad gas station coffee, and BYOB to avoid high bar tabs."

While many fans are strapped for cash, Nutchner advises against giving away merch for free because doing so can potentially damage a band's relationship with its merch company.

Whether a band is on its maiden voyage or has a number of tours under its belt, careful routing is key to making it all worth-

Brighter than a nightclub:  
Brooklyn's McCarren Pool



while. Many festivals prohibit bands on their bills playing within a certain distance of the festival 90 days before or after the event, which means plenty of open nights in primary and secondary markets.

"Some bands are choosing to focus on visiting and revisiting big markets a few times during the summer, while others are more invested in playing smaller markets," Windish Agency president **Tom Windish** says. "It really depends on where your base is and whether you can grow in bigger markets."

**Johnny Beach**, a talent buyer with Bowery Presents, notes that many bands skip New York in the summer because of the competition from free events. "On the other hand, some of these bands are more likely to be able to fill a room in New York," he says. "I've seen bands tour through college towns in the summer and be surprised when no one comes, forgetting that people go home when school isn't in session."

Teaming with similar bands can also provide strength in numbers. "I know bands that are putting together their own packages with friends," Windish says. "They might have to take a

pay cut, but they'll be able to play bigger venues and be seen by more people."

Nutchner says that bands should also look at local festivals and not focus on the big, national events. "Local festivals are great for building relationships with other bands and community sponsors and having the privilege of sharing your music with fans of other performers," he says.

Windish agrees. "We've had lots of success with smaller festivals and unique events," he says. "Central Park Summerstage, the Prospect Park summer concert series, the JellyNYC shows in Brooklyn, the Capitol Hill Block Party in Seattle—all these are excellent."

Beach cautions that smaller festivals might feel the sting of the recession this summer. "I've seen a big influx of festivals in the last several years, and it finally feels like we've hit a stopping point with their growth," he says. "Many of them have lost sponsor money and since some have been free and sponsor-supported, they've had to cut way back. Historically, bands were able to make a lot of money playing these events, but it remains to be seen if that will still be the case."

Despite this, Windish says he hasn't seen a huge impact from the recession. "People are still going out and tours are still going well," he says. "Bands have to be careful not to oversaturate markets but overall, business is still going strong. Live music has exploded in recent years and I'm not seeing signs of a slowdown. Last summer, everyone said high gas prices would kill us, and we survived just fine."

JASON BERGMAN/RETNA



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# burning up the road

Nearly 300 Tours And Festivals Will Be Rocking Venues Large And Small This Summer /// By Mitchell Peters

With some of the world's top-grossing touring acts performing across the globe through September, the 2009 summer concert season is poised to be a scorcher for the international live entertainment business. In addition to superstar stadium acts like Madonna and U2, the summer months will see a number of reunited bands like No Doubt, Phish and Creed (see pages 14 and 26) draw thousands of nostalgic fans to festivals, arenas and amphitheaters. Following is a sampling of this summer's most anticipated tours and festivals.

## STADIUMS

### OASIS

**Support: Kasabian, the Enemy /// May-Aug. /// Also playing: festivals (Europe)**

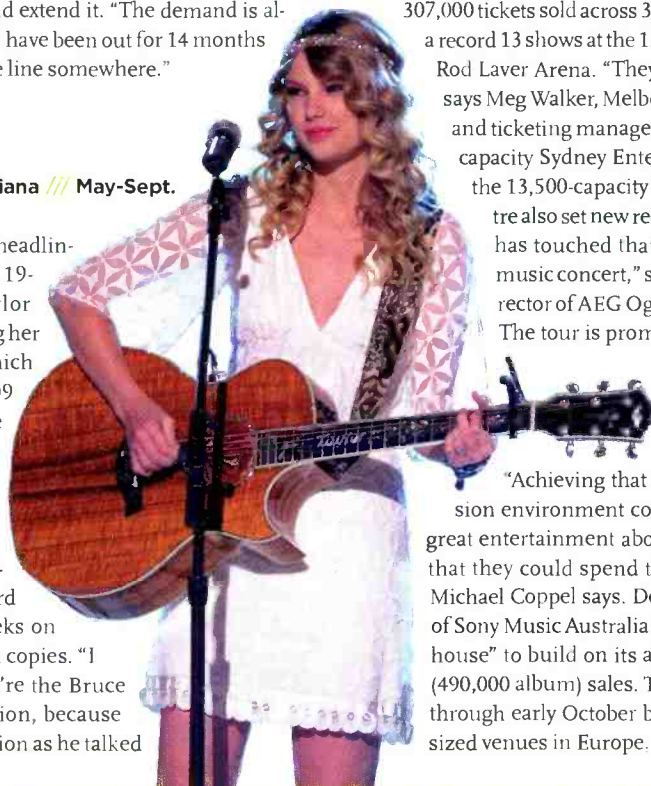
The U.K. market is awash in huge summer shows from U2, Coldplay and Michael Jackson—but Oasis has once again emerged as the daddy of the stadium scene with its biggest British tour to date. The band will play 11 stadium shows in June and July in the United Kingdom and Ireland, to a total audience of 800,000 people, according to Oasis manager Marcus Russell of Ignition Management. "We knew it was going to be a very competitive summer," he says. "So we kept a very sensible ticket price, put a strong support bill together and went on sale as early as we could." Booked around a busy European festival schedule—including slots at V, Benicassim and Roskilde—the stadium shows, promoted by SJM/Metropolis, feature support from rising U.K. rock bands Kasabian and the Enemy. The world tour is due to wrap Aug. 30, but Russell says the band could extend it. "The demand is always there," he says. "But we'll have been out for 14 months by then—you have to draw the line somewhere."

## ARENAS

### TAYLOR SWIFT

**Support: Kellie Pickler, Gloriana /// May-Sept. /// Also playing: festivals**

As one of the youngest arena headliners in the concert business, 19-year-old country singer Taylor Swift will continue supporting her latest album, "Fearless"—which is so far the top seller of 2009 with 1 million copies in the United States, according to Nielsen SoundScan—with an ongoing sold-out U.S. arena tour through mid-October. Following its debut last November at No. 1 on the Billboard 200, "Fearless" spent 11 weeks on the chart and sold 2.4 million copies. "I told her, 'In a crazy way, you're the Bruce Springsteen of your generation, because you're talking to your generation as he talked



to his generation,' " TMG/AEG Live president Louis Messina says. With the momentum she's gained from "Fearless," Swift could have played multiple-night runs at venues like the Staples Center in Los Angeles and Madison Square Garden in New York, according to Messina, but the singer "wanted to underplay it. She wants to go up there and show people she's a real artist, which she is." Ticket prices in most markets range from \$20 to \$49.50 because "she wanted her fans to have the opportunity to see her and not have to spend their last dollar," Messina says. "She's doing \$17 [per head] in merchandise."

### PINK

**May-Sept. /// (Europe, Australia, North America)**

It's winter in Australia, but Pink's record-busting Funhouse tour will heat up the chillier months. Beginning May 22 at the Perth Burswood Dome, the tour has now grown to 50 arena dates and a potential audience of 600,000. That bests Pink's 2007 tour, then the biggest Australian run by a female artist, with more than 307,000 tickets sold across 35 dates. The 2009 tour includes a record 13 shows at the 15,000-capacity Melbourne Park Rod Laver Arena. "They are extraordinary numbers," says Meg Walker, Melbourne Park's arena contracting and ticketing manager. Pink's 10 dates at the 12,500-capacity Sydney Entertainment Centre and nine at the 13,500-capacity Brisbane Entertainment Centre also set new records. "In recent years, nobody has touched that sort of a run with a straight music concert," says Rod Pilbeam, executive director of AEG Ogden, which manages the BEC. The tour is promoted by the Melbourne-based Michael Coppel Presents and sponsored by the telecom Optus, whose TV ad campaign features the singer.

"Achieving that level of ticket sales in a recession environment confirms that Australians value great entertainment above pretty much anything else that they could spend their disposable income on," Michael Coppel says. Denis Handlin, chairman/CEO of Sony Music Australia & New Zealand, expects "Funhouse" to build on its already seven-times platinum (490,000 album) sales. The artist will play U.S. arenas through early October before heading to play similar-sized venues in Europe.



### BLUR

**June-July /// Also playing: festivals (Europe)**

Britpop giant Blur never officially split—but after a lengthy hiatus, the band's return to performing with its original lineup is effectively the biggest British reunion of 2009. The centerpiece will be two 50,000-capacity shows at London's Hyde Park (July 2-3). "The anticipation of seeing them will be incredibly high," says Steve Homer, VP of music at Live Nation U.K., which co-promotes the Hyde Park shows with Metropolis. The July 3 date was the first announced and sold out online within a few minutes, and the July 2 concert was headed toward a sellout at press time, he says. Because of Blur's lack of recent activity, Live Nation combined fan data from EMI with its own customer database—as well as data from the Wireless festival and Academy venues—to target people who had seen similar bands or such associated acts as Gorillaz, a band created by Blur frontman Damon Albarn. "We realized very early on that the response had been huge, so we agreed with management to set up a further show," Homer says. Blur will also headline the U.K. festivals Glastonbury and T in the Park as well as Oxegen in Ireland. The band is also scheduled to play Manchester MEN Arena (June 26) and perform five intimate warm-up shows, beginning with the 150-capacity East Anglian Railway Museum.

### RICARDO ARJONA

**July-Sept. /// Also playing: theaters**

The Guatemala-born singer/songwriter Ricardo Arjona has steadily upped the ante on his stateside tours, and he does so again this summer with 23 arena and theater shows in the United States and Canada. The trek, in support of his 2008 Warner release, "5to Piso," is the biggest Latin tour promoted by AEG Live. Arjona's last tour, which ran 2006-07, grossed \$8.2 million and drew more than 134,000, according to Billboard Boxscore. In addition to revisiting cities that were emerging Latin markets on his last outing (such as Boston, Atlanta and Orlando, Fla.), Arjona is playing Seattle and Toronto.

## AMPHITHEATERS

### CREED

**Support: TBD /// Aug.-Sept. /// Also playing: arenas**

Creed hasn't sold a concert ticket since its last performance on Dec. 31, 2002. But the recently reunited rock act's booking agent believes there's still enough excitement around its four original members to fill amphitheaters and arenas this summer.



All the world's a stage: **TAYLOR SWIFT** (opposite page, below), **OASIS** (left), **PERRY FARRELL** of Jane's Addiction (above) and **RICARDO ARJONA** (right)



"We're going on a lot of picking up where we left off and believing there's still a significant amount of fans out there who would like to see the band," says Ken Fermaglich, who handles Creed at the Agency Group. Creed sold 26.3 million albums in the United States, according to Nielsen SoundScan, and between November 1997 and the end of 2002 the band reported more than \$70 million in grosses and 2 million tickets sold from 220 shows, according to Billboard Boxscore. The new tour—which will feature plenty of pyro, according to Fermaglich—will be promoted by a combination of Live Nation on many shows and Red Mountain/Blue Deuce Entertainment on others, in separate deals. The band is writing new material and plans to release an album later this year. "The intention is that we're going to release a single at some point in June or July before the tour, and then release a record at some point in the late third quarter/early fourth quarter," Fermaglich says. International tour dates and another U.S. run would likely follow a new album.

**BLINK-182**

**Support: Weezer, Taking Back Sunday, Fall Out Boy, the All-American Rejects // July-Sept. // Also playing: arenas** If it hadn't been for drummer Travis Barker's near-fatal airplane crash last year, Blink-182 might not be touring this summer. Rumors that the rock act could reunite after its messy split in 2005 started last year after Mark Hoppus posted a blog saying that Barker's survival and the death of Blink-182 producer Jerry Finn put the band members back in touch. "Unfortunately it took something catastrophic to do it, but sometimes that's how life is," Blink-182 manager Rick Devoe says. Devoe has big plans for the summer outing, which includes support from Weezer and Taking Back Sunday on one leg and Fall Out Boy and the All-American Rejects on the other. Although Blink-182 confirms it is writing new songs, "the word on the street is that this tour is about the hits," says Devoe, who couldn't say when a new album might be released. "As the rehearsals go by, we're hoping to have at least one new song in the repertoire." Devoe adds that Blink-182 fans who are short on cash this summer will be happy to learn that amphitheater lawn tickets will be available for \$20. "If you have \$20, you get in. No fees or anything," he says.

**NINE INCH NAILS/JANE'S ADDICTION**

**Support: Street Sweeper Social Club // May-July // Also playing: arenas (North America, Europe)** History will repeat itself this summer as Nine Inch Nails and the original lineup of Jane's Addiction share the same bill for the first time since the first Lollapalooza tour in 1991. The groups "stole every one of the shows" that year, according to William Morris Agency contemporary music head Marc Geiger, who books both bands. Jane's broke up for the first time shortly thereafter, only to reunite minus original bassist Eric Avery in 1997 and again in 2001. Earlier this year, Reznor had been in the studio with Jane's, which at the time was playing a handful of intimate Los Angeles club shows with Avery. That's when Geiger conceived the idea of pairing the bands for a summer trek. "I was e-mailing [NIN frontman Trent Reznor] from the show and said, 'We've got to do something,'" Geiger says. "When he came off the road we set up a dinner for them; they hadn't really been in touch for a long time." The upcoming co-headlining tour could be the last time NIN fans see the band live in the foreseeable future. In a February blog post, Reznor said the summer dates would be the band's final shows for some time. He noted that the performances will be "much more raw, spontaneous and less scripted" compared to last year's Lights in the Sky tour. "It's time to make NIN disappear for a while," he wrote.

**CLUBS & THEATERS**

**ANTHONY HAMILTON/MUSIQ SOULCHILD**

**Support: Chrissette Michele // May-July** Representatives for R&B artists Anthony Hamilton and Musiq Soulchild kept two things in mind when booking the pair's summer co-headlining tour: the economy and competition from similar artists. With the help of AEG Live urban promoter Jeff Sharp, the trek was primarily booked in markets that weren't hosting summer shows from R&B singers like Keyshia Cole, Robin Thicke and Jennifer Hudson. "In this recession, people don't have the disposable income to go to all three, four or five concerts," says Eli Davis, Hamilton's manager at Special Assignment Operations. "We had to strategically route our tour so that we could get the most value out of each city." The nearly 20-date U.S. theater jaunt will support recent albums from Hamilton ("The Point of It All") and Soulchild ("Onmyradio"). In February, Hamilton won a Grammy Award for best traditional R&B vocal performance for "You've Got the Love I Need," a collaboration with Al Green. Davis says the award should help boost ticket sales for the tour. "The Grammy win gave us the publicity that we needed to solidify him," Davis says. "It put him over the edge to realize, 'I need to go see this guy.'"

**DAN DEACON/DEERHUNTER/NO AGE**

**August // Also playing: outdoor spaces, youth centers, halls** Starting in August, Dan Deacon, Deerhunter and No Age will embark on a 10-date "round-robin" style tour of outdoor spaces, clubs, halls and youth centers across the United States, according to Windish Agency booking agent Sam Hunt. "All three bands set up at the same time at various points around the venue and take turns playing one song per band," he says, noting that some concerts are free and others will cost approximately \$10. "The whole thing will probably last about three hours, because each band will play the equivalent of a full set, just not consecutively." Deacon and other Baltimore-based artists pulled off a similarly styled tour last fall. "It offers more than a regular show," says Hunt, who books all the bands on the trek. "This gives more of an incentive to just see how it goes or experience something new." All three acts will each bring along an opener.

**JAMEY JOHNSON**

**May-Sept. // Also playing: fairs, festivals** The biggest challenge of booking tours for country singer/songwriter Jamey Johnson is "finding venues that are as cool as Jamey Johnson," says Lane Wilson, who books the artist at the William Morris Agency in Nashville. "We're looking for plays that have the right amount of grit that appeal to his outlaw country following. Our strategy from the beginning has been to look at each specific market, evaluate what all of our options are in that town and say that nothing is off limits." Johnson will play fairs, festivals and large clubs this summer in support of his album "That Lonesome Song," which last August debuted at No. 28 on the Billboard 200 and sold 407,000 copies in the United States, according to Nielsen SoundScan. Since mid-December, his club dates have primarily been sellouts. "He went and did one little run with Willie Nelson in March, but the headliner dates he's done have been going clean," Wilson says. Wilson is already looking to summer 2010, where he'll target slots for Johnson on festivals like Bonnaroo and Kevin Lyman's country version of the Vans Warped tour. "We're going to really push the boundaries," he says.

*Additional reporting by Ayala Ben-Yehuda, Lars Brandle, Andre Paine and Mark Sutherland.*

**best of the rest**

**stadiums**

**AC/DC:** Aug.-Sept. / Also playing: arenas, festivals (Europe, North America) **/// BOB DYLAN/JOHN MELLENCAMP/WILLIE NELSON:** July-Aug. **/// BRUCE SPRINGSTEEN & THE E STREET BAND:** May-Aug. / Also playing: arenas, festivals (North America, Europe) **/// MADONNA / SUPPORT: PAUL OAKENFOLD:** July-Aug. / Also playing: arenas (Europe) **/// TAKE THAT:** June-July / Also playing: arenas (Europe) **/// U2:** Support: Snow Patrol / June-Sept (Europe, North America)

**arenas**

**AEROSMITH:** Support: ZZ Top / June-Sept. / Also playing: stadiums, amphitheaters, theaters **/// AMERICAN IDOLS LIVE:** July-Sept. **/// BEYONCÉ:** May-Sept. / Also playing: festivals (Europe, North America, Japan, Australia) **/// BIG & RICH:** June-Sept. / Also playing: casinos, fairs, festivals **/// ANDREA BOCELLI:** May-Sept. (North America, Europe) **/// BROOKS & DUNN:** May-Aug. / Also playing: casinos, fairs, festivals (Australia, North America) **/// ERIC CLAPTON / STEVE WINWOOD:** June **/// ALICE COOPER:** May-Sept. / Also playing: theaters, stadiums, festivals (Russia, North America, Australia) **/// DEPECHE MODE:** Support: Peter, Bjorn and John / May-Sept. / Also playing: stadiums, amphitheaters, festivals (Europe, North America) **/// EAGLES:** May-July / Also playing: stadiums (Europe) **/// FLEETWOOD MAC:** May-June **/// JOHN FOGERTY:** May-July / Also playing: festivals (North America, Europe) **/// GIRLS ALLOUD:** May-Sept. (Europe) **/// GREEN DAY:** Support: Kaiser Chiefs, Franz Ferdinand / July-Aug. **/// IL DIVO:** May-July **/// MICHAEL JACKSON:** July-Sept. (residency at the O2 London) **/// JAY-Z:** Support: Ciara / July-Sept. / Also playing: stadiums, theaters (North America, Europe) **/// ELTON JOHN/BILLY JOEL:** May-Aug. / Also playing: stadiums **/// JONAS BROTHERS:** Support: Jordin Sparks, Honor Society / May-Aug. (South America, Europe, North America) **/// THE KILLERS:** Support: Charliif / May-Sept. / Also playing: amphitheaters, festivals (Europe, North America) **/// KINGS OF LEON:** May-Sept. / Also playing: amphitheaters, festivals (North America, Europe) **/// KISS:** July / Also playing: festivals **/// LADY GAGA:** May-Sept. / Also playing: theaters, festivals (North America, Europe, Japan) **/// LIMP BIZKIT:** May-July / Also playing: festivals (Europe, Russia) **/// DEMI LOVATO:** Support: David Archuleta, Jordan Pruitt, KSM / May-Aug. / Also playing: theaters, fairs **/// METALLICA:** May-Sept. / Also playing: festivals (Europe, North America) **/// MONTGOMERY GENTRY:** May-Sept. / Also playing: festivals **/// MUSIC AS A WEAPON IV FESTIVAL:** Disturbed, Killswitch Engage, Lacuna

Coil, Chimaira / May **/// SANDI PATTY:** Support: Mandisa / May-Sept. **/// PEARL JAM:** Aug. / Also playing: amphitheaters, festivals (North America, Europe) **/// PET SHOP BOYS:** June-July / Also playing: festivals (Europe, Russia) **/// THE PUSSYCAT DOLLS:** May-July / Also playing festivals (Australia, Europe) **/// ANDRÉ RIEU:** May-Sept. / Also playing: theaters (North America, Europe) **/// SIMON & GARFUNKEL:** June-July (Australia, Japan) **/// SIMPLE MINDS:** May-Aug. / Also playing: festivals (Europe) **/// SIMPLY RED:** May-Aug. / Also playing: festivals (Europe) **/// SLIPKNOT:** May-July / Also playing: festivals (North America, Europe) **/// BRITNEY SPEARS:** May-June (Europe, Russia) **/// ROD STEWART:** May-Aug. / Also playing: arenas (Europe, North America) **/// TOOL:** July-Aug. / Also playing: arenas **/// KEITH URBAN:** May-Sept. / Also playing: fairs, festivals **/// WALKING WITH DINOSAURS:** May-Sept. (North America, Europe, Russia) **/// YANNI:** May-July / Also playing: theaters **/// NEIL YOUNG:** May-June / Also playing: festivals (Europe)

**amphitheaters**

**THE ALLMAN BROTHERS BAND:** May-Sept. / Also playing: theaters, arenas, festivals **/// BLONDIE/PAT BENATAR:** July-Aug. / Also playing: clubs, theaters, casinos **/// JACKSON BROWNE:** May-Sept. / Also playing: arenas, festivals (Europe, North America) **/// JIMMY BUFFETT:** May-Sept. **/// CHEECH & CHONG:** Support: Shelby Chong / May-Aug. / Also playing: theaters **/// KENNY CHESNEY:** Support: Miranda Lambert, Lady Antebellum / May-Sept. / Also playing: arenas, stadiums, festivals, fairs **/// CHICAGO/EARTH, WIND & FIRE:** June-Sept. / Also playing: theaters, arenas **/// COLDFPLAY:** Support: Pete Dinklage, Howling Bells / May-Aug. / Also playing: stadiums, arenas, festivals (North America, Europe) **/// COUNTING CROWS:** May-Aug. / Also playing: arenas, festivals (Europe, North America) **/// CROSBY, STILLS & NASH:** June-Sept. / Also playing: arenas, festivals (North America, Europe) **/// CRÛE FEST 2:** Motley Crue, Godsmack, Theory of a Deadman, Drowning Pool, Charm City Devils / July-Sept. **/// DAVE MATTHEWS BAND:** Support: the Avett Brothers, the Hold Steady, Old Crow Medicine Show / May-Sept. / Also playing: arenas, festivals (North America, Europe) **/// THE DEAD:** May / Also playing: arenas **/// DEATH CAB FOR CUTIE:** Support: Andrew Bird, Ra Ra Riot / July **/// Def Leppard/Cheap Trick/Poison / June-Sept. / Also playing: arenas **/// FALL OUT BOY:** May-Aug. / Also playing: arenas, festivals **/// PETER DINKLAGE:** July-Sept. / Also playing: casinos, theaters, fairs, festivals **/// THE FRAY:** Support: Jack's Mannequin, Richard Swift / June-Aug. **/// HEAVEN AND HELL:** May-Aug. / Also playing: festivals (Russia, Europe, North Amer-**



Ride the lightning: Metallica's **JAMES HETFIELD**

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## SUMMER 2009 PREVIEW

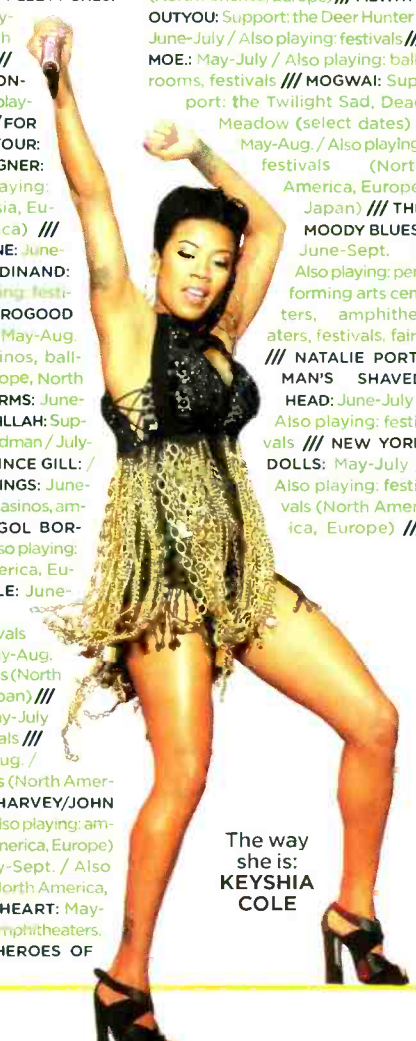
ica) // **INCUBUS**: Support: The Duke Spirit / July-Aug. / Also playing: festivals // **ALAN JACKSON**: May-Sept. / Also playing: arenas, festivals // **JOURNEY**: June-Sept. / Also playing: arenas, fairs, festivals (Europe, North America) // **JUDAS PRIEST**: Support: Whitesnake / June-Aug. / Also playing: arenas, festivals // **TOBY KEITH**: Support: Trace Adkins / June-Sept. / Also playing: festivals // **KID ROCK/LYNYRD SKYNYRD**: June-Aug. // **KORN**: May-July / Also playing: theaters, auditoriums, ballrooms arenas, festivals (North America, Europe, Russia) // **JASON MRAZ**: Support: G. Love & Special Sauce / Also playing: arenas, festivals // **O.A.R.**: Support: Brett Dennen / May-Sept. // **BRAD PAISLEY**: Support: Dierks Bentley, Jimmy Wayne / June-Sept. / Also playing: arenas, fairs, festivals // **PHISH**: May-Aug. / Also playing: festivals // **THE PRETENDERS/CAT POWER**: Aug.-Sept. // **RASCAL FLATTS**: Support: Darius Rucker / June-Sept. / Also playing: stadiums, arenas, fairs, festivals // **REO SPEEDWAGON/STYX/.38 SPECIAL**: May-July / Also playing: arenas // **ROCK THE BELLS**: Nas, Damian "Jr. Gong" Marley, the Roots, Big Boi, Common, Busta Rhymes, the GZA, the Knux / June-Aug. // **ROCKSTAR ENERGY MAYHEM FESTIVAL**: Marilyn Manson, Slayer, Bullet for My Valentine, Trivium, All That Remains, God Forbid, Cannibal Corpse, Job for a Cowboy, Behemoth, the Black Dahlia Murder, Whitechapel, Killswitch Engage / July-Aug. // **SNOOP DOGG/SLIGHTLY STOOPID**: July-Aug. // **STAINED**: Support: Shinedown, Chevelle, Halestorm / July-Sept. / Also playing: theaters // **GEORGE STRAIT**: Support: Blake Shelton, Julianne Hough / May-Aug. / Also playing: arenas, festivals // **SUGARLAND**: May-Sept. / Also playing: arenas, stadiums, festivals // **VANS WARPED TOUR**: Bad Religion, NOFX, Underoath, Thrice, 3OH3, Black Tide, Flogging Molly, Bayside, Less Than Jake, Flipper, Shooter Jennings, Gallows / June-Aug.

### clubs & theaters

**BRYAN ADAMS**: May-Aug. // The Agrolites / May-June // **AIR SUPPLY**: May-Sept. / Also playing: casinos, amphitheaters, fairs (Australia, North America) // **LILY ALLEN**: May-Sept. / Also playing: festivals (Europe, Japan, Australia) // **TORI AMOS**: July-Aug. (Europe, North America) // **ANIMAL COLLECTIVE**: May-Sept. / Also playing: festivals (North America, Europe, Japan) // **ART BRUT**: May-July / Also playing: festivals (North America, Europe) // **THE B-52S**: May-Aug. / Also playing: amphitheaters, casinos, fairs, festivals // **JOAN BAEZ**: July-Aug. / Also playing: festivals (North America, Europe) // **BAT FOR LASHES**: May-June / Also playing: festivals (Europe, North America) // **THE BEACH BOYS**: May-Sept. / Also playing: casinos, amphitheaters, arenas, festivals // **TONY BENNETT**: May-Sept. / Also playing: festivals // **BIG BUSINESS**: May-June // **BON IVER**: May-July / Also playing: festivals (North America, Europe) // **CHRIS BOTTI**: May-Sept. / Also playing: festivals // **BOYZ II MEN**: May-Sept. (North America, Europe) // **THE BRAVERY**: July-Aug. // **BUCKCHERRY**: May-July / Also playing: arenas, festivals (North America, Europe) // **DAVID BYRNE**: Support: Devotchka / May-June / Also playing: performing arts centers, amphitheaters, festivals // **THE CAB**:

Support: A Rocket to the Moon, the Summer Set, Eye Alaska, My Favorite Highway / June-Aug. // **CAFÉ TACVBA**: May-July (North America, South America, Europe) // **CAKE**: May-Aug. / Also playing: amphitheaters, festivals // **BILL CALLAHAN**: June-July // **CAMERA OBSCURA**: May-Sept. / Also playing: ballrooms, festivals (North America, Europe) // **NEKO CASE**: Support: Jason Lytle / May-Aug. / Also playing: ballrooms, festivals // **CELTIC WOMAN**: May-July / Also playing: performing arts centers, amphitheaters arenas // **CHICK-ENFOOT**: May-Sept. (North America, Europe) // **COBRA STARSHIP**: July-Aug. (North America, Europe) // **KEYSHIA COLE**: Support: Bobby V, Keri Hilson, the-Dream / May-June // **CONOR OBERST & THE MYSTIC VALLEY BAND**: June-July / Also playing: festivals // **ELVIS COSTELLO**: May-Aug. / Also playing: festivals // **SHERYL CROW**: May-Sept. / Also playing: festivals // **THE CRYSTAL METHOD**: May-June / Also playing: festivals // **CURSIVE**: May-July / Also playing: ballrooms // **DAY26**: May-June / Also playing: festivals // **THE DEAD WEATHER**: June-Aug. / Also playing: ballrooms, festivals // **THE DEARS**: Support: Great Northern, Eulogies / May-Aug. / Also playing: festivals // **THE DECEMBERISTS**: Support: Andrew Bird, Robyn Hitchcock / May-Aug. / Also playing: amphitheaters, festivals // **GAVIN DEGRAW**: May-Aug. / Also playing: festivals (North America, Europe) // **DEL THA FUNKY HOMOSAPIEN**: May-June // **ANI DIFRANCO**: June-July / Also playing: festivals // **DREAM THEATER**: Support: Zappa Plays Zappa / June-Aug. / Also playing: festivals (Russia, Europe, North America) // **DURAN DURAN**: June-July (Russia, North America, Europe) // **EAGLES OF DEATH METAL**: July-Aug. / Also playing: festivals (North America, Europe) // **STEVE EARLE**: May-Sept. // **THE ENEMY**: June-July / Also playing: festivals // **THE ENGLISH BEAT**: May-Aug. / Also playing: festivals // **MELISSA ETHERIDGE**: June-Sept. // **FASTBALL**: May-Sept. / Also playing: festivals // **FISCHERSPOONER**: May-July / Also playing: festivals (North America, Europe) // **FLEET FOXES**: May-Sept. / Also playing: festivals (North America, Europe) // **FLIGHT OF THE CONCORDS**: May / Also playing: amphitheaters // **FOR THE LOVE OF RAY J TOUR**: May-June // **FOREIGNER**: July-Sept. / Also playing: festivals, fairs (Russia, Europe, North America) // **FOUNTAINS OF WAYNE**: June-July // **FRANZ FERDINAND**: May-July / Also playing: festivals // **GEORGE THOROGOOD & THE DESTROYERS**: May-Aug. / Also playing: casinos, ballrooms, festivals (Europe, North America) // **THE GERMS**: June-July // **GHOSTFACE KILLAH**: Support: Method Man, Redman / July-Aug. (Europe) // **VINCE GILL**: / May-July // **GIpsy KINGS**: June-Sept. / Also playing: casinos, amphitheaters // **GOGOL BORDELLO**: May-Aug. / Also playing: festivals (North America, Europe) // **GOV'T MULE**: June-Sept. / Also playing: amphitheaters, festivals // **GRIZZLY BEAR**: May-Aug. / Also playing: festivals (North America, Europe, Japan) // **HANDSOME FURS**: May-July / Also playing: festivals // **BEN HARPER**: May-Aug. / Also playing: festivals (North America, Europe) // **PJ HARVEY/JOHN PARISH**: May-June / Also playing: amphitheaters (North America, Europe) // **HATEBREED**: July-Sept. / Also playing: ballrooms (North America, South America) // **HEART**: May-Sept. / Also playing: amphitheaters, festivals, fairs // **HEROES OF**

**WOODSTOCK**: Jefferson Starship, Canned Heat, Big Brother & the Holding Company, Ten Years After, Country Joe McDonald, Tom Constanten / June-Aug. / Also playing: fairs, festivals // **JENNIFER HUDSON/ROBIN THICKE**: May // **ENGELBERT HUMPERDINCK**: May-Sept. / performing arts centers, amphitheaters, casinos (North America, Europe) // **INDIGO GIRLS**: May-Sept. / Also playing: auditoriums, festivals // **CHRIS ISAAK**: May-Sept. / Also playing: festivals // **ISIS**: May-June // **JÄGERMEISTER MUSIC TOUR**: Pennywise, Pepper, Big B / May-June // **JARS OF CLAY**: May-Sept. // **Jewel** / July // **JOE**: Support: Chico DeBarge / June-July // **K-O-S**: May-Aug. / Also playing: festivals // **KEANE**: Support: Mat Kearney, the Helio Sequence / May-Aug. / Also playing: festivals (North America, Europe, Japan) // **R. KELLY**: July-Aug. // **THE KILLS**: May // **B.B. KING**: May-Sept. / Also playing: festivals, amphitheaters (North America, Europe) // **DIANA KRALL**: June-Aug. / Also playing: casinos, amphitheaters, festivals // **BEN KWELLER**: May-June (North America, Europe) // **LADY SOVEREIGN**: May-June (North America, Europe) // **BEN LEE**: May // **JOHN LEGEND**: Support: India Arie (select dates) / June-Sept. / Also playing: amphitheaters // **JENNY LEWIS**: Support: the Sadies / May-July / Also playing: festivals // **LITTLE BIG TOWN**: May-Sept. / Also playing: fairs, festivals // **LOGGINS & MESSINA**: Aug.-Sept. / Also playing: performing arts centers, casinos // **THE LOST TRAILERS**: May-Sept. / Also playing: fairs, festivals // **LOVERBOY**: May-Sept. / Also playing: casinos, festivals // **LYLE LOVETT**: May-Aug. / Also playing: casinos, festivals // **MASTODON**: Also playing: festivals (North America, Europe) // **MATISYAHU / LES CLAYPOOL**: May-June // **MAXIMO PARK**: May-Sept. / Also playing: festivals (Europe, North America) // **MICHAEL McDONALD**: Support: Boz Scaggs / June-Aug. / Also playing: casinos, amphitheaters // **MEIKO**: Support: Cory Chisel / May / Also playing: festivals // **MELVINS**: May // **METRIC**: May-June / Also playing: festivals (North America, Europe) // **MEWITH-OUTYOU**: Support: the Deer Hunter / June-July / Also playing: festivals // **MOE**: May-July / Also playing: ballrooms, festivals // **MOGWAI**: Support: the Twilight Sad, Dead Meadow (select dates) / May-Aug. / Also playing: festivals (North America, Europe, Japan) // **THE MOODY BLUES**: June-Sept. / Also playing: performing arts centers, amphitheaters, festivals, fairs // **NATALIE PORTMAN'S SHAVED HEAD**: June-July / Also playing: festivals // **NEW YORK DOLLS**: May-July / Also playing: festivals (North America, Europe) //



The way she is:  
**KEYSHIA COLE**

COLE: JEFF SENER/ACT/LANDOV; ROSKILDE: JENS DIGE/ROCKPHOTO



Rock n'roll: Denmark's 2008 Roskilde Festival

**NO FEAR ENERGY MUSIC TOUR:** Lamb of God, As I Lay Dying, God Forbid, Municipal Waste / May // **PAOLO NUTINI:** July-Aug. (Europe, North America, Japan) // **NYLON SUMMER MUSIC TOUR:** Patrick Wolf, Living Things, Plastiscines / June-July // **THE OFFSPRING:** Support: Alkaline Trio, Shiny Toy Guns, Dropkick Murphys, Sum 41 (select dates) / May-Aug. / Also playing: ballrooms, amphitheaters, arenas, festivals // **PASSION PIT:** May-July / Also playing: festivals (North America, Europe) // **PEACHES:** May-Aug. / Also playing: festivals (North America, Europe, Japan) // **KATY PERRY:** July-Sept. / Also playing: ballrooms, festivals (North America, Japan, Europe) // **PAUL POTTS:** June-Sept. (North America, Europe) // **THE PRODIGY:** May / Also playing: festivals (North America, Europe) // **PROPAGANDHI:** May-June // **THE PSYCHEDELIC FURS:** Support: Happy Mondays / June // **PUSCIFER:** June // **BONNIE RAITT / TAJ MAHAL:** Aug.-Sept. / Also playing: casinos, amphitheaters, fairs // **RANCID / RISE AGAINST:** June-July // **JAY REATARD:** Support: Oh Sees, TV Smith of the Adverts (select dates) / June-July // **THE REGENERATION TOUR:** ABC, Wang Chung, Heaven 17, Cutting Crew, Berlin / June-July / Also playing: ballrooms, festivals // **RELIENT K:** Support: Owl City (select dates) / May-Sept. / Also playing: ballrooms, festivals (North America, Australia) // **LEANN RIMES:** May-Sept. / Also playing: fairs, festivals // **GAVIN ROSSDALE:** May-June / Also playing: festivals // **XAVIER RUDD:** July-Aug. / Also playing: festivals // **SANTIGOLD:** May-Aug. / Also playing: festivals (North America, Europe) // **THE SCRIPT:** May-Aug. / Also playing: festivals (Europe) // **SHE WANTS REVENGE:** June // **SHOUT OUT OUT OUT OUT:** May-Aug. / Also playing: festivals // **SONIC YOUTH:** May-Aug. / Also playing: ballrooms, festivals // **BILLY SQUIER:** June-Sept. / Also playing: festivals // **ST. VINCENT:** May-June / Also playing: festivals // **STEELY DAN:** June-Sept. / Also playing: performing arts centers, amphitheaters, festivals (North America, Europe) // **STELLASTARR:** July-Aug. // **THE STILLIS:** May-Aug. / Also playing: festivals // **SUGAR RAY:** May-Sept. / Also playing: festivals // **SWITCHFOOT:** Also playing: festivals // **JAMES TAYLOR:** May-July / Also playing: arenas, festivals (North America, Europe) // **TECH N9NE:** Support: Murs, Kriss Kaliko, Kutt Calhoun, Short Dawg Tha Native (select dates) / May-June // **TESTAMENT:** Support: Uneath, Lazarus A.D. / May-June / Also playing: festivals (North America, Europe) // **THE THERMALS:** May-June (North America, Europe) // **THIRD EYE BLIND:** May-June / Also playing: festivals // **311:** Support: the Expensables, Ziggy Marley / May-July / Also playing: theaters, festivals // **THREE GIRLS AND THEIR BUDDY:** Emmylou Harris, Patty Griffin, Shawn Colvin, Buddy Miller / Also playing: festivals // **THROBING GRISTLE:** June (Europe) // **TOADIES:** May-July (North America, Europe) // **TORTOISE:** May-July // **THE TRAGICALLY HIP:** May-Sept. / Also playing: ballrooms, auditoriums // **TV ON THE RADIO:** May-July / Also playing: festivals (North America, Europe) //

**EDDIE VEDDER:** June-July // **THE VERONICAS:** May-July (Europe, North America) // **THE VIRGINS:** May-Aug. / Also playing: festivals (North America, Europe) // **KATE VOGEGELE:** Support: Amy Kuney, Angel Taylor, Clique / May-June // **THE VON BONDIES:** May-June // **THE WALLFLOWERS:** Also playing: festivals // **M. WARD:** May-Aug. / Also playing: festivals (North America, Europe) // **SCOTT WEILAND:** May // **WILCO:** May-Aug. / Also playing: festivals (Europe, North America) // **HANK WILLIAMS JR.:** May-Sept. / Also playing: arenas, casinos, fairs // **GRETCHEN WILSON:** May-Aug. / Also playing: fairs, festivals // **X:** Support: Steve Soto & the Twisted Hearts / May-June / Also playing: festivals // **YEAH YEAH YEAHS:** May-July / Also playing: festivals (North America, Europe) // **YES:** Support: Asia / June-Aug. / Also playing: casinos, amphitheaters, festivals // **DWIGHT YOAKAM:** May-Aug. / Also playing: casinos

## festivals

**ALL GOOD MUSIC FESTIVAL:** Gov't Mule, Phil Lesh & Friends, Widespread Panic, Michael Franti & Spearhead / July 9-12 / Marvin's Mountaintop, Masontown, W.Va. // **ALL POINTS WEST MUSIC & ARTS FESTIVAL:** Beastie Boys, Tool, Coldplay, My Bloody Valentine / July 31-Aug. 2 / Liberty State Park, Jersey City, N.J. // **B'ESTFEST:** the Killers, Moby, Orbital, Franz Ferdinand, Santana, Motorhead, the Charlatans, Klaxons, Thievery Corporation, the Ting Tings / July 1-5 / Bucharest, Romania // **BENICASSIM:** Kings of Leon, Oasis, Franz Ferdinand, Paul Weller, Lily Allen, the Killers, TV on the Radio / July 16-19 / Benicassim, Spain // **BONNAROO MUSIC & ARTS FESTIVAL:** Bruce Springsteen & the E Street Band, Phish, Beastie Boys, Nine Inch Nails / June 11-14 / Manchester, Tenn. // **BUMBERSHOOT MUSIC & ARTS FESTIVAL:** Sheryl Crow, Modest Mouse, the All-American Rejects, Katy Perry / Sept. 5-7 / Seattle Center, Seattle // **CISCO OTTAWA BLUESFEST:** Jeff Beck, Ben Harper & Relentless7, Jackson Browne, Girl Talk, Stone Temple Pilots / July 8-19 / Lebreton Flatts Park, Ottawa // **CMA MUSIC FESTIVAL:** Brad Paisley, Rascal Flatts, Reba McEntire, Brooks & Dunn, Trace Adkins / June 11-14 / downtown Nashville // **DETROIT ELECTRONIC MUSIC FESTIVAL:** Carl Cox, Krzyz Baldhead, the Glitch Mob, RJD2, Z-Trip / May 23-25 / Hart Plaza, Detroit // **DOWNLOAD:** Faith No More, Slipknot, Def Leppard, the Prodigy / June 12-14 / Donington Park, England // **EDGEFEST:** Billy Talent, AF1, Alexisonfire, Metric, K-OS / June 20 / Downsview Park, Toronto // **ESSENCE MUSIC FESTIVAL:** Beyoncé, Maxwell, John Legend, Ne-Yo, Lionel Richie / July 3-5 / Louisiana Superdome, New Orleans // **GLASTONBURY FESTIVAL:** Bruce Springsteen & the E Street Band, Blur, Neil Young, Lily Allen, Lady GaGa, Franz Ferdinand / June 24-28 / Worthy Farm, Pilton, England // **HARD ROCK CALLING:** The Killers, Neil Young, Bruce Springsteen & the E

Street Band / June 26-28 / Hyde Park, London // **ISLE OF WIGHT:** the Prodigy, Neil Young, Razorlight, Stereophonics, Basement Jaxx, Maximo Park, Pixies / June 12-14 / Isle of Wight, England // **LATITUDE FESTIVAL:** Nick Cave & the Bad Seeds, Grace Jones, Pet Shop Boys / July 16-19 / Henham Park, Suffolk, England // **LEEDS FESTIVAL:** Arctic Monkeys, Radiohead, Kings of Leon / Aug. 28-30 / Leeds, England // **LOLLAPALOOZA:** Depeche Mode, the Killers, Tool, Jane's Addiction, Beastie Boys / Aug. 7-9 / Grant Park, Chicago // **MAIN SQUARE FESTIVAL:** Coldplay, Kanye West, Placebo, Lenny Kravitz / July 2-5 / Arras Main Square, Arras, France // **MILE HIGH MUSIC FESTIVAL:** Tool, Widespread Panic, the Fray / July 18-19 / Dick's Sporting Goods Park, Commerce City, Colo. // **MILWAUKEE SUMMERFEST:** Bon Jovi, Keith Urban, George Strait, Chicago, Bob Dylan, No Doubt, Kenny Chesney, the Fray, Kid Rock / June 25-July 5 / Marcus Amphitheater, Milwaukee // **OUTSIDE LANDS MUSIC & ARTS FESTIVAL:** Pearl Jam, Dave Matthews Band, Beastie Boys / Aug. 28-30 / Golden Gate Park, San Francisco // **OXEGEN:** Kings of Leon, the Killers, Snow Patrol, Blur, Bloc Party, Razorlight, Pet Shop Boys, Elbow, Keane, Nine Inch Nails / July 10-12 / Punchestown Racecourse, Ireland // **PINKPOP CLASSIC:** Bruce Springsteen & the E Street Band, Depeche Mode, Snow Patrol, the Killers / Aug. 15 / Megaland, Landgraaf, the Netherlands // **PITCHFORK MUSIC FESTIVAL:** Built to Spill, the Jesus Lizard, Yo La Tengo, Tortoise / July 17-19 / Union Park, Chicago // **PLAYBOY JAZZ FESTIVAL:** The Neville Brothers, Sharon Jones & the Dap Kings, Kenny G, Bill Cosby / June 13-14 / Hollywood Bowl, Los Angeles // **PUKKELPOP FESTIVAL:** Bloc Party, Stereophonics, Dropkick Murphys / Aug. 20-22 / Grenslanndhallen, Hasselt, Belgium // **READING FESTIVAL:** Kings of Leon, Arctic Monkeys, Radiohead / Aug. 28-30 / Reading, England // **ROCK WERCHTER FESTIVAL:** The Prodigy, Oasis, Coldplay, Metallica / July 2-5 / Werchter, Belgium // **ROCKLAHOMA:** Twisted Sister, Ratt, Anthrax, Thin Lizzy / July 9-12 / Pryor, Okla. // **ROSKILDE:** Nick Cave & the Bad Seeds, Coldplay, Nine Inch Nails, Oasis, Pet Shop Boys, Slipknot, Trentemøller, Kanye West / July 2-5 / Roskilde, Denmark // **ROTHBURY FESTIVAL:** The Dead, Bob Dylan, the Strlmg Cheese Incident, Willie Nelson / July 2-5 / Double JJ Ranch, Rothbury, Mich. // **SASQUATCH MUSIC FESTIVAL:** Kings of Leon, Jane's Addiction, Nine Inch Nails, Ben Harper & Relentless7 / May 23-25 / Gorge Amphitheatre, Quincy, Wash. // **SUMMER SONIC:** My Chemical Romance, Linkin Park, Beyoncé, Nine Inch Nails, the Specials / Aug. 7-9 / Japan // **SZIGET:** Armin van Buuren, Bloc Party, Editors, Eric Prydz, Faith No More, Fatboy Slim, Klaxons, Lily Allen, Manic Streets Preachers, Maximo Park, Paul Oakenfold, Pendulum, Pete Tong, Placebo, Primal Scream, Snow Patrol, the Offspring, the Prodigy, the Ting Tings / Aug. 12-17 / Obuda Island, Hungary // **TIN THE PARK:** Kings of Leon, the Killers, Blur, Snow Patrol / July 10-12 / Balado, Kinross-Shire, Scotland // **TELLURIDE BLUEGRASS FESTIVAL:** David Byrne, Railroad Earth, Gaelic Storm, Elvis Costello & the Sugarcanes, Emmylou Harris / June 18-21 / Telluride Town Park, Telluride, Colo. // **TW CLASSIC:** Depeche Mode, Moby, Basement Jaxx / June 20 / Werchter, Belgium // **VIRGIN MUSIC FESTIVAL:** Acts, dates TBA / Canada // **WIRELESS FESTIVAL:** Kanye West, Basement Jaxx / July 4-5 / Hyde Park, London —MP

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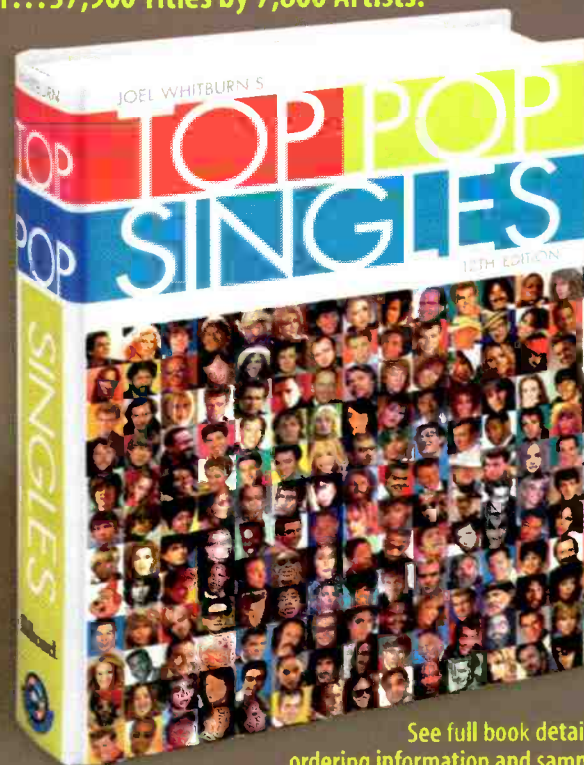
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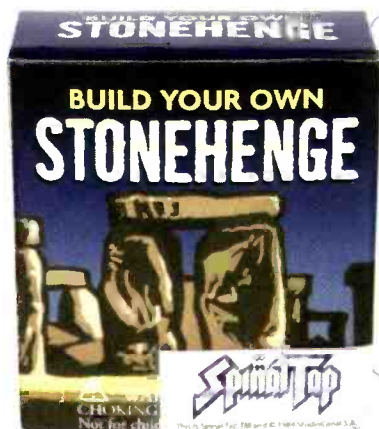
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# merch madness

As Album Sales Fall, Stars Are Selling Everything From Foam Fingers To Boombox Bags. A Look At Some Of The Season's Souvenirs



**BEYONCÉ BOOMBOX HANDBAG, \$75**  
Don't touch that dial—it won't work. But it will let Beyoncé fans work a look. (Bravado)



**SPINAL TAP BUILD YOUR OWN STONEHENGE MODEL, PRICES VARY**

Gothic scenery is essential for heavy metal bands—and fans—and this model fits on a coffee table. Just remember: Those two little marks mean inches, not feet. (BandMerch)



**SEAL HEAT-REACTIVE MUG, PRICES VARY**

If you missed Seal on his last tour, hot coffee makes his iconic image appear on this cup. But his heart still belongs to Heidi. (BandMerch)



**LEONARD COHEN GUITAR PICKS, PRICES VARY**

It's hard to sing about the pain of love, life and loss without the right accoutrements. Poetry not included. (BandMerch)



**CONOR OBERST KOOZIE, \$5**

He's played in Bright Eyes, Desaparecidos and the Mystic Valley Band, but Oberst doesn't want his beer to get warm while he records his next song. Appropriate blue-collar beverage sold separately. (Ink Tank)



**LADY GAGA SUNGLASSES, \$10**  
Her future's so bright she has to wear shades—with her name on them. Anyone who rarely wears pants has to go into accessories. (Bravado)



**ESCAPE THE FATE FOAM FINGER, PRICES VARY**

In true emo fashion, it's hard to tell if this says "We're No. 1" or a less polite message. But, in true emo fashion, does it really matter? (BandMerch)

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# eastern bloc party

## Festival Circuit On The Rise Outside The Eurozone

LONDON—Currency volatility spurred by the global financial crisis is helping build Eastern Europe's music festival circuit.

While the euro's weakness against the dollar devalues fees paid in the European currency, payments are still mainly being made in dollars outside Western Europe's "eurozone." And that's making Eastern Europe's growing festival circuit more attractive than ever.

During the past decade, Eastern Europe has seen "a whole bunch of new festivals cropping up, where there were only a few regular, steady ones 10 years ago," says Rod MacSween, co-manager of International Talent Booking (ITB) in London.

Festivals have emerged in Romania, Serbia, Bulgaria, Russia, Croatia, Poland, Estonia and Hungary. And this year more major names than ever are hitting that circuit on the heels of a substantial decline in the euro's value versus the dollar. A fee of €100,000 that was worth about \$154,000 this time last year is now worth \$134,000.

"Last summer, I did most of my deals in euros because it was the most stable currency," MacSween says. "This summer it would've been better to do deals in dollars."

Eastern European promoters, he acknowledges, would prefer to do deals in local currency, but MacSween notes that "U.S. acts expect deals to be done in U.S. currency."

Ian Huffam, partner at the U.K. booking agent X-ray Touring, handles Moby, who will play Serbia's Exit and Romania's B'estfest this summer. Huffam attributes the sector's recent growth to "a fresher, more dynamic approach, based fundamentally on [creating] the most culturally in-

teresting programming."

Eastern European festivals have been marketed heavily in the United Kingdom in recent months, as the pound's continuing slide against the euro means U.K. music fans seeking an overseas festival experience face ex-

pensive entertainment if they choose events in the eurozone. At press time, the British currency was worth about €1.13, compared with €1.27 last May and €1.47 two years ago.

Festivals vary in scale and stature, but MacSween singles out Exit—where his client Korn plays this year—as "very solid and stable."

Held annually since 2000 in Serbia's Novi Sad fortress, Exit offers four-day tickets for €86.50 (\$115.60) and has a capacity of 50,000. This year's bill also includes Lily Allen, Arctic Monkeys and Kraftwerk.

MacSween also enthuses about the weeklong Sziget festival in Budapest, where ITB client Placebo plays this August. Launched in 1993, it regularly attracts more than 300,000 attendees.

Sziget managing director Gabor Takács says he pays acts "a comparable rate" to Western European festivals, while keeping ticket prices low thanks to Eastern Europe's lower infrastructure costs. A ticket for the 80,000-capacity event (Aug. 10-17) costs €180 (\$239.45). Performers include Allen, Snow Patrol and the Offspring.

Of more recent vintage is July's B'estfest, where a three-



Hello Bucharest: MANU CHAO at B'estfest 2008.

day ticket costing 270 lei (\$88) offers a bill including Franz Ferdinand, Santana and the Ting Tings. The event, now in its third year, attracted 60,000 people in 2008.

Florin Itu, GM of B'estfest promoter Emagic, suggests that Eastern Europe's festivals let talent bookers test the waters before committing to headlining tours.

"We offer a virgin market that was not previously exposed to them," he says.

William Morris Agency senior VP Kirk Sommer is using the event to introduce the Killers to Romanian fans. He notes that Eastern Europe's festival fees can also exceed the earning potential of a headline show.

"At a festival," he says, "there are immediate advantages, such as a much greater advertising budget than a band's individual show."

Long term, MacSween doubts the Eastern European festival scene will rival its counterpart in the eurozone. But Sommer suggests some of these live markets will fill the void created by falling ticket sales elsewhere.

"As other revenue streams are declining," he says, "this is going to become more and more relevant." ...

# are you experienced?

## New Music Exhibition Targets London Gig-Goers

LONDON—Organizers of London's newest music-themed attraction hope touring and tourism will combine to give the British Music Experience a successful first summer.

The permanent BME exhibition, which documents Britain's musical heritage since the '40s, opened in March after six years of planning. It is housed within the O2 entertainment complex.

BME Foundation chairman and veteran concert promoter Harvey Goldsmith describes initial reaction to its mix of audiovisual technology and memorabilia as "incredible, both by media, the business and regular punters," despite the previously checkered history of similar U.K. attractions.

London attracted 26 million visitors in 2008, according to the city's tourism authority Visit London, and BME commercial director Matt Glover says plans are being finalized for a marketing "big push" during the summer months.

"But what we're finding is that the majority of visitors are coming from O2 show traffic and word-of-mouth, as people pass on what they've experienced," he says, adding that the plan is

to "focus on maximizing what we already have access to on our doorstep" before targeting international visitors.

Tweaks to the marketing are already being made based on the findings of the first two months of operation. Goldsmith says the BME doesn't have "enough presence in the O2 itself, which is a bit daft, so we're [addressing] that."

The attraction is putting together packages whereby BME admission will be bundled with gig tickets for O2 Arena shows and/or meals at the complex's restaurants. It also plans special events targeting fans of artists appearing at the arena.

"When Michael Jackson's playing, we could invite people to come down early, do a screening of the 'Thriller' video and you've got the director or somebody involved giving a commentary," Glover says. "If we're tying it in

to the traffic coming to a massive gig like that, everyone's a winner."

The O2 Arena was the world's No. 2 15,000-plus-capacity venue last year, according to Billboard Boxscore, with total attendance that exceeded 840,000. Glover describes initial business as "steady—a little bit below our projections, but rising day by day." He anticipates "a minimum of 250,000 visitors" in the first year of operation. Cleveland's Rock and Roll Hall of Fame received 451,000 visitors during 2007, according to its most recent annual report.

A "smartticket" system allows visitors to access information and additional content at home, as well as download three of the United Kingdom's "100 most influential

songs" at iTunes for no additional charge. A family ticket (two adults and two children) costs £40 (\$60.33), an individual adult ticket £15 (\$22.62).

Previous rock/pop-themed exhibitions in the United Kingdom have struggled to find an audience. The National Centre for Popular Music in Sheffield lasted only 15 months after opening in

1999, while Madame Tussaud's Rock Circus, in London's Piccadilly Circus, shut its doors in 2001 after a difficult 13-year run.

But the BME should be on firmer ground, says Jonathan Sands, director of the interactive film museum at the Movieum of London, which recently launched a permanent Beatles exhibition.



Britain's got talent: BME's MATT GLOVER

"The two crucial elements are a great site and investing in the best possible technology," Sands says. "The O2 is an amazing venue and the BME have spared no expense in creating an incredible environment for their visitors, so I fully expect it to become a major fixture on London's entertainment scene."

And, with a 400-capacity on-site live space being rolled out for gigs and other special events planned, Glover is confident that BME will be a memorable one.

"By September," he says, "it's safe to say people will be looking at the BME and going, 'Bloody hell, this is a special place for music.'" ...

## brit hits

The top 10 most-downloaded tracks at iTunes with the British Music Experience's 'smartticket.'

1. Oasis, "Wonderwall" (Big Brother)
2. Queen, "Bohemian Rhapsody" (EMI)
3. The Verve, "Bittersweet Symphony" (Virgin)
4. Robbie Williams, "Angels" (Chrysalis)
5. Arctic Monkeys, "I Bet You Look Good on the Dancefloor" (Domino)
6. The Prodigy, "Firestarter" (XL)
7. Coldplay, "Yellow" (Parlophone/EMI)
8. Kate Bush, "Wuthering Heights" (EMI)
9. Elton John, "Your Song" (Mercury)
10. Duran Duran, "Rio" (EMI)

SOURCE: British Music Experience





global // by **STEVEN SCHWANKERT**

# beijing's silent summer

## Live Biz Suffers From Jitters Over Political Anniversaries

BEIJING—For the second consecutive year, Chinese government pressure will prevent top-tier international acts from performing this summer in the country's biggest cities.

Last year, an official crackdown on live events preceded the Summer Olympics in August (Billboard, Aug. 9, 2008). This year, the government is eager to avoid potential protest flash points as it braces for the 20th anniversary of the suppression of the Tiananmen Square democracy movement June 4 and the 60th anniversary of the founding of the People's Republic of China Oct. 1.

China's Ministry of Culture canceled April shows by Oasis in Beijing and Shanghai, and the leading rock festival MIDI, which was held in early May, had to leave Beijing for a site in eastern China away from international media scrutiny. John Legend's April 8 concert in Shanghai and Kylie Minogue's Dec. 1 concert in Beijing were the last shows by major Western pop/rock artists in those respective cities.

The upcoming political anniversaries are so sensitive that many live-entertainment executives based in China were unwilling to comment on the situation. One live-industry source who asked to remain anonymous says, "We were told to 'keep it down,'" as his company considered acts to book for this summer.

Even still, Oasis was blindsided when the Ministry of Culture revoked performance licenses issued to its Chinese promoter Emma Entertainment/Ticketmaster for April shows in Beijing and Shanghai (billboard.biz, March 2). Oasis claims the ministry canceled the shows after officials realized the band's guitarist Noel Gallagher had played a 1997 "Free Tibet" benefit in New York. The ministry, which rarely comments on which acts aren't welcome in China, issued a statement claiming the concerts were pulled for nonpolitical commercial reasons.

"The shows were going to sell out," says Oasis manager Marcus Russell of Ignition Management in London. "We were 60% sold out with a month to go, so it left us high and

dry." He adds, "They take their anniversaries very seriously over there."

Meanwhile, the 2009 MIDI Music Festival relocated to Zhenjiang in eastern China when it didn't receive approval for its traditional site in Beijing's Haidian Park. "We had felt Beijing would be difficult this year because of the [60th] anniversary," event organizer Zhang Fan says. "We would like to return to Beijing next year."

Zhang insists the May 1-3 event was a success, even though it attracted only 25,000 fans, down sharply from previous years when the event drew 80,000 in Beijing.

Beijing's and Shanghai's lack of major pop/rock names is a blow after the Rolling Stones, Avril Lavigne and Linkin Park played large venues in 2006 and 2007. The biggest shows confirmed for both cities this summer are two mid-June dates by Ghostface Killah, booked by Beijing-based Split Works. Split Works operations director Nathaniel Davis says he has had no official word "that anything is specifically off limits this summer."

In the meantime, other, more sedate events are going forward, including a June 4 Italian production of Puccini's "Madame Butterfly" and a May 23 orchestral show by film composer Ennio Morricone, both in venues on Tiananmen Square. In addition, leading overseas Chinese artists will perform arena and stadium tours this summer, according to Ticketmaster China CEO/president Jonathan Krane.

"There are [still] a lot of major Greater China artists performing in China," Krane says, declining to comment on this year's absence of top Western pop/rock acts.

Russell says Oasis will eventually play China and remains optimistic about its future as a touring market. "It's got to be one of the biggest markets in the world for live music in the next decade," he says. "It's going to develop there. It's just going to go in fits and starts." ...

Additional reporting by Mark Sutherland in London.

LATIN NOTAS // BY LEILA COBO

# mercury rising

## Latin Music Sales Look For Spark From Wisin & Yandel, Aventura And Paulina Rubio

So far, it's been a long, dry 2009 for Latin music, without a single blockbuster release since **Marco Antonio Solís'** "No Molestar" (Fonovisa) last October.

Now as summer approaches, a trio of major releases should breathe some life into the relatively listless Latin retail landscape. Even with these titles, retailers aren't shouting victory just yet. With sales in a serious slump, the mood is one of cautious optimism.

Reggaetón duo **Wisin & Yandel** will release "La Revolución" (Machete/Universal) May 26. Urban bachata act **Aventura's** new album "The Last" (Premium/Son) comes out June 9. And on June 23, pop star **Paulina Rubio** will release "Gran City Pop" (Universal Music Latino).

These are all top acts with strong sales histories. Wisin & Yandel's last studio album, 2007's "Los Extraterrestres," sold 434,000 copies in the United States, according to Nielsen SoundScan. Aventura hasn't released a new studio album since 2005's "God's Project," which sold 316,000 in the United States, while two subsequent live albums have sold more than 600,000 combined, according to SoundScan.

"We have a lot of faith in what's coming out," says **Juan Carlos Acosta**, a buyer for the Puerto Rico retailer/distributor Distribuidora Nacional. Wisin & Yandel and Aventura "are two key products for us," he adds.

However, hopes were high for "IDON," the new **Don Omar** album, which sold close to 15,000 copies its first week, the best debut-week sales for a Latin album so far this year, according to SoundScan. Still, sources say, early sales of "IDON" have been short of expectations.

"I buy new releases conservatively and with a lot of hope," one buyer says. "But it's not pleasant to see actual sales be half of

what I predicted."

All the executives Billboard spoke with agrees the economy is crushing sales, while digital and physical piracy remain major problems, particularly for youth-driven genres like reggaetón. The challenge is getting buyers into stores in this atmosphere. The summer season is a perfect time to do so, says **Isabelle Salazar**, Latin/world music buyer for Trans World Entertainment.

In addition to the aforementioned releases, there are several more "summery" albums in the pipeline, including the debut album by former **Kumbia Kings** singer **Pee Wee**, due July 23 on EMI Televisa, and **Los Super Reyes'** "Kumbia Con Soul," which targets bilingual youth and is due June 30 on Warner.

However, Salazar recommends, as she's often done before, taking a grass-roots approach that many major acts no longer tackle.

While many big artists are happy to play private radio shows for as few as 100 people, live promotional efforts often don't extend to retail. Retailers always want more in-stores and artist appearances to drive store traffic and sales. But many artists and labels trying to maximize promotional efforts have to balance the value of an in-store for, say, 40 people, versus a radio promotion that will reach thousands.

In this tough economy, Salazar says artists should make an extra effort to drive retail sales. "I believe artists have to remember how they started: working the streets, touching the people who buy the product," she says. "Even if it's a developing act and you get 15 or 20 people at an in-store, well, that's a start."

Such efforts will vary depending on the kind of product in question. Label executives say regional Mexican, in particular, sells most strongly at Wal-Mart, which is where many promotional efforts are concentrated. This summer bodes well for the genre, with Fonovisa releases coming from **K-Paz de la Sierra** (June 2), **Graciela Beltrán** (June 16), **Alicia Villarreal** and **Rieleros del Norte** (both June 23) and **Pedro Fernández** in July.

The indie distributor Select-O-Hits also has **Diana Reyes** and **Patrulla 81** slated for summer. These bigger acts, Select-O-Hits VP **Johnny Phillips** says, "basically sell themselves with a little help from programs at Wal-Mart."

Phillips says his company works closely with each label and Wal-Mart music supplier Anderson Merchandisers on marketing their respective releases.

"We're also helping coordinate in-store appearances for many of our labels," he says. "It's hard work but we're willing to do everything possible to help promote our new product. Of course, we need each label to provide us with touring info, TV appearances and radio play. If they do their job and we do ours, good releases will sell." ...



Mexican songbird:  
**ALICIA VILLARREAL**



# return of saturn, again

**No Album? No Problem. No Doubt Re-Enters Orbit With A Summer Tour—And Lures Ticket Buyers With A Download Of Its Catalog** /// By **Cortney Harding**

In between bites of a Cobb salad at New York's Tribeca Grand Hotel, Gwen Stefani is explaining why No Doubt is going on tour for the first time in five years without a new album to promote.

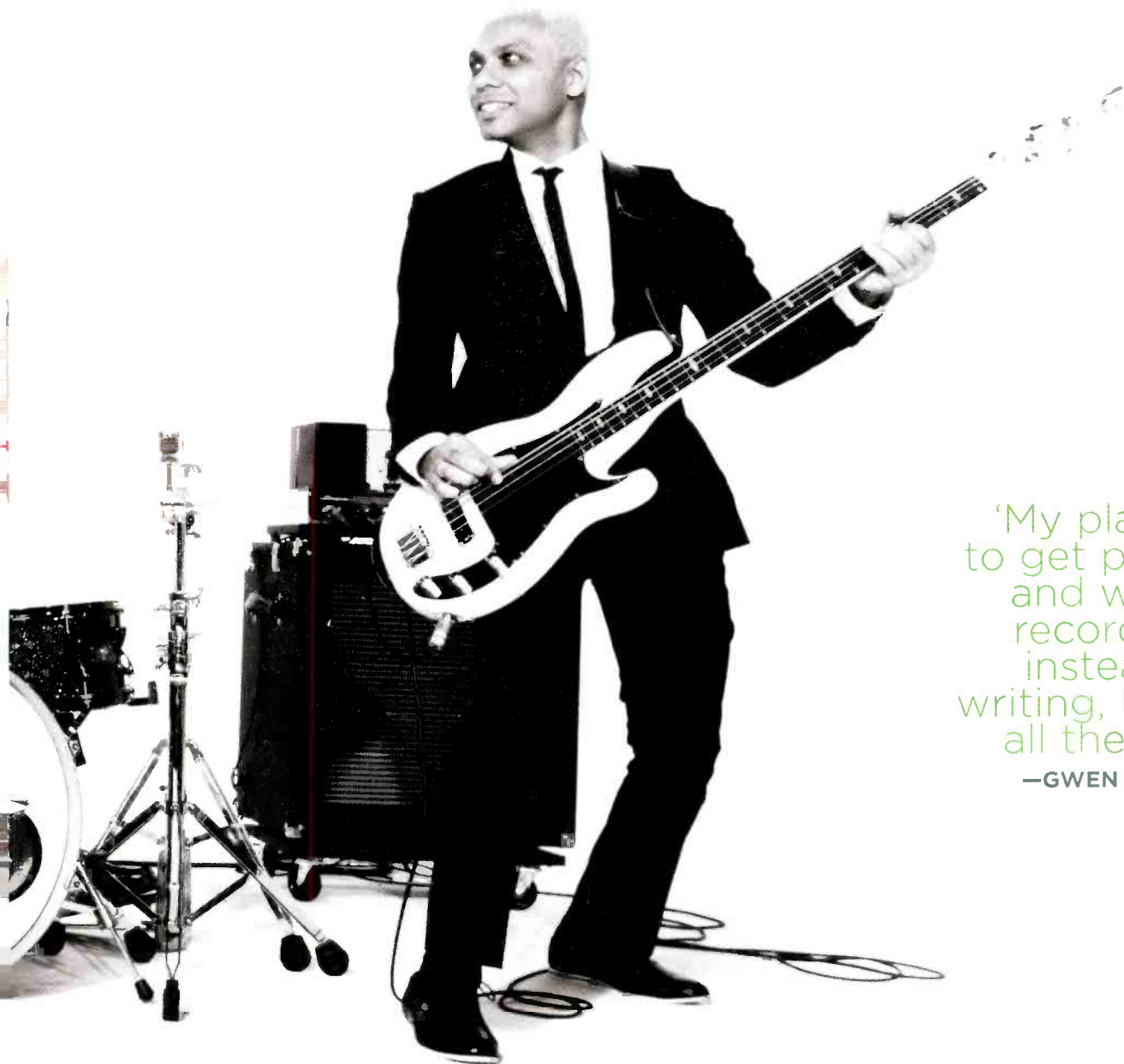
"Honestly, it's procrastination," she says with a sigh. "My plan was to get pregnant and write a record, but instead of writing, I just ate all the time."

Stefani laughs as she pops a tomato in her mouth. "Writing is always really hard for me—I hate it and hate it and then I do it, and I'm happy it's done," she says. "I was blocked and I needed to get inspired, and I thought playing live would get the creative juices flowing again."

Which isn't to say Stefani and her No Doubt bandmates haven't been busy since the 2001 release of their last album, "Rock Steady." Stefani, who has two sons ages 8 months and 3 years old, released two solo albums, "Love. Angel. Music. Baby.." which sold 4 million copies, and "The Sweet Escape," which sold 1.7 million, according to Nielsen SoundScan. Bassist Tony Kanal did production work on Stefani's albums and wrote songs with artists like Pink. Guitarist Tom DuMont produced two records, scored a documentary and was a stay-at-home dad. Drummer Adrian Young did session work and played golf.

Now they'll be together for a tour that starts May 16 in Las Vegas and ends Aug. 1 in Irvine, Calif.

While hitting the road without new material after years of relative silence might seem like a risk, the band's manager, Jim Guerinet, was delighted when the group approached him with



'My plan was to get pregnant and write a record, but instead of writing, I just ate all the time.'

—GWEN STEFANI

off, it was like a weight was lifted," Stefani says. "I could get back into learning the songs and planning the show, and it was so much more fun than banging my head against a wall in the studio."

No Doubt wants to make it clear that it's not another '90s band looking to hit the road and cash in on the band's greatest hits. "I don't see us as being part of that '90s revival," Kanal says. "We were always a band, even when we weren't playing together."

The group also wants to make sure its audience doesn't consist of twenty- and thirtysomethings who loved "Just a Girl." So it will give away digital copies of its three studio albums to anyone who buys tickets in the top two price tiers.

"Tom had the idea to give the albums away electronically for free with the ticket purchase," Guerinot says. "A lot of people like Gwen's solo work but might not be as familiar with No Doubt. There are people who might not have listened to the records in a while."

DuMont says that giving away the catalog seemed like an obvious value-add. "Lots of bands give away their new CDs, but we didn't have one of those," he says. "I've always thought you should be able to go and buy an entire catalog in one click, so you could get a broad representation of a band's work." In his mind, giving the music to fans is a continuation of No Doubt's time-tested strategy. "When we first started out, we had mailing lists and parties where we'd sit and lick stamps for hours. This is a more modern version of that. And we won't get high off of licking stamp backing, either."

It was more complicated than sending out envelopes. "There were literally 40 hurdles we had to clear in terms of getting permissions from rights holders. Even though no one else has as big a share as the band, there were lots of people to clear it with," Guerinot says. "I spent hours sitting down with people, explaining why this was so important and what the band was willing to give to make this happen. Some of the people at Interscope got it right away, which was refreshing."

In the end, the band licensed its catalog for a period of time ranging from the first on-sale date to 30 days after the last show. "People have raised the question of whether the band is losing money on this, and I don't think they are losing the opportunity to sell a certain amount of songs by doing this," Guerinot says. Sales of No Doubt's catalog have risen slightly since the band announced its return, but the act rarely sells more than 1,000 albums per week, according to Nielsen SoundScan. And while the catalog is available at the usual online outlets, the closure of Tower, Virgin and other CD-centric stores that stock catalog make it difficult to find new copies of the band's work.

Not all ticket buyers are getting the catalog, however. Seats for No Doubt's run of summer dates range from \$10 for lawn

the idea. "I think it's the right move," he says. "Even though they remained friends throughout the hiatus, they've all been working on other projects and haven't spent a lot of time together. They've become more of a unit in the time they've been rehearsing together and played a few shows, and I think this will change things for the positive."

So far, the reception has been enthusiastic. Tickets have been selling briskly for the shows; seven dates in Southern California

have sold out, according to Live Nation spokesman John Vlautin, as have shows in Houston, Denver and at Jones Beach on New York's Long Island. (Stefani's 2007 solo tour grossed \$31 million, with 18 of 56 shows selling out, while No Doubt's 2002 tour grossed \$9.6 million, according to Billboard Boxscore.)

The band started rehearsing in Hollywood, then set up shop in Atlantic City, N.J., to prepare for some East Coast dates. "As soon as the pressure to make a new album was

ets to the band's tour online could also purchase its self-titled CD. But the logistics of storing and shipping physical albums made it a limited effort, says Ticketmaster VP of music services Vito Iaia.

Once digital distribution came of age, everything changed. In 2005, Ticketmaster began offering fans who pre-ordered a participating act's album on iTunes a presale code for tickets to the act's upcoming tour. The initiative began with Depeche Mode, Bob Dylan and Red Hot Chili Peppers and has since expanded to more than 20 other acts.

"That really does move incremental units on the recording-music side and incremental units for us on the ticketing side," Iaia

says. "We're getting the marketing power of iTunes behind the tour. The promoter loves it because they're getting increased marketing, the band loves it because they're selling more records, and iTunes loves it because they get some share there."

That's led to the more recent trend of bundling music downloads. Ticketmaster first offered buyers a sampler playlist of other bands on tour, then expanded bundling to such acts as Metallica and Dave Matthews Band.

"That's the model that's going to start breaking through more and more this year," Iaia says. "The artists are viewing their business holistically and saying to themselves, 'We have a consumer en-

gaged when we put the tickets on sale. If we have recorded product, or a fan club subscription or we have a T-shirt, let's engage this fan base that's coming in to buy tickets.'"

Instead of offering ticket buyers new material, No Doubt is providing downloads of its back catalog as a way to re-engage old fans and snare new ones who are familiar with Gwen Stefani as a solo artist.

Iaia believes that tying music to tickets could reduce piracy. "We hope this program gets even a fraction of those units that would have been sold before the age of piracy into an environment where they get counted toward the charts."

—Antony Bruno

## buy one, get one free

### No Doubt Is The Latest Band To Bundle Music With Tickets

No Doubt's offer to give its back catalog to those buying the high-tier seats for the band's upcoming tour is certainly unusual, but it's not the first time artists have tied ticket sales to recorded-music incentives.

Ticketmaster has used this model for more than five years, and not just with digital music. Its first offering involved the Cure in 2004, when fans who bought tick-

seats to \$80 for the best seats, with \$59.50 and \$24.50 price points in between. Live Nation's Vlautin says only the top two price levels have the ability to download the catalog for free; Guerinot's office fulfills the orders. The promise of free music could help upsell casual listeners, those who only know Stefani's solo work or fans of opening bands Paramore or the Sounds (see story, below).

No Doubt's albums seem to be ubiquitous in many CD collections; while its self-titled 1992 debut sold 328,000, its 1995 breakout, "Tragic Kingdom," sold 8.1 million copies. Follow-up "Return of Saturn" sold 1.6 million, while 2001's "Rock Steady" sold 2.8 million. The greatest-hits collection "Singles 1992-2003," which was released in 2003, sold 2.4 million, according to Nielsen SoundScan. Vlautin points out that "any avid fan of the band will be coming to this tour, and they'll try to buy the top-tier tickets. People lose their music as they grow up and move around, and this is a good way for them to reacquire themselves with the tracks."

### 'TODAY' AND TOMORROW

If the band is worried about fans forgetting the hits, it shouldn't be. At recent performances on NBC's "Today" and at the Bamboozle festival in New Jersey, the audience sang along as the band ripped through a set of its greatest hits, including "Spiderwebs," "Don't Speak" and its cover of Talk Talk's "It's My Life." The audience at both events leaned slightly older, and at Bamboozle, when Stefani asked those in the crowd to raise their hands if it was their first No Doubt show, many did. Still, they proceeded to sing along to most of the songs. (Live Nation also produced Bamboozle, but the band's catalog wasn't given away with festival tickets.)

After the joys of parenthood and channeling their inner Tiger Woods, the band members will do their best to maintain a semblance of normalcy on the road. All admit to being fitness fanatics, and they're indulging their need to jog while touring. "We travel with two personal trainers," Kanal says. "We make hotels keep their gyms open late so we can work out. We're getting older, and we can't party like we used to."

But Kanal says that being older has plenty of perks. "We got to live though the record industry in its heyday. When we started, we were in a van and looking for change under the seats so we could buy food. We went from that to having a hit and getting to do things like make music videos with million-dollar budgets."

Stefani says she and the rest of the band aren't interested in "gratuitous fame," but she still finds herself in the spotlight. "I have to wear makeup to the gym because I get some dude doing sit-ups next to me and surreptitiously taking pictures," she says.

And although Stefani cheerfully shows off pictures of her sons Kingston and Zumia, she'd rather talk about her ventures as a businesswoman, albeit in a self-effacing manner. Her clothing line, LAMB, is in its seventh year, and she also has her own perfume. Still, Stefani is slow to take credit for it all.

"I'm a good collaborator," she says. "I'm always open to other opinions, and I can do things like have meetings at my house and juggle it all. I'm actually heading to a five-hour meeting about the new line of handbags after this, and I'm pretty excited. I started it seven years ago and never thought it would last, but here we are."

During the "Today" performance, Stefani and her cohorts were self-assured, despite worries the day before that they might forget parts of the set. There was a moment during the intro solo of the track "Don't Speak" where a slight tension rose among the members, but quickly dissipated as DuMont hit every chord and Stefani's voice kicked in. Backstage, the visibly relaxed band conducted an interview with a local morning news anchor, who had attended some of the act's mailing-list parties in the early '90s in Orange County.

No Doubt seeks to connect with fans in other ways, too. When the group announced the tour dates, it introduced a widget that could be embedded on users' Facebook and My-



Special guests on a totally '80s episode of 'Gossip Girl':  
**NO DOUBT**

Space pages called "Seven Days of No Doubt." Every day for a week, the band members posted a new video of themselves talking about their shows, rehearsals and history. Live Nation ran a contest where the fan that got the most people to install the widget won a chance to see the band in a city of his or her choice. The widget generated 2.6 million views in the week prior to the on-sale date of the first round of tickets, according to Live Nation.

The band also performed on "American Idol" and covered Adam & the Ants' "Stand and Deliver" on the May 11 episode of "Gossip Girl." "All the TV and online stuff—Twitter, Face-

book, all that—those just seem like bases that need to be covered," Guerinot says. "We do get lots of licensing requests, and we've always felt that the right ones can benefit the band."

"We're from Anaheim," Stefani says with a laugh as she considers her opportunities. "This is cliché to say, but we never thought this would happen to us. We built a studio in the garage, and now we're driving around on tour with a bus that has a studio in it. We survived it all and we're still friends, and that's great."

Additional reporting by Keir Bristol and Patrea Patterson.



Red means go:  
**THE SOUNDS**

## sounds of summer

**No Doubt Tour Could Help Swedish Act Connect In U.S.**

A word to folks in the cheap seats who arrive early to a No Doubt concert: The first blonde to take the stage won't be Gwen Stefani. That role goes to the Sounds frontwoman Maja Ivarsson, whose band will be opening the tour, along with Paramore. While the Sounds owe more to Blondie than the Specials

or Madness, they should be a hit with the No Doubt crowd.

The Swedish band's new album, "Crossing the Rubicon," will be released June 2 on Original Signal Recordings.

"We've done big festivals in Europe but never anything of this size in America," Ivarsson says.

She hopes the tour marks another milestone for the new wave band. "Radio has never picked up on us in the U.S.," she says. The group's new label is working to change that. The Sounds' album will be the first one released under Original Signal's new venture with Universal Motown.

The band was previously signed to New Line Records, a division of the movie studio. Its 2007 record, "Dying to Say This to You," sold 106,000 copies, according to Nielsen SoundScan, based largely on critical acclaim and word-of-mouth.

"When we were looking for a new label, we got a lot of offers, but we wanted to have bargaining power," Ivarsson says. "So we kicked out everyone in our circle and paid for the recording ourselves. We talked to big labels, but they didn't feel right. Original Signal felt like a good home, and they were just as passionate about music as we are." —CH

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JONAS BROTHERS



DAVID NAIL



DINOSAUR JR.

# the noise of summer

## An Early Look At The Season's Hottest Albums

### JUNE

#### MOS DEF

**"The Ecstatic"** (Downtown Records, June 9)

A decade after the release of his solo debut, "Black on Both Sides," Brooklyn-born MC Mos Def proves he hasn't lost a beat. For "The Ecstatic," he looked to producers Kanye West, Madlib and Def Poet's Al Be Back. Tracks include the uptempo "Quiet Dog," on which Mos instructs listeners to "simmer down, simmer down, simmer down"; "Super-magic," which finds him rhyming, "Brooklyn we keep them open" over an Indian-like beat and guitar riffs; the epic-sounding "Life in Marvelous Times"; and "Twiling Speedball," on which he raps, "Life is a game, I heard a homie say/But I came to win so I'm not going to play."

#### JONAS BROTHERS

**"Lines, Vines and Trying Times"** (Hollywood, June 16)

Fresh off their Grammy Award win for best new artist, the Jonas Brothers will release their third studio album on Hollywood—and get back to their roots. "They respect different kinds of musicians, and the different kinds of music they grew up with," Hollywood Records VP of A&R Jon Lind says. To that end, they enlisted such Nashville stalwarts as steel pedal guitar specialist Bruce Bouto and Stuart Duncan, who played fiddle on Robert Plant & Alison Krauss' "Raising Sand," and harmonica player Frédéric Yonnet, best-known for his collaborations with Prince. But don't think the band has gone country just yet; the first single, "Paranoid," is pure Europop. "A significant number of people who are not Jonas Brothers experts are going to hear it and say, 'Who the hell is that?'" Lind says.

#### HOLLY WILLIAMS

**"Here With Me"** (Mercury Nashville, June 16)

The granddaughter of Hank Williams and daugh-

ter of Hank Williams Jr., Holly Williams wrote eight of 11 tracks on her Mercury debut, although she didn't pen the first single, "Keep the Change." The song "Three Days in Bed," about a tryst with a stranger, was "inspired by truth and fantasy." While Williams follows her own musical path, she never forgets her family. "Without Jesus Here With Me," which name-checks her grandfather, was inspired by a March 2006 auto accident in which she and sister Hilary almost lost their lives. The second single, "Mama," deals with her parents' divorce.

#### LIL WAYNE

**"The Rebirth"** (Young Money/Cash Money/Universal, June 23)

Lil Wayne is always reinventing himself. That's why it comes as no surprise that the New Orleans-born rapper, who taught himself how to play guitar months ago, will release his first rock album this summer. The self-proclaimed best rapper alive recruited Miami producers Infamous and Drew Correa, Cool & Dre, Develop and Drew Mone. "There were rumors Wayne was working on a rock album, but I assumed it was just 808 drums with guitars on it," says Infamous, who along with his partner worked on the first single, "Prom Queen." "Drew started to add organs, and Wayne said no. That's when I realized it was actually going to be a real rock album."

#### DINOSAUR JR.

**"Farm"** (Jagjaguwar, June 23)

Dinosaur Jr. principals J. Mascis, Lou Barlow and Emmett "Patrick" Murphy are known for having communication issues, but in 2007 the alt-rock pioneers reunited and signed with Fat Possum to release "Beyond," the band's first album with the original lineup since 1988's "Bug." The set debuted at No. 69 on the Billboard 200 and sold 51,000 copies in the United States, according to Nielsen SoundScan. The band's new 12-track set, recorded at vo-

calist/guitarist Mascis' home studio in Amherst, Mass., maintains its classic rock sensibilities and masterfully loud hardcore sound.

#### PAULINA RUBIO

**"Gran City Pop"** (Universal Music Latino, June 23)

After two consecutive No. 1 debuts on Billboard's Top Latin Albums chart, Mexican "golden girl" Paulina Rubio is hoping to repeat the feat with "Gran City Pop." Already No. 1 on iTunes' Latino chart based on pre-orders alone, the album features 14 tracks penned by some of Latin music's top writers, including Mario Domm (the singer for the Mexican pop trio Camila), who wrote the first single, "Causa y Efecto." The top-selling Latin female artist after Shakira, Rubio has an English-language album (2002's "Border Girl") and a new fragrance to her name, which will expand interest in her release beyond her Latin base. The singer is also a top seller in such countries as Mexico and Spain, which translates to a heavy international push from Universal.

#### ALICIA VILLARREAL

**"La Jefa"** (Fonovisa, June 23)

The Latin Grammy Award winner is back with her first album in three years, produced by her husband and cumbia artist Cruz Martínez. Highlights include the uptempo, raucous "Si Crees Que Pienso" and the first single, "Caso Perdido," by the hitmaking pop songwriters Claudia Brant and Noel Schajris; it's an accordion-driven norteño in Villarreal's signature purr. Villarreal wrote five of the songs, with others written by Armando Manzanero (the ballad "Soy Lo Peor") and Jose Alfredo Jimenez ("Cuando Nadie Te Quiera").

#### LEVON HELM

**"Electric Dirt"** (Dirt Farmer/Vanguard, June 30)

After nabbing a Grammy Award for his rustic

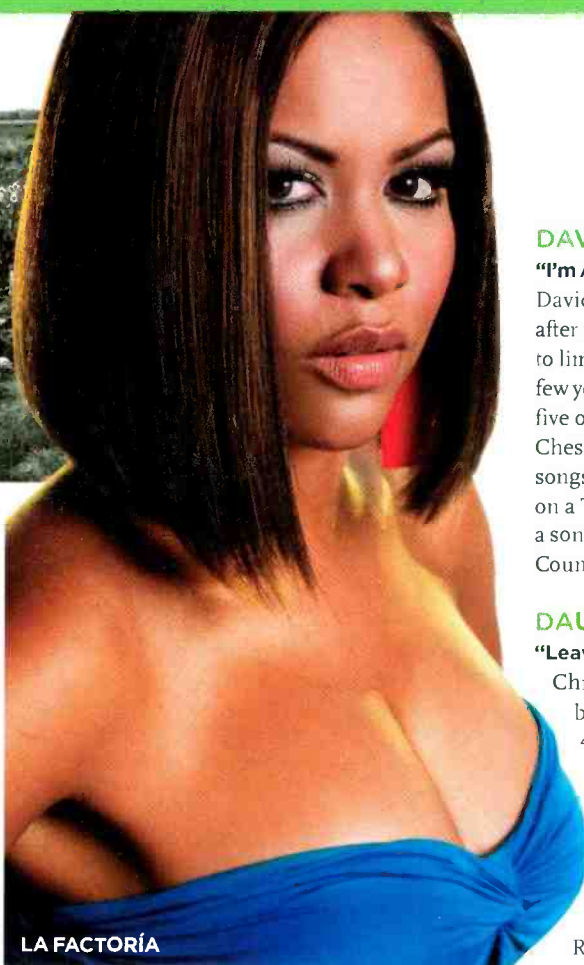
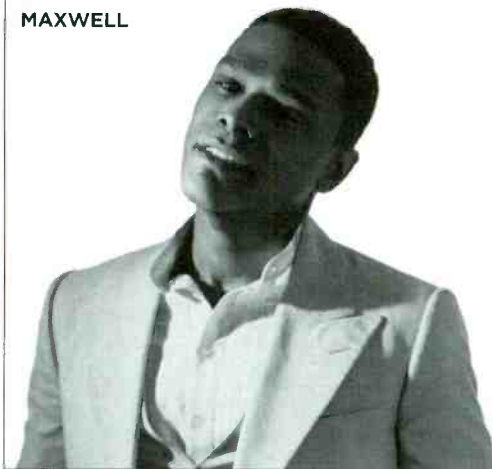


HOLLY WILLIAMS

**LEVON HELM BAND**



**MAXWELL**



**LA FACTORÍA**

album "Dirt Farmer," legendary drummer/vocalist Levon Helm returns with "Electric Dirt." As with "Dirt Farmer," Helm recorded the 11-song set at the Barn, his studio in Woodstock, N.Y., and reteamed with multi-instrumentalist Larry Campbell for production duties. "Dirt Farmer" (which sold 129,000 copies, according to Nielsen SoundScan) saw Helm emerge after a 25-year absence from solo work, exploring the rich, traditional roots of classic Americana and folk music. "Electric Dirt" continues in that tradition but taps into other parts of the American musical canon.

**WILCO**

"**Wilco (The Album)**" (Nonesuch, June 30)  
On Wilco's almost-but-not-quite self-titled album, the band revisits the unpredictable leanings of its more experimental side while delivering several songs that hark back to its rootsy "Summerteeth" era. The nearly six-minute "Bull Black Nova," which is built on a pulsating rhythm and layered with clattering piano and unhinged, interlocking guitar workouts, best exemplifies producer Jim Scott's approach of taking "a little bit more leeway in terms of sculpting the sound and using the studio as another instrument," as frontman Jeff Tweedy explains. But fans of Wilco's more straightforward side will revel in "You and I," a gorgeous duet between Tweedy and Feist about the simple pleasures of love. Also in this vein are the hushed, largely acoustic "Solitaire" and the stately, harmony-rich "Country Disappeared." Rounding out the album is "You Never Know," a flashback to the band's ebullient pop/rock of 1999, while "Sonny Feeling" is a slide-guitar-laden jam.

**MOBY**

"**Wait for Me**" (Mute, June 30)  
Moby's 2008 album "Last Night" was a decidedly dance-oriented party album, influenced by the artist's frequent DJ work. But Moby says his ninth studio album, "Wait for Me," is "diametrically opposed to that. If you were having a party and someone put this on, I imagine people would either leave or lie down." The quieter,

more orchestral album was recorded in Moby's New York apartment on analog equipment, some of it purchased broken on eBay, with several little-known guest vocalists. Moby also designed the album artwork himself with a Sharpie on white paper.

**BEBE**

**Title TBA** (EMI Televisa, June 30)  
The Spanish singer/songwriter Bebe is back with her first studio album since the 2004 alt-pop release "Pafuera Telarañas" and her subsequent Latin Grammy Award win for best new artist. On her new set, Bebe reteams with producer Carlos Jean on such tracks as "Me Fui," a raw confrontation set to a haunting acoustic guitar; "La Bicha," percussive, defiant and talk-sung that nearly becomes a rap accompanied by woodwind; "Pa Mi Casa," a folksy uptempo blend of horn, bolero-type vocals and a yowling chorus; and the opener "No Mas Llorar," which verges on flamenco chill-out.

**JULY**

**MAXWELL**

"**BLACKsummers'night**" (Columbia Records, July 7)  
After an eight-year hiatus, R&B singer Maxwell returns with his long-awaited, often-delayed, self-produced fourth studio album. The nine-track set is the first installment of a planned trilogy, and Maxwell recorded the album with a live, 10-piece band. On the lullaby-like "Pretty Wings," Maxwell croons, "I had to set you free, to see clearly/The way that love can be when you are not with me/I had to leave, let love set you free to fly your pretty wings," over xylophone and guitar. Other tracks include the regretful "Bad Habits," a midtempo number with big horns and layered voice-overs; "Cold," about a cruel lover; the uptempo "Love You," on which Maxwell pleads, "Tell me I can be your man/Baby let me love you," over an organ groove; the jazzy "Stop the World," with heavy guitars and kick drums; the piano-backed "Fist Full of Tears"; and the inspirational "Help Somebody."

**DAVID NAIL**

"**I'm About to Come Alive**" (MCA Nashville, July 14)  
David Nail's new album was a long time coming; after releasing a single on Mercury Nashville in 2002 to limited success, Nail left the label, only to sign a few years later with sister MCA Nashville. Nail wrote five of the 11 tracks on his new album, with Kenny Chesney and Rascal Flatts' Gary LeVox contributing songs and Miranda Lambert guesting on "Strangers on a Train." The first single and title cut, a cover of a song by rock band Train, peaked at No. 47 on Hot Country Songs last summer.

**DAUGHTRY**

"**Leave This Town**" (19 Recordings/RCA, July 14)  
Chris Daughtry hit it big out of the gate, being booted from "American Idol" but then selling 4.4 million copies of his namesake band's debut album, according to Nielsen SoundScan. His new effort was produced by Howard Benson, who also worked on Daughtry's debut. "Leave This Town" finds the "Idol" alum and his bandmates singing more glossy, guitar-driven power ballads like "No Surprise," which RCA senior VP of marketing Aaron Borns says is already being enthusiastically received at radio and by fans. "Chris is Twitter-ing all over the place and getting all this great feedback online. To see it all happen instantaneously has been very exciting."

**LA FACTORÍA**

"**Demphra**" (Panama Music/Universal, July 14)  
With two sassy females rapping behind a featured male singer, Panama's La Factoría scored an international reggaetón hit last year with the single "Perdóname." Since the departure of Joycee, vocalist Demphra (aka Marlene Romero) has taken the La Factoría name and is exploring fast, danceable soca rhythms while still employing her rap-singing technique. Representing the new sound are "Fuiste Malo Conmigo," an uptempo pop-tropical track, and "La Vecina," a duet with labelmates Mach & Daddy. The first single is "Hay Otro En Mi Vida," a poppy reggaetón track with flute and guitar touches (and a generous sprinkling of AutoTune) in the catchy, trendy Panamanian romantic style.

**SUGAR RAY**

"**Music for Cougars**" (Pulse/Universal/Fontana, July 21)  
Honesty, self-deprecation and a juvenile sense of humor have long served Sugar Ray frontman Mark McGrath well. So when the singer says things like "I know my voice is very limited" and "I know people aren't sitting on the edge of their seats waiting for a Sugar Ray record," he may just be trying to set the bar so low that any success seems significant. It could happen, since the band doesn't veer from the center lane it carved out for itself with the ubiquitous '90s radio staple "Fly." The band wrote the new songs in the studio during the past six months, and tracks like the breezy pop ditty "Boardwalk" and the midtempo ode to summer romance "Love Is the Answer" hew to the same path.

**AUGUST**

**COBRA STARSHIP**

"**Hot Mess**" (Decaydance/Fueled by Ramen, Aug. 11)  
Full of synth-pop hooks and throttling guitars, Cobra Starship's third full-length album, "Hot Mess," should give fans plenty of reason to start a dance

**best of the rest**

**JUNE 2**

311, "Uplifter" (Volcano/Jive)  
Cavo, "Bright Nights, Dark Days" (Reprise) // Cledus T. Judd, "Polyrically Incorrect" (E1 Music) // Crosby, Stills, & Nash, "Demos" (Rhino Records) // Dave Matthews Band, "Big Whiskey and the GroogruX King" (RCA) // D-Block, "D-Block" (Koch Records) // Drop Dead Gorgeous, "Hot N' Heavy" (Geffen/Suretone) // Eels, "Hombre Lobo" (Vagrant) // Ginuwine, "A Man's Thoughts" (Notifi/Asylum/Warner) // Iggy Pop, "Preliminaires" (Astralwerks) // Jeff Buckley, "Grace Around the World" CD/DVD (Columbia/Legacy) // Melissa McClelland, "Victoria Day" (Six Shooter) // Mitchel Musso, "Mitchel Musso" (Walt Disney) // Paolo Nutini, "Sunny Side Up" (Atlantic) // Rancid, "Let the Dominoes Fall" (Hellcat/Epitaph) // Regina Spektor, "Far" (Sire) // Ryan Bingham, "Roadhouse Sun" (Lost Highway) // Ryan Star, "11:59" (Mark Burnett/Atlantic) // Spinnerette, "Spinnerette" (Anthem) // The Sounds, "Crossing the Rubicon" (Original Signal) // Tiga, "Ciao!" (Last Gang) // Vanessa Williams, "The Real Thing" (Concord) // Marshall Crenshaw, "Jaggedland" (Savoy) // Los Amigos Invisibles, "Comercial" (National Records)

**JUNE 9**

Anti-Flag, "The People or the Gun" (SideOneDummy) // Chickenfoot, "Chickenfoot" (Chickenfoot) // Dirty Projectors, "Bitte Orca" (Domino) // Joan of Arc, "Flowers" (Polyvinyl) // John Anderson, "Bigger Hands" (Country Crossing/Stroudavarious) // Kasabian, "The West Rider Pauper (Lunatic Asylum) (RCA) // Maino, "If Tomorrow Comes" (Hustle Hard/Atlantic) // Marie Digby, "Breathing Underwater" (Hollywood Records) // Miike Snow, "Miike Snow" (Downtown) // Placebo, "Battle for the Sun" (Vagrant) // Quincy Jones, "Quincy Jones Explores the Music of Henry Mancini" (Universal Music Group/Concord) // Rhett Miller, "Rhett Miller" (Shout Factory) // Sonic Youth, "The Eternal" (Matador) // Will Dailey, "Torrent" (CBS Records) // Deerhunter, "Rainwater Cassette Exchange" (Kranky) // The Low Anthem, "Oh My God, Charlie Darwin" (Nonesuch)

JONAS BROTHERS: MATT ALBIANI; NAL: ANDREW SOUTHAM; LEVON HELM BAND: AHRON R. FOSTER; MAXWELL: ERIC JOHNSON; DINOSAUR JR.: BRANTLEY GUTIERREZ; WILLIAMS: AUTUMN DE WILDE

## JUNE 16

Angel Taylor, "Love Travels" (Aware/Columbia) /// Ashley Tisdale, "Guilty Pleasure" (Warner) /// Incubus, "Monuments and Melodies" (Epic) /// Major Lazer, "Guns Don't Kill People... Lasers Do" (Downtown) /// Tiny Masters of Today, "Skeletons" (Mute) /// Twista, "Category FS" (EMI) /// The Builders & the Butchers, "Salvation Is a Deep, Dark Well" (Gigantic Music)

## JUNE 23

Deastro, "Moondagger" (Ghostly International) /// Foreign Born, "Person to Person" (Secretly Canadian) /// The Lemonheads, "Varshons" (The End) /// Sunset Rubdown, "Dragon-slayer" (Jagjaguwar) /// Tom Brosseau, "Posthumous Success" (FatCat) /// Tortoise, "Beacons of Ancestorship" (Thrill Jockey) /// We Were Promised Jetpacks, "These Four Walls" (FatCat) /// Zs, "Magic of the Modern White" (The Social Registry) /// Third Eye Blind, "Ursa Major" (Sony) /// Pete Yorn, "Back and Fourth" (Columbia) /// Dead Prez, "Pulse of the People" (Invasion Music Group/Boss Up/The Orchard) /// Dream Theater, "Black Clouds & Silver Linings" (Roadrunner) /// Au Revoir Simone, "Au Revoir Simone LP" (TVT Records)

## JUNE 30

Cage, "Depart From Me" (Definitive Jux) /// Rob Thomas, "Cradlesong" (Atlantic) /// Brad Paisley, "American Saturday Night" (Arista) /// Leslie Mendelson, "Swan Feathers" (Rykodisc) /// Meese, "Broadcast" (Atlantic)

## JULY 7

Those Darlins, TBA (Thirty Tigers) /// Stellastarr, "Civilized" (Bloated Wire) /// Rodrigo Y Gabriela, TBA (ATO) /// Son Volt, "American Central Dust" (Rouder) /// Corey Chisel, TBA (RCA) /// Fritz Helder & the Phantoms, "Greatest Hits" (House of Helder/Nelstar) /// We Were Promised Jetpacks, "These Four Walls" (Fat Cat) /// Tiny Vipers, "Life on Earth" (Sub Pop)

## JULY 14

Spinal Tap, "This Is Spinal Tap" (MGM) /// David Garza, TBA (Cosmica) /// Ledisi, TBA (Verve Forecast) /// "Hannah Montana 3," TBA (Disney) /// Gin Blossoms, TBA (Savoy) /// Amanda Blank, "I Love You" (Downtown) /// Chico



party. The band brought awareness of the new set—the follow-up to 2007's "Viva la Cobra!," which debuted at No. 80 on the Billboard 200 and sold 114,000 copies in the United States, according to Nielsen SoundScan—to fans by supporting Fall Out Boy on tour dates, and Cobra Starship repays the favor by paying homage to Fall Out Boy bassist Pete Wentz on the crowd-mover "Pete Wentz Is the Only Reason We Are Famous." They also collaborated with "Gossip Girl" actress Leighton Meester on the track "I Made Good Girls Go Bad."

## JAY REATARD

"Watch Me Fall" (Matador, Aug. 18)  
The Memphis garage-punk wunderkind Jay Lindsey, better-known as Jay Reatard, has put out dozens

of LPs, EPs and vinyl singles with various bands, side projects and as a solo artist since he was a teenager in the mid-'90s. But in many respects, "Watch Me Fall" will be his first conventional release. "This will be the first LP I've made for any label knowing what label it was going to be on ahead of time," he says of his deal with Matador, which issued a compilation of his singles in 2008. He says the record is "kind of paranoid," with a definite punk sensibility but moodier than his earlier material, and "my first record where I'm kind of exiting the dumb kid part of my life." At 12 songs, the album will also have fewer tracks than a typical Jay Reatard LP, although five additional songs will be offered on the vinyl edition only. The tracks themselves will be longer than usual: "The album closes with a ballad that's four minutes and six seconds," Reatard says. "That's a pretty epic jam for me."

## REBA McENTIRE

"Keep On Loving You" (Valory Music/Starstruck Records, Aug. 18)  
Reba McEntire's "Keep On Loving You" is her first for Valory Music and reunites her with CEO Scott

Borchetta, with whom she previously worked at MCA Nashville. The set is co-produced by long-time collaborator Tony Brown and Mark Bright (Rascal Flatts). McEntire's first solo project in six years includes a rarity: a song that she co-wrote. "She's Turning Fifty Today," which McEntire wrote via e-mail with Liz Hengber and Tommy Lee James, tells the story of a wife whose husband left her for a younger woman. McEntire, who has recorded "not many, under 10" of her own songs through the years, credits her tour with Kelly Clarkson last year for the new album's attitude. "I got into singing pop songs, I enjoyed it," McEntire says. "When we started looking for songs for this album, I started looking for sassy, uptempo songs." The first single, "Strange," was written by Wendell Mobley, Jason Sellers and Neil Thrasher and is a tongue-in-cheek rocker about lamenting (or perhaps not) a spurned love.

## SEAN PAUL

"Imperial Blaze" (VP/Atlantic Records, Aug. 18)  
It's been four years since dancehall star Sean Paul released a new studio project. But with the April 25 unveiling of the lead single "So Fine," the Grammy Award-winning artist is gearing up for the release of his fourth album, "Imperial Blaze," the an-

## RETAIL TRACK /// BY ED CHRISTMAN

# crazy from the heat

## Beleaguered Retailers Hope For Relief From Big Summer Releases

The coming of summer used to mean a batch of big music releases at retail because labels were eager to catch all the kids out of school.

But teens today don't buy music like they once did, preferring instead to play videogames or download music illegally.

"The ways you promote, market and reach kids are so instant nowadays," Disney Records executive VP Jim Weatherson says. "All the models have changed."

Still, retailers are hoping for some big album releases in the summer, if only because sales have been so weak this year. But merchants complain that the release schedule seems more uncertain than ever, with big releases harder to come by. So far this year, only Taylor's Swift's "Fearless" (Big Machine) has sold more than 1 million copies in the United States, while U2's "No Line on the Horizon" (Interscope) has sold 867,000 after nine weeks in stores, according to Nielsen SoundScan.

But Eric Levin, owner of Criminal Records in Atlanta, sees a silver lining in the scarcity of big releases.

"We used to be just flooded with these phone-book-thick catalogs, filled with releases that the industry didn't have time to properly market," Levin says. "Now, just the opposite is true. The re-

lease schedule is very quiet and maybe that will help."

Instead of throwing a bunch of releases against the wall and hoping that something sticks, labels might take more time and care to market the smaller number of titles they have to work, he adds.

Anticipation is building around releases from Eminem, Lil Wayne and Green Day. "Eminem will be huge," says Joe Nardone, VP at Gallery of Sound in Wilkes-Barre, Pa.

Noting that Lil Wayne's 2008 release "Tha Carter III" (Cash Money/Universal Motown) sold 1 million U.S. copies in its debut week last June, Nardone predicts Eminem's "Relapse" (Interscope), which is scheduled to be released May 19, will do similar numbers in its first week.

But Retail Track believes "Relapse" will likely ship 500,000 to 1 million fewer copies during the course of its life than it would have had Interscope released it last year as originally planned, when CD sales were stronger than they are now. The fate of "Relapse" could mirror what is already happening to U2's "No Line on the Horizon," another album that was supposed to come out in time for Christmas. Although the album was released in March, it's still struggling to break the million-unit mark.



Anticipation building: GREEN DAY

Despite retail's recent challenges, Epitaph Records remains bullish on the warm weather months. "Summer is a big season for us," Epitaph head of sales Jon Strickland says. "Summer is punk. We have a bunch of bands playing in front of a lot of people with the [Vans] Warped tour and the Rise Against tour."

Epitaph will release Rancid's first album in six years June 2, Strickland says. He also sees the Offspring's summer tour as a "huge catalog opportunity" for his label, which released the band's early albums before it jumped to Columbia in the mid-'90s.

Meanwhile, label executives are divided on the impact that a scheduling change in the Grammy Awards could have on summer releases. The 2010 Grammys will be held Jan. 31, a week earlier than

this year's show, and the cutoff date for eligibility has been moved up a month to Aug. 30.

"We have an artist that we hoped to have out by the Sept. 30 date," says the head of sales at a major label. "But they just moved the deadline up 30 days and we don't know whether we will be able to get the album out by then."

But the head of sales at another major label downplays the effect that the scheduling shift will have on the release schedule.

"We can't force an album into the market just to make the Grammy deadline," the executive says. "The release date depends on getting the music right and the creative right before setting the release date. The change in the Grammy deadline won't cause us to change anything."





REBA McENTIRE

anticipated follow-up to his 2005 platinum album "The Trinity." The project's producers include "So Fine" mastermind Stephen "Di Genius" McGregor, as well as a host of lesser-known Jamaican producers such as Arif Cooper, Jeremy Harding and Donovan "Don Corleon" Bennet.

**SEAN KINGSTON**

**"Tomorrow" (Epic Records, Aug. 25)** Making a name for himself with the hit single "Beautiful Girls," Sean Kingston returns with his sophomore set "Tomorrow." The 19-year-old Jamaican singer/songwriter describes the forthcoming album as a "reflection of his growth as a young man and evolution as an artist." The former is referenced in such tracks as the title cut, "Face Drop" and "Magical," which address personal acceptance, while the latter is evidenced by Kingston's expanded circle of collaborators. In addition to J.R. Rotem—a guiding light on Kingston's 2007 self-titled debut album—production collaborators include Wyclef Jean, Bruno Mars, Detail and RedOne (Lady GaGa's "Just Dance"), who produced Kingston's recently released lead single, "Fire Burning."

**COLBIE CAILLAT**

**"The Breakthrough" (Universal Republic, Aug. 25)** What happens after an artist's first single garners millions of MySpace views, a major-label deal and a hit debut album? That's the question Colbie Caillat faces as she finishes recording "The Breakthrough," her follow-up to "Coco." "There's that sense of worry where you hope it does as good," the 23-year-old singer says. "You want to make sure everything's perfect. And while doing that, you don't want to lose sight of who you are and how the music should sound." To achieve that balance, Caillat set up a "writing camp" in February with songwriters Kara DioGuardi and Rick Nowels, producer John Shanks and Caillat's father Ken, who produced half the album. Though "Falling for You," the album's first single that premieres in June, is spiritually akin to "Bubbly," Caillat says many of the other songs that emerged are "a different style, definitely more pop and uptempo."

**CHRISTINA MILIAN**

**"Elope" (Interscope/Radio Killa/MySpace Records, August TBA)** Three years after her well-documented split with Def Jam, Christina Milian is ready to mount a comeback with her fourth album, "Elope," planned for a late-August release. "I do feel like I'm starting from scratch," she says. "It's been a second since I've been out." But if Milian is ruffled by the pressure, she's not showing it. Having recruited songwriting/production duo the-Dream and C. Tricky Stewart to produce the album, Milian promises female anthems in the form of "Zipper," a come-hither club track that has already leaked online; "You Better Not Play Me," one of two duets with the-Dream; and "Version of Love," which she describes as "if you took 'Purple Rain,' set it in 2020 and put a female voice on it." As for her new, three-label family, Milian says she's never felt more at home. "Even if you are established and you go to a major label, sometimes you get lost in the mix. For me it's about being a big fish in a

small pond... I feel the definite support and also the concern with being the best."

SEAN PAUL

**BRAND NEW**

**Title TBA (DGC/Interscope, August TBA)**

Brand New frontman Jesse Lacey says his emo-rock band's new effort is more collaborative than previous releases. "The lyric writing on this record was shared a lot more between [guitarist] Vincent [Accardi] and myself," Lacey says. "After the last three records I think I was feeling a little exhausted for ideas, and I think Vin has a brain full of them. We write about what we want to know, and I think the four of us question our lives and life in general in the same way." Lacey adds that even though more voices are involved, the band's songs haven't changed all that much. "The song 'Stones' again started out with a guitar track that didn't really sound like you could do anything on top of. I was having trouble hearing what could happen with someone singing over the track. Then I came in one morning and Vin had laid down this really pretty and chanting chorus over the beginning of the song and it was smoother sailing from there. We managed to make it obnoxious by screaming over the rest of the track, which is what we do when we're stuck."

**DASHBOARD CONFSSIONAL**

**Title TBA (Vagrant/Interscope, August TBA)**

Emo king Chris Carrabba says he's powered by coffee, so it's no wonder he describes his forthcoming album as "more energetic." Carrabba, who records under the name Dashboard Confessional, tried new songwriting methods for the new collection. "Usually I start writing on guitar or piano, but with this one I started with drums sometimes or started on piano and finished on guitar," he says. He describes the song "Belle of the Boulevard" as almost an accident. "I was working on a song that seemed like a sure thing but I was getting blocked, so I sat down to write a song that I thought had no potential to clear my head. I ended up with this very graceful song that wasn't angular like the rest of the tracks, and it became a favorite." But he hasn't moved away from the spare, emotional tracks that made him popular, describing the song "Even Now" as "a return to the guitar and the simple story."

**TREY SONGZ**

**"Ready" (Songbook Entertainment/Atlantic, August TBA)**

The third time's a charm—at least, that's what Trey Songz is hoping. With the release of his third album this summer, Songz is ready to be the R&B crooner of the moment. For "Ready," Songz worked with producers Eric Hudson, Sean Garrett, Bryan-Michael Cox, Soul Keys, Jermaine Dupri, Soundz, Stargate ("Can't Help but Wait") and longtime collaborator Troy Taylor. Tracks on the album include the lead single "I Need a Girl," which reached No. 39 on Billboard's Hot R&B/Hip-Hop Songs chart; "Brand New," about a one-night stand; "One Love," which he describes as a male version of Mary J. Blige's "Be Without You" and finds him belting "Take my hand/We will stand/This was made to last forever" over drums and guitar riffs; and the guitar-heavy "Black Roses."

**JESSICA HARP**

**"A Woman Needs"**

(Warner Bros. Nashville, TBA) Keith Urban's fingerprints are all over Jessica Harp's major-label solo debut. Longtime Urban bassist Jerry Flowers produced it, and Urban plays guitar on the first single, "A Boy Like Me." The album finds Harp, who co-wrote most of the tracks, telling relatable stories about her life, loves and heartbreaks on tracks like the playful "A Boy Like Me," "A Woman Needs" and "Homemade Love," which features guest vocals from Vince Gill. "I like to tell stories with my songs," Harp says. "This is the album I have dreamed of making since I was 8 years old and singing along to my mom's Judds and Reba McEntire records."

**THE FLAMING LIPS**

**Title TBA (Warner Bros., TBA)**

Feeling a renewed sense of ambition, the Flaming Lips are recording their first double album as the follow-up to 2006's "At War With the Mystics." "Somewhere along the way it occurred to me that we should do a double album," frontman Wayne Coyne says. "Just this idea that you can kind of weave a couple of themes in there and you can sort of sprawl a little bit. Our past couple of records, we've always had this little dilemma, like, 'How many songs do you put on? How many instruments do you put on? What's the focus?' " So far the band has written 13 tracks, with eight or nine to go before the release is completed. Coyne says the new material's vibe is different from previous studio-polished albums. Among the new songs currently in the mix are the Joy Division-meets-Miles Davis Group "Convinced of the Hex" and the John Lennon-inspired "I Don't Understand Karma," which Coyne describes as his response to "Instant Karma."

Written by Michael Ayers, Ayala Ben-Yehuda, Leila Cobo, Mariel Concepcion, Ann Donahue, Monica Herrera, Gail Mitchell, Evie Nagy, Mitchell Peters, David J. Prince, Ken Tucker and Mikael Wood.

DeBarge, "Addiction" (Kedar) // Joe, "Signature" (Kedar) // Trick Daddy, "Finally Famous" (Dunk Ryder) // Lisa Lisa, "Love N Life" (Mass Appeal) // Jordin Sparks, TBA (Jive) // Suffocation, "Blood Oath" (Nuclear Blast)

**JULY 21**

Matthew Sweet and Susanna Hoffs, "Under the Covers Vol. 2" (Shout Factory) // Anita O'Day, "Anita O'Day: The Life of a Jazz Singer" (Red Distribution) // Our Lady Peace, "Burn Burn Out" (Independent Label Group) // Sean Bones, TBA (Frenchkiss Records) // Assembly of Dust, "Assembly of Dust LLC" (Assembly of Dust LLC)

**JULY 28**

Revive, "The Journey" (Worldwide) // Between the Trees, "Spain" (Bonded) // Hurricane Chris, "Unleashed" (Polo Grounds Music/RCA)

**JULY**

The Used, "Artwork" (Warner Bros) // Wye Oak, "The Knot" (Merge) // Rye Rye, "Go Pop Bang" (NEET/Interscope)

**AUG. 4**

Collective Soul, TBA (Loud & Proud/Roadrunner) // Throw Me the Statue, TBA (Secretly Canadian)

**AUG. 11**

A Fine Frenzy, "Bomb in a Birdcage" (Virgin) // Avett Brothers, "I and Love and You" (Columbia)

**AUG. 18**

Otep, "Smash the Control Machine" (Victory) // Madness, "The Liberty of Norton Folgate" (Yep Roc)

**AUG. 25**

David Bazan, "Curse Your Branches" (Barsuk) // Willie Nelson, "American Classic" (Blue Note) // Hockey, "Mind Chaos" (Capitol) // Jet, "Shaka Rock" (Atlantic)

**AUGUST**

Choir of Young Believers, "This Is for the White in Your Eyes" (Ghostly International) // David Gray, "Draw the Line" (Mercer St./Downtown) // Powerman 5000, TBA (Mighty Loud) // Cave Singers, TBA (Matador) // Lou Barlow, "Goodnight Unknown" (Merge) // Yung L.A., "Futuristic Leland" (Grand Hustle/Interscope) // Mew, TBA (Columbia) // Pissed Jeans, TBA (Sub Pop) // Trouble Andrew, TBA (Virgin)

# THE BILLBOARD REVIEWS

## ALBUMS

### LATIN

#### TIEMPO LIBRE

**Bach in Havana**

**Producers:** Steve Epstein, Jorge Gomez  
*Sony Masterworks*

**Release Date:** May 5

The compositions of Johann Sebastian Bach and turbo-charged Latin jazz may not seem like an intuitive blend, but the conservatory-trained Cuban group Tiempo Libre finds an engaging balance. Piano provides the narrative backbone, whether it's a Sonata in D Minor that segues into a jazz improv layered with brass and congas, or the famous Minuet in G cut up with claves and sax. Santería religious references abound, with a delicate C Major Prelude accompanied by Afro-Cuban batá drums used to call upon deities. Guest Paquito d'Rivera on clarinet brings a distinctive funkiness to the familiar classical melodies, as does "Timbach," a passionate Latin ode to the bewigged German composer.—*ABY*

### R&B

#### CHRISSETTE MICHELE

**Epiphany**

**Producers:** various  
*Def Jam*

**Release Date:** May 5

When it comes to love, Christette Michele is tired of the BS. On the title track, she lightheartedly warns, "I think I'm just about over being your girlfriend," against an easy piano-based beat, and pours her silky vocals atop hollow drums and slinky piano strokes on the breakup song "Blame It on Me." The Ne-Yo-assisted "What You Do" finds Michele schooling her partner on how to prove his love for her with his actions. She continues to lay down the law on "Porcelain Doll" and "Another One," both of which find her claiming she is a "grown woman" over a choir-like production and acoustic guitars, respectively. But not all is heartbreak on the mature-sounding set. Backed by guitar riffs, Michele confesses her forbidden love for a young man on "Notebook," while coming clean about a thought-consuming love affair on "All I Ever Think About."—*MC*

### ROCK

#### ST. VINCENT

**Actor**

**Producers:** Annie Clark, John Congleton  
*4AD*

**Release Date:** May 5

With 2007's "Marry Me," St.

#### GREEN DAY

##### 21st Century Breakdown

**Producer:** Butch Vig  
*Reprise Records*

**Release Date:** May 15

Five years after "American Idiot"

restored Green Day as a modern-rock powerhouse, the trio returns with an even riskier album. "21st Century Breakdown" mixes the pop-punk charge of the band's "Dookie" days with the political awareness of "Idiot," resulting in an arena-ready record with a sense of purpose. Much of "Breakdown" is as sprawling as its 69-minute length would suggest: Ballads like "21 Guns" build into fiery singalongs, while "American Eulogy" uses a song-suite structure to voice social dissatisfaction. Billie Joe Armstrong's lyrics are just as riveting, with images of bleeding hearts, falling towers, endless wars and atom bombs. While "Breakdown" offers a harsh reality, an underlying sense of hope runs throughout, with Armstrong singing, "I just want to see the light/I need to know what's worth the fight." The album is a call to arms for the digital age, and 20 years into its career, Green Day's ambition continues to dazzle.—*JL*



Vincent (aka Annie Clark) introduced an unprecedented brand of lush, cinematic orchestrations fronted by the layering and looping of her smoky voice. The former Polyphonic Spree and Sufjan Stevens guitarist's second release, "Actor," is noisier and, at times, less romantic, but it only shows her versatility as both a composer and performer. Album opener "The Strangers" begins with an ethereal chorus of "ahhhs" over delicate flute runs before breaking into quick electronic beats and muted vocals. Clark later transitions to the soulful jazz vibe of "Laughing With a Mouth of Blood," and in "Marrow" she fuses the unlikely combination of screeching guitars and a funky, thumping bassline alongside spooky synths and rowdy horns. It's the detail and charm listeners have come to expect mixed with these welcome surprises that keep "Actor" exciting.—*LL*

#### CONOR OBERST & THE MYSTIC VALLEY BAND

**Outer South**

**Producers:** Conor Oberst, the Mystic Valley Band  
*Merge*

**Release Date:** May 5

Conor Oberst has been a man of many hats—literally and figuratively. On this sprawling second disc with his suddenly prolific caravan the Mystic Valley Band, he tries on the one Wilco was rocking in the late '90s. It's a comfortable fit, if not a particularly formidable one. "Outer South" is a decently stocked serving of rambling, saloon-joint alt-country, but one that finds the freewheeling Oberst and band in need of a little focus. Now 30, Oberst has put aside cutting himself open here; this album is full of more generalized, dusty declarations like, "It feels scary to be ordinary in a world that don't know your name," dealt out over tum-

bleweed soundscapes that, stretched throughout 16 long tracks, definitely meander. But there are some dead-on hits, especially the banging opener "Slowly Oh So Slowly," the "fresh-faced riot song" called "Roosevelt Room" and the easy standout "Nikorette," all slidey riffs and fierce, vulnerable vocals.—*JV*

### ZYDECO

#### BUCKWHEAT ZYDECO

**Lay Your Burden Down**

**Producer:** Steve Berlin  
*Alligator*

**Release Date:** May 5

Stanley "Buckwheat" Dural Jr. is well-known for his zydeco sound, but his Alligator Records debut is more of an R&B album. Dural has teamed with an impressive array of talent on this disc, including producer Steve Berlin and guitarists Sonny Landreth and Warren Haynes. The material includes covers of tunes by Memphis Minnie, Captain Beefheart, Jimmy Cliff and Haynes' Gov't Mule (the title track). The album opens with Dural on Hammond B3 and Landreth on lead guitar, assaying a ferocious cover of "When the Levee Breaks"—a pointed

reference to Hurricane Katrina. Another high point is Dural's rendition of Jimmy Cliff's "Let Your Yeah Be Yeah," a propitious meeting of zydeco and reggae. Also note the Dural original "Don't Leave Me," a fine number that invokes the soul of Stax, with a little accordion on the side and a sweet horn solo from Trombone Shorty.—*PVV*

### POP

#### ELLIOTT YAMIN

**Fight for Love**

**Producers:** various  
*Hickory*

**Release Date:** May 5

Dealing with the different phases of love is the theme running through Elliott Yamin's second studio set. From the opening riff to the closing note, this "American Idol" alum succeeds by letting the listener hear and feel his pain, joy or frustration. The dozen R&B/pop tracks are slickly produced but laden with hooks. Yamin's potent voice guides an emotional journey: dealing with the loss of his mother on the moving "Somebody," the perils of a breakup on "You" or the pain and struggle of love on "Let Love Be." During "Fight for Love" he does just that.—*AV*

#### KATIE MELUA

**Pictures**

**Producer:** Mike Batt  
*Dramatico*

**Release Date:** May 5

It's indicative of the rarified level of intelligence Katie Melua's music reaches that her worst contretemps with the U.K. press took place in 2005, when a cosmologist wrote an op-ed piece accusing her of an inaccurate estimate of the age of the universe in her hit "Nine Million Bicycles." Melua's new album, "Pictures," arrived May 5 in the United States, 18 months after it appeared in the United Kingdom: This part of the universe may have finally found a place for Melua's classy pop romanticism. The opener, "Mary Pickford," works on multiple levels: as a lovely art song about the early days of Hollywood and a metaphor for indie musicians taking control of their careers. Like many of the best tunes here, including the should-be classic "If You Were a Sailboat," it was written by her mentor, producer/arranger Mike Batt. "If the Lights Go Out" sounds like an undiscovered Elton John gem; her own tune, "Spellbound," and many collaborations show her potential, while the closer, Leonard Cohen's "In My Secret Life," displays the thoughtful, solid musical judgment in ample supply on "Pictures."—*WR*



#### STEVE EARLE

**Townes**

**Producer:** Steve Earle  
*New West*

**Release Date:** May 12

The mark of a classic songwriter is less the physical artifacts left behind than the psychic ones: who was influenced, how the legacy is carried forward and, certainly, the enduring nature of the songs. For the late Townes Van Zandt—check, check and check. And for Steve Earle, who knew Van Zandt from the early '70s, cutting an album of Van Zandt compositions was a no-brainer. Every one of these 15 tunes is a living, breathing creature, from the haunting, modal-tinged blues-waltz (with cello) of "Rake" to the jaunty fingerpicking and mouthy dialogue of "Mr. Mudd and Mr. Gold" (a duet featuring son Justin Townes Earle) to the eternally elegant Tex-Mex anthem "Pancho and Lefty." Additional guests include Tom Morello, Tim O'Brien, Darrel Scott and Earle's wife, Allison Moorer. Throughout, Earle's shape-shifting voice inhabits the songs just like Van Zandt's own colorful characters inhabit them, and fans who desire an even more up-close-and-personal experience can spring for a two-CD deluxe edition featuring Earle's solo acoustic versions of the same material.—*FM*



## LEGEND & CREDITS

**EDITED BY WAYNE ROBINS**

**CONTRIBUTORS:** Ayala Ben-Yehuda, Mariel Concepcion, Laura Leebove, Jason Lipshutz, Fred Mills, Wayne Robins, Philip Van Vleck, Alex Vitoulis, Jeff Vrabel

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

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

All albums commercially available in the United States are eligible. Send album review copies to Wayne Robins at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003 or to the writers in the appropriate bureaus.



GRANT: KRISTIN BARLOWE; DARK WAS THE NIGHT: TIM SOTER

**POP** BY DEBORAH EVANS PRICE

# A Spirited Philosophy

Amy Grant Partners With Skin Care Line For New Benefit EP

In what would seem to be a match made in heaven, Amy Grant has partnered with philosophy skin care to issue "She Colors My Day." Released May 5 exclusively through iTunes, the EP benefits the Entertainment Industry Foundation's (EIF) Women's Cancer Research Fund.

The pop project also heralds the first new non-Christmas music that the Christian/pop artist has released in five years. The two new songs—"Unafraid" and the title track—join Grant's "Baby Baby" and "Oh How the Years Go By." The two new songs combined have sold 2,000 downloads, according to Nielsen SoundScan.

"We sought out Amy Grant because she has been inspiring women of all ages for over two decades through her music," says Karolyn Stayer, director of marketing and communications at philosophy. "She is also a wife and mother working hard to achieve balance between family and career. We felt Amy was someone the philosophy customer would relate to."

The poignant ballad "Unafraid" is one of the first new songs that Grant has written and cut. "The song covers every aspect of motherhood—partner, mother and caregiver of an aging mother," says the singer/songwriter, a Nashville-based mother of four. "It's a very specific song; quiet and very emotional. When I've played it live, people have come up to me and said, 'I need this song right now.' It felt like Mother's Day was a good time to get it out."

The title track was written by philosophy founder Cristina Carlino and Stuart Mathis. Grant and the songwriters are also donating all artist and publishing royalties to the EIF fund.

"I love the spirit of that song," Grant says. "We made a video for it. And everyone from the people in front of the camera to the people behind the camera had been touched by cancer, either personally or through a loved one."

The video premiered May 14 exclusively on Amazon, and it'll be promoted heavily on hearitfirst.com. Grant will tout the project with a May 21 appearance on NBC's "Today" and such programs as Premiere Radio Networks' syndicated "Delilah" show. Sparrow Records has been sending e-mail blasts promoting the release.

Stayer says the EP will also be promoted through the digital photo sharing/storage site snapfish.com, philosophy.com, shecolorsmyday.com and the Facebook pages for those brands. Philosophy created a special She Colors My Day bubble bath that tints water either pink or green. It retails for \$20 with 100% of the net proceeds going to the EIF fund.

Grant herself is a free agent exploring her next career move. After 30 years with Word Records, she signed a deal with EMI Christian Music Group in 2007 and brought along her extensive catalog. EMI CMG released "Greatest Hits" in 2007 and "The Christmas Collection" in 2008. While she is fielding label offers, she's considering digitally releasing two new songs every four weeks through her Web site, iTunes and other portals. "If I do that over the next 10 months, we might take the songs that get the strongest response, add a couple of unheard songs and do a hard copy," she says. "But we don't have a game plan yet."

Because the philosophy partnership enabled her to release "Unafraid," Grant would like to continue sharing new music with the immediacy possible in the digital realm. "When I'm working on a record, my close circle of friends will say, 'Do you have any rough mixes?'" she says. "Releasing digital singles as you approach the release of a record is not like you're pushing them to radio... it's how you'd treat a friend. It seems like a better idea to me than waiting till everything is finished. My job right now is just to make the music."

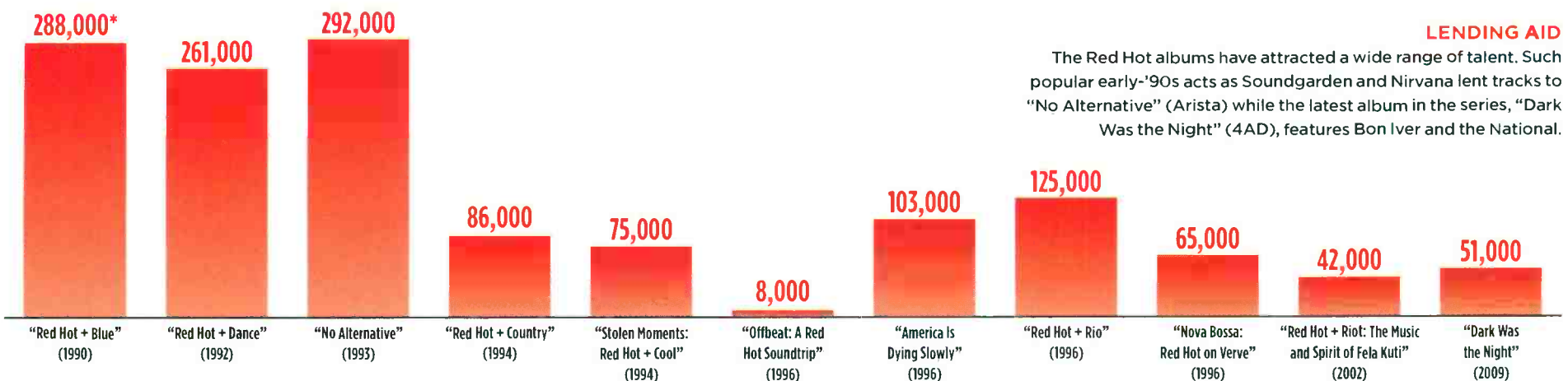
## A HELPING HAND

Red Hot founder John Carlin describes his benefit-album model as "benign capitalism" rather than charity. His latest release, "Dark Was the Night" (4AD), marks the series' 20th year. ¶ Carlin runs Red Hot as a labor of love, holding down a full-time job and keeping costs low by not hiring employees. As a result, he funnels all the albums' sale proceeds (plus those of a recent benefit concert at New York's Radio City Music Hall) to AIDS awareness organizations once the companies producing the albums—which have an average cost of \$14.98 at retail—have recouped their costs. Labels that have aligned with Red Hot include Capitol, MCA, Verve/Antilles, H.O.L.A. Recordings and Columbia. ¶ Though he declines to reveal the dollar amount that the series has raised, Carlin says he tries to fund organizations that might not receive government support. His first beneficiaries were AMFAR and the controversial ACT UP. He's currently focused on supporting "artist-driven" benefit projects and needle-exchange programs.

—Cortney Harding



Bright lights: JOHN CARLIN (center) and the National's BRYCE DRESSNER (left) and AARON DRESSNER



## LENDING AID

The Red Hot albums have attracted a wide range of talent. Such popular early-'90s acts as Soundgarden and Nirvana lent tracks to "No Alternative" (Arista) while the latest album in the series, "Dark Was the Night" (4AD), features Bon Iver and the National.

SOURCE: Nielsen SoundScan (through May 3)

\* Since Nielsen SoundScan began tracking data in 1991

ROCK BY JASON LIPSHUTZ

# Happy Landing

Parachute juggles college while recording Mercury Debut

As college students in Charlottesville, Va., the members of Parachute hoped its local fan base would help generate label buzz and earn them a ticket out of school. When Mercury/Island Def Jam signed the group in spring 2007, however, the label made an unexpected request: finish college.

"They knew it would loom over our heads and saw finishing school as important, whether we knew it or not," lead singer Will Anderson says. Along with his fellow band members—Kit French, Alex Hargrave, Johnny Stubblefield and Nate McFarland—Anderson flew back and forth to Los Angeles to sporadically work on their first album, "Losing Sleep," until they graduated a year later.

That extra time may have been a blessing in disguise. "Losing Sleep," set for release May 19, displays a deep sense of maturity for a debut album. Songs like "Under Control" and "The New Year" are punchy pop-rock gems,

while Anderson's lyrics blend equal parts style and smarts.

From a marketing standpoint, Parachute's greatest asset may be its mainstream crossover potential, which Mercury hopes the band will achieve through various licensing opportunities. The first single, "She Is Love," was recently added to VH1's rotation after appearing in the May 4 episode of "One Tree Hill." Another song, "Back Again," is confirmed for the May 19 season finale of "90210."

"They appeal to such a wide audience; obviously both male and female but also the 16-35 demographic," Mercury Records president David Massey says. "We see them as a melodic rock band like the Fray. I think we're going to see a long-term impact."

A shrewd marketing deal with the body care brand Nivea also helped the whimsical vocals and romantic chorus of "She Is Love" reach the public and build chart momentum. After prominently featuring in TV spots for Nivea Body's Smooth Sensations in April, the song—also iTunes' free Single of the Week the



week of May 11—is bulletted at No. 27 on the adult top 40 chart.

Anderson says the band didn't hesitate to get onboard with Nivea's female-g geared commercials. "We saw a great opportunity," he says of the brand, which began running ads featuring "Under Control" in early May. "We're a young band, and they are really passionate about our music," Anderson says. "After working with Nivea, we knew we could be paired

up with the brand for a long time."

Having wrapped a string of shows with O.A.R., Parachute is slated to perform May 30 on CBS' "Early Show." While plans for a summer tour aren't yet concrete, Anderson and Massey confirm the band will be on the road all season, including a few July dates with Secondhand Serenade.

"We're a road band," Anderson says. "Touring all summer is going to be awesome."

## LATIN'S YOUTUBE MAESTRO

When Larry Hernandez headlined a packed regional Mexican show April 4 at Los Angeles' Gibson Amphitheatre, his latest album "16 Narco Corridos" (Fonovisa/Universal)—and his first to hit Billboard's Top Latin Albums chart—had been out for less than a week. But the audience had no trouble singing along to his narcocorridos, narrative songs about the drug trade.

Regional Mexican stations in California's Central Valley as well as the concert's media sponsor, KBUE Los Angeles, have been playing the lead single "El Baleado" plus another album track, "El Querendón y Cajetoso." Both songs combined, Hernandez says, total "only seven minutes. But I was onstage for 45 minutes with everyone singing my songs. That's the power of the Internet and the street."

"El Baleado" is No. 29 this week on Billboard's Regional Mexican Airplay chart, while "16 Narco Corridos" holds No. 23 on Regional Mexican Albums and No. 49 on Top Latin Albums.

Hernandez, an L.A. native, hails from a family of musicians whose roots lie in Mexico's musical hotbed: Sinaloa. He became a drummer in a band that had accompanied his musical hero, corrido icon Chalino Sanchez, before striking out on his own in 2002. Solo gigs, however, were hard to come by.

Enter Edmundo Mendieta, the manager of several popular regional Mexican groups. Hernandez showed Mendieta his material and from that point on "he believed in me," the artist says.

A first major-label release through Fonovisa in 2008 got lost amid the label's takeover by Universal. By then, however, Hernandez realized his biggest fan base was online by way of his MySpace page and YouTube channel. Now he totes his camera everywhere. Homemade videos have captured him cutting up with friends or acting in his own shoot-'em-up story inspired by Mexican movie star Mario Almada.

Mendieta calls Hernandez "a YouTube freak. There's no developing act that has used MySpace and YouTube in the regional [Mexican] market the way Larry has."

And that groundswell of popularity bodes well for Hernandez.

"Larry is a huge priority for us," says Gustavo Lopez, president of Fonovisa and Disa Records. "The groundwork is set. He's young, he's hip and he's what the kids want." —Ayala Ben-Yehuda

## BUBBLING UP

One of the prominent R&B family acts of the '80s was Motown's DeBarge. Now Kristinia DeBarge, daughter of founding member/keyboardsist James, is taking the group's musical legacy to new heights.

The 19-year-old recently entered the Billboard Hot 100 with her first single, "Goodbye." Sampling Steam's 1969 pop No. 1, "Na Na Hey Hey Kiss Him Goodbye," the song is No. 30 on the tally and also appears in the latest Nivea ad campaign.

DeBarge is signed to Sodapop Music, a new label co-founded by Kenneth "Babyface" Edmonds and industry veteran Jeff Burroughs. Her as-yet-untitled album is scheduled for a summer release through Island Def Jam.

DeBarge says she separates herself from other artists by embracing her vulnerability instead of looking on it as a bad thing. "It allows me to be who I am, to be compassionate and sing beautiful songs," she says.

Other album tracks include "Cry Me a River," about a girl ready to move on from a painful breakup; "Sabotage," about the struggles of peer pressure; and the ballad "It's Gotta Be Love." DeBarge describes the album as "empowering and inspirational, aiming to give women strength and help young girls feel like they're not alone. It's the



Fortunate daughter: KRISTINIA DeBARGE

kind of album that will make you feel like everything is OK."

Edmonds co-produced "Goodbye" with the Pentagon. Additional songwriting and production collaborators include Preach, Jordan Omley and OneRepublic's Ryan Tedder. So far the album doesn't have any guest features.

To promote the release, DeBarge will connect with fans through Facebook, MySpace and her recently launched Twitter page. Offline, she will begin a stateside promotional tour June 4 in Rochester, N.Y., followed by a full concert trek after the album's release.

DeBarge launched her career when she participated in "American Juniors," an "American Idol" spinoff, in 2003. Although she didn't win, she reached the top 20. Once filming ended, she joined her father on tour.

It was during one of those shows that the 14-year-old DeBarge met Edmonds. He took her under his wing and has been working with her for the past five years. Their efforts paid off on the eve of her 19th birthday in April, when DeBarge met with Island Def Jam chairman Antonio "L.A." Reid and signed her first label contract.

Now she's ready to further develop her birthright. "Being a DeBarge has done nothing but bring good things my way," she says. "I've worked hard for everything that's come my way. But I also know my last name has been in my corner." —Mariel Concepcion



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## THE BUCK STOPS

>> Buckwheat Zydeco's "Lay Your Burden Down" bows at No. 5 on Top Blues Albums. Led by Stanley "Buckwheat" Dural Jr., the band celebrates its 30th anniversary this year with its first release for Alligator Records. The act first charted with the No. 5-debuting "Jackpot!" in 2005.

## OLD 'FRIEND'

>> "Just a Friend," Biz Markie's 1990 Billboard Hot 100 top 10, enters Hot Digital Songs at No. 62 (24,000) with sales spurred by its inclusion in Heineken's latest TV spot. Of the track's 218,000 total sales, 25% have occurred since the ad's late-April premiere.



## LOOKING GOOD

>> Metal band the Devil Wears Prada makes its first appearance on Top Christian Albums at No. 1 (viewable at billboard.biz/charts). Its third album, "With Roots Above and Branches Below," starts with 31,000 and a career-high peak at No. 11 on the Billboard 200.

# CHART BEAT

>> If the title atop the Billboard 200 looks familiar, that's because an album of the same name reigned just two years ago. Chrisette Michele bows at No. 1 with "Epiphany," the same title with which T-Pain led in June 2007. The sets join a select list of like-titled No. 1s to head the chart in its 53-year history.

>> Twenty years ago this week, Paula Abdul moved into the Billboard Hot 100 penthouse with her second No. 1, "Forever Your Girl." (Her first, "Straight Up," held on for a final frame at No. 90). Fast-forwarding to the present, only one artist on that May 20, 1989, chart appears this week: Abdul, who bows at No. 87 with "I'm Just Here for the Music."

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

Billboard

# CHARTS

## Chrisette Michele, Mother's Day Cap Weird Week

Chrisette Michele notches her first No. 1 album on the Billboard 200 as her sophomore set "Epiphany" debuts with 83,000 copies sold. She edges out the seventh-week sales of the "Hannah Montana: The Movie" soundtrack (No. 2 with 82,000) and the arrival of Ciara's third album "Fantasy Ride" (No. 3 with slightly less than 81,000).

Here's the bad news: Michele's opening frame is the lowest sum for a No. 1-debuting album in Nielsen SoundScan's 18-year history. Previously, the record was held by Johnny Cash's "American V: A Hundred Highways" in 2006, when it started with 88,000.

Only one other set has begun at No. 1 with less than 100,000. The Notorious B.I.G.'s "Greatest Hits" managed 99,000 in its first and only week at No. 1 in March 2007.

Of the 10 smallest sales debuts at No. 1 in the Nielsen SoundScan era, seven of them have occurred since 2005.

I suppose none of this should come as a great surprise, considering how few sales it takes to earn a No. 1 album—either by debuting there or eventually rising to the top.

The year-to-date average sales figure for the No. 1 album, through the 19th week of 2009, stands at 153,344. That's

off quite a bit from the year-to-date average of 2008, which was 179,160.

Want to wallow in some more depressing numbers? Going back to 2007, 2006 and 2005, the year-to-date average total at No. 1 was 168,320, 253,901 and 343,231, respectively.

Why are the averages so low? To state the obvious: Albums just aren't selling.

Of the 19 weeks in 2009, nine of them housed No. 1s that sold less than 100,000. In 2008, only four weeks in the comparable time frame racked sub-100,000 weeks.

Since the Billboard 200 began using SoundScan data in 1991, there have been only 30 weeks where the No. 1 album sold less than 100,000 and all but five have happened since 2004.

All signs point to a much bigger number at the top of next week's chart, with the arrival of Green Day's "21st Century Breakdown." The Reprise/Warner Bros. set had an off-cycle release on Friday, May 15. Even though it will have only three days of sales on next week's Billboard 200, it's likely the album will debut at No. 1. Sources say the set shipped more than 650,000 to retailers—though it's not expected to blow through that quantity in just three days. The album will perhaps sell what its

last set, 2004's "American Idiot," did when it arrived atop the list with a career-best opening of 267,000. Of course, "Idiot" did that in a regular debut week, as opposed to the new set's abbreviated start.

**LOVE, MOM:** Thank goodness for Mother's Day.

In the week that ended with the holiday, 6.5 million albums were sold. That's an increase of 5.4% over the previous week (6.2 million). Yet, we're down 19.8% compared with Mother's Day week of 2008, when 8.1 million albums were sold.

Last year's holiday week included a No. 1 debut from Neil Diamond, with the perfectly timed mom-friendly album "Home Before Dark" (146,000), and Toby Keith's No. 2-debuting "35 Biggest Hits" (103,000). The top 200 albums that week moved 2.7 million—accounting for 33% of that week's overall album sales. This week, the top 200 sell 2.1 million—or 31.7% of overall album sales.

Somewhat conversely, the top 200 sellers on this week's SoundScan catalog chart move a collected 503,000 copies—7.7% of total album sales. That percentage is up compared with the Mother's Day frame of 2008, when the top 200 catalog albums sold 569,000, accounting for 7% of overall album sales.

We're not sure if there was a strong



MICHELE

slate of catalog titles on the market that were appealing as gifts for Mom, or if it was a matter of retailers aggressively sale-pricing key catalog product this year that caused the surge in share of the market.

This week on Top Pop Catalog, 16 of the top 50 titles that either bullet or re-enter do so with a gain of at least 20%.

On the Billboard 200, only 66 titles see a decrease in sales this week. The majority of albums sporting gains are those that are conventionally female-friendly, like Yanni's "Yanni Voices" (No. 55; up 47%), Chris Botti's "In Boston" (No. 62; up 34%), the soundtrack to "Mamma Mia!" (No. 69; up 60%) and Il Divo's "The Promise" (No. 105; up 48%).

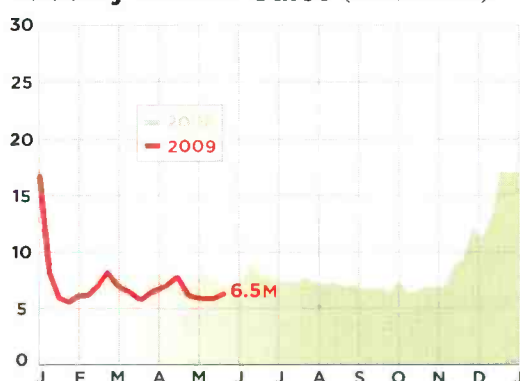
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,509,000	1,329,000	20,707,000
Last Week	6,175,000	1,276,000	20,718,000
Change	5.4%	4.2%	-0.1%
This Week Last Year	8,120,000	1,137,000	19,670,000
Change	-19.8%	16.9%	5.3%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2008	2009	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	149,941,000	130,592,000	-12.9%
Digital Tracks	399,186,000	461,765,000	15.7%
Store Singles	577,000	579,000	0.3%
<b>Total</b>	<b>549,704,000</b>	<b>592,936,000</b>	<b>7.9%</b>
Albums w/TEA*	189,859,600	176,768,500	-6.9%

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

### DIGITAL TRACKS SALES

'08	399.2 million
'09	461.8 million

### SALES BY ALBUM FORMAT

CD	126,506,000	102,056,000	-19.3%
Digital	22,803,000	27,617,000	21.1%
Cassette	40,000	17,000	-57.5%
Other	592,000	902,000	52.4%

For week ending May 10, 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 SALES BY ALBUM CATEGORY

	2008	2009	CHANGE
Current	83,516,000	70,933,000	-15.1%
Catalog	66,424,000	59,659,000	-10.2%
Deep Catalog	47,284,000	43,395,000	-8.2%

### CURRENT ALBUM SALES

'08	83.5 million
'09	70.9 million

### CATALOG ALBUM SALES

'08	66.4 million
'09	59.7 million

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Top entry: CHRISSETTE MICHELE - Epiphany.



This is Harper's third straight set to start in the top 10 after "Both Sides of the Gun" (No. 7 in 2006) and "Lifeline" (No. 9 in 2007).



His performance on the May 8 episode of "The Oprah Winfrey Show," combined with Mother's Day shopping, yields a big 203% increase for the set and its best sales week (20,000) since Christmas.



Formerly Cat Stevens, this is the artist's highest-charting album (14,000) since "Back to Earth" peaked at No. 33 in 1979. However, his last set, 2006's "An Other Cup," started stronger (with 20,000), despite a No. 52 debut and peak.



The album beams onto the list as the highest-charting soundtrack in the film franchise, beating out the No. 50 peak of the first "Star Trek" movie soundtrack in 1980.

After a performance on the "American Idol" results show (May 6), the album takes a 305% leap. The band also stirs up a big debut on the Billboard Hot 100 (see page 42).

Continuation of the Billboard 200 chart table, starting with rank 51. Top entry: ADELE - 19.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	120	108	<b>CHRIS TOMLIN</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) SIX STEPS 12359 SPARROW (17.98)	Hello Love		1
102	82	95	<b>DISTURBED</b> REPRISE 411132* WARNER BROS. (18.98) ⊕	Indestructible	■	1
103	108	41	<b>MERCYME</b> IND. COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) ⊕	10		18
104	92	69	<b>DOLLY PARTON</b> DOLLY 925 (13.98)	Backwoods Barbie		17
105	137	148	<b>IL DIVO</b> SYCO/COLUMBIA 39968/SONY MUSIC (18.98) ⊕	The Promise	●	1
106	NEW	1	<b>VICTOR MANUELLE</b> KIYAVI 66992/SONY MUSIC LATIN (13.98)	Muy Personal		106
107	111	133	<b>KELLIE PICKLER</b> 19 BNA 22811 SMN (18.98) ⊕	Kellie Pickler		21
108	81	73	<b>PAPA ROACH</b> DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		1
109	117	114	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 41355*/SONY MUSIC (18.98) ⊕	Working On A Dream	●	1
110	131	153	<b>LED ZEPPELIN</b> SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Mothership	■	7
111	116	128	<b>DIERKS BENTLEY</b> CAPITOL NASHVILLE 02158 (18.98)	Feel That Fire		3
112	NEW	1	<b>THE CHARIOT</b> SOLID STATE 43862 (13.98)	Wars And Rumors Of Wars		112
113	93	74	<b>LILY ALLEN</b> CAPITOL 67233* (18.98)	It's Not Me, It's You		1
114	118	101	<b>MICHAEL W. SMITH</b> REUNION 10133 (13.98)	A New Hallelujah		19
115	133	132	<b>GEORGE STRAIT</b> MCA NASHVILLE 010826/UMGN (13.98)	Troubadour	●	1
116	128	131	<b>VARIOUS ARTISTS</b> WOW Gospel 2009: 30 Of The Year's Top Gospel Artists And Songs WORLW/ CURB/EMI CMG/VERITY 41675/JLG (18.98)			27
117	NEW	1	<b>JEWEL</b> BONNIE 2434/FISHER-PRICE (12.98)	Lullaby		117
118	129	119	<b>THIRD DAY</b> ESSENTIAL 10853 (17.98)	Revelation		6
119	121	110	<b>DAVID ARCHULETA</b> 19/JIVE 34752/JLG (18.98)	David Archuleta	●	1
120	107	88	<b>MASTODON</b> RELAPE/SIRE/REPRISE 459132*/WARNER BROS. (13.98) ⊕	Crack The Skye		1
121	100	104	<b>MGMT</b> COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular		38
122	104	102	<b>MUSIQ SOULCHILD</b> ATLANTIC 512335/AG (18.98)	onmyradio		1
123	139	130	<b>LEONA LEWIS</b> SYCO/J 02554/RMG (18.98)	Spirit	■	1
124	RE-ENTRY	3	<b>MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (WILBERG)</b> MORMON TABERNACLE CHOIR 5014332 (17.98)	Come, Thou Fount Of Every Blessing		124
125	113	89	<b>SAVING ABEL</b> SKIDROW/VIRGIN 15019/CAPITOL (12.98)	Saving Abel	●	49
126	98	85	<b>GORILLA ZOE</b> BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals		1
127	79	64	<b>JOHN RICH</b> WARNER BROS. (NASHVILLE) 508796/WRN (18.98)	Son Of A Preacher Man		16
128	148	163	<b>FRANK SINATRA</b> REPRISE 438652/WARNER BROS. (18.98)	Nothing But The Best	●	1
129	42	-	<b>MELODY GARDOT</b> VERVE 012563*/VG (13.98)	My One And Only Thrill		42
130	99	99	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29	■	1
131	124	118	<b>DONNIE MCCLURKIN</b> VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)		26
132	114	96	<b>THE KILLERS</b> ISLAND #12197*/DJMG (13.98)	Day & Age	●	1
133	156	120	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 34190 SMN (17.98)	Shine		10
134	110	112	<b>SLIPKNOT</b> ROADRUNNER 617938 (18.98) ⊕	All Hope Is Gone	●	1
135	122	115	<b>CAGE THE ELEPHANT</b> DSP/JIVE 49658/JLG (13.98)	Cage The Elephant		135
136	48	-	<b>VIOLENT J</b> PSYCHOPATHIC 4101 (12.98)	The Shining		48
137	97	72	<b>SLIM THUG</b> BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		15
138	95	93	<b>NEKO CASE</b> ANTI 86973/EPITAPH (17.98)	Middle Cyclone		10
139	105	98	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC 012676/UME (18.98)	NOW That's What I Call Power Ballads		30
140	123	125	<b>RANDY TRAVIS</b> WARNER BROS. (NASHVILLE) 518189/WRN (18.98)	I Told You So: The Ultimate Hits Of Randy Travis		21
141	103	107	<b>DEMI LOVATO</b> HOLLYWOOD 002134 (18.98) ⊕	Don't Forget		31
142	NEW	1	<b>SKULL GANG</b> E1 5109 (17.98)	Skull Gang		142
143	115	140	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89195 (18.98)	Kidz Bop 15		14
144	161	-	<b>BILLY CURRINGTON</b> MERCURY NASHVILLE 009550/UMGN (13.98)	Little Bit Of Everything		13
145	152	172	<b>BRANDON HEATH</b> MONOMODE 10127/REUNION (13.98)	What If We		73
146	RE-ENTRY	49	<b>DUFFY</b> MERCURY 010822*/DJMG (11.98)	Rockferry	●	1
147	130	178	<b>MANDISA</b> SPARROW 26779 (17.98)	Freedom		83
148	83	126	<b>THE DECEMBERISTS</b> CAPITOL 14710* (18.98)	The Hazards Of Love		14
149	NEW	1	<b>ZIGGY MARLEY</b> TUFF GONG 0004 (12.98)	Family Time		149
150	106	90	<b>RODNEY ATKINS</b> CURB 79132 (18.98)	It's America		15



"American Idol" contestant Adam Lambert wailed the band's "Whole Lotta Love" on the May 5 episode, sparking a 331% gain in downloads for the classic song (5,000 sold).



Think her album was a perfect gift for Mother's Day? We think so too, as it posts a 36% gain. Twenty-one other albums on the list also increase by 30% or more, all likely owed to the holiday.

**153**

The quartet nets a new high on the chart, edging out the No. 154 peak of 2007's "From Them, Through Us, to You." The new set also arrives at No. 3 on Top Heatseekers.



No, it has nothing to do with the videogame. This 48-track classical-guitar compilation sold last week for just 99 cents in Amazon's MP3 store, prompting its 4,000-copy debut.



A discounted price for the set in the iTunes store—just in time for Mother's Day—aided the album's 87% increase this week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	90	79	<b>NEIL YOUNG</b> REPRISE 518040/WARNER BROS. (18.98) ⊕	Fork In The Road		19
152	125	100	<b>ISRAEL HOUGHTON</b> INTEGRITY COLUMBIA 42584/SONY MUSIC (13.98)	The Power Of One		34
153	NEW	1	<b>MADINA LAKE</b> ROADRUNNER 617931 (13.98)	Attics To Eden		153
154	NEW	1	<b>VARIOUS ARTISTS</b> NAXOS DIGITAL EX (0.99)	Guitar Heroes		154
155	142	152	<b>RAPHAEL SAADIO</b> COLUMBIA 48585*/SONY MUSIC (15.98)	The Way I See It		19
156	127	116	<b>ERIC CHURCH</b> CAPITOL NASHVILLE 20810 (12.98)	Carolina		17
157	NEW	1	<b>DJ PAUL OF THREE 6 MAFIA</b> HYPNOTIZE MINDS 3620/SCALE-A-TON (14.98)	Scale-A-Ton		157
158	176	195	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 022 (18.98)	That Don't Make Me A Bad Guy	●	5
159	NEW	1	<b>NEW YORK DOLLS</b> ATCD 518926/RHINO (16.98)	'Cause I Sez So		159
160	NEW	1	<b>PEACHES</b> XL 415*/BEGGARS GROUP (14.98)	I Feel Cream		160
161	109	180	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		3
162	138	129	<b>THE TING TINGS</b> COLUMBIA 28925* (12.98)	We Started Nothing		78
163	134	122	<b>LEONARD COHEN</b> COLUMBIA 48502*/SONY MUSIC (21.98)	Live In London		76
164	RE-ENTRY	57	<b>JACK JOHNSON</b> BRUSHFIRE 010590*/UMRG (13.98)	Sleep Through The Static	■	1
165	136	137	<b>RED</b> ESSENTIAL 10863 (13.98) ⊕	Innocence & Instinct		15
166	170	157	<b>CAROLINA LIAR</b> ATLANTIC 474364/AG (13.98)	Coming To Terms		148
167	178	185	<b>JOHN LEGEND</b> G.C. & D. COLUMBIA 13740*/SONY MUSIC (18.98) ⊕	Evolver	●	4
168	119	81	<b>DEATH CAB FOR CUTIE</b> BARSKUK/ATLANTIC 518246/AG (4.98)	The Open Door EP		30
169	154	146	<b>TENTH AVENUE NORTH</b> REUNION 10126 (13.98)	Over And Underneath		139
170	149	161	<b>MATT NATHANSON</b> ACROBAT/VANGUARD 79827/WELK (16.98)	Some Mad Hope		60
171	179	147	<b>NATASHA BEDINGFIELD</b> PHONOGENIC EPIC 11748/SONY MUSIC (17.98) ⊕	Pocketful Of Sunshine	●	3
172	126	117	<b>SOUNDTRACK</b> WALT DISNEY 001714 (19.98) ⊕	High School Musical 3: Senior Year	■	2
173	168	168	<b>TITO "EL BAMBINO"</b> MENTE 653683/UMLE (13.98)	El Patron	○	138
174	143	141	<b>HINDER</b> UNIVERSAL REPUBLIC 012201*/UMRG (13.98) ⊕	Take It To The Limit	●	4
175	162	189	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 010334/UME (19.98)	35 Biggest Hits	■	2
176	146	124	<b>BLUE OCTOBER</b> BRANDO/UNIVERSAL MOTOWN 012721*/UMRG (13.98)	Approaching Normal		133
177	150	142	<b>LAMB OF GOD</b> EPIC 37592*/SONY MUSIC (15.98)	Wrath		2
178	157	169	<b>AC/DC</b> COLUMBIA 33829 EX/SONY MUSIC (14.98)	Black Ice	■	2
179	88	30	<b>CHIMAIRA</b> FERRET 121* (14.98) ⊕	The Infection		30
180	167	136	<b>THE AIRBORNE TOXIC EVENT</b> MAJOR DOWD SHOUT! FACTORY/ISLAND 012827*/DJMG (12.98)	The Airborne Toxic Event		108
181	101	51	<b>RON WHITE</b> CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems		51
182	141	139	<b>YOUNG JEEZY</b> CTE DEF JAM 011536*/DJMG (13.98)	The Reckoning	●	1
183	RE-ENTRY	46	<b>TIM MCGRAW</b> CURB 79086 (14.98)	Greatest Hits: Limited Edition		18
184	RE-ENTRY	22	<b>SARAH MCLACHLAN</b> ARISTA 30263/RMG (16.98)	Closer: The Best Of Sarah McLachlan		11
185	112	37	<b>MANCHESTER ORCHESTRA</b> FAVORITE GENTLEMAN/CANVASBACK/COLUMBIA 35934*/SONY MUSIC (12.98)	Mean Everything To Nothing		37
186	158	149	<b>SMOKIE NORFUL</b> TREMYLES 12832/EMI GOSPEL (17.98)	Live		55
187	132	143	<b>RAY LAMONTAGNE</b> RCA 32670* (18.98)	Gossip In The Grain		3
188	163	160	<b>RISE AGAINST</b> DGC/INTERSCOPE 011904*/IGA (13.98)	Appeal To Reason		3
189	NEW	1	<b>CRACKER</b> #29 17770/SLG (18.98)	Sunrise In The Land Of Milk And Honey		189
190	RE-ENTRY	24	<b>CELINE DION</b> COLUMBIA 35413/SONY MUSIC (15.98)	My Love: Essential Collection		8
191	175	191	<b>ALL THAT REMAINS</b> PROSTHETIC 82999*/RACOR & TIE (16.98)	Overcome		16
192	185	-	<b>JOEY + RORY</b> VANGUARD/SUGAR HILL 4050/WELK (17.98)	The Life Of A Song		61
193	160	159	<b>JAZMINE SULLIVAN</b> J 3213/RMG (15.98)	Fearless		1
194	153	87	<b>CAMERA OBSCURA</b> #AD 2907*/BEGGARS GROUP (14.98)	My Maudlin Career		87
195	151	135	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC 517000/AG (18.98)	Twilight: The Score (Carter Burwell)		65
196	145	165	<b>THE SCRIPT</b> PHONOGENIC EPIC 33450/SONY MUSIC (12.98)	The Script		91
197	192	199	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 79927 (18.98)	American Man: Greatest Hits Volume II	●	22
198	195	194	<b>LUIS FONSI</b> UNIVERSAL MUSIC LATINO 011810/UMLE (10.98) ⊕	Palabras Del Silencio	□	15
199	RE-ENTRY	63	<b>KEITH URBAN</b> CAPITOL NASHVILLE 34713 (18.98) ⊕	Greatest Hits	●	11
200	RE-ENTRY	21	<b>ANDREA BOCELLI</b> SUGAR 012161/DECCA (18.98) ⊕	Incanto		8

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### TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	2	26	<b>#1</b> POINT OF GRACE WORD-CURB/887090/WARNER BROS. (16.98)	How You Live	
2	1	993	BOB MARLEY AND THE WAILERS Legend: The Best Of Bob Marley And The Wailers TUFF GONG/ISLAND 548904/UME (13.98/8.98) ⊕		◆
3	5	485	ABBA POLAR/POLYDOR 517007/UME (18.98/12.98)	Gold — Greatest Hits	◆
4	4	268	GUNS N' ROSES Geffen 001714/GA (16.98)	Greatest Hits	◆
5	3	309	JOURNEY COLUMBIA LEGACY 85898/SONY MUSIC (18.98/12.98) ⊕	Journey's Greatest Hits	◆
6	33	105	<b>GREATEST GAINER</b> MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	◆
7	8	182	CARRIE UNDERWOOD 19 ARISTA NASHVILLE 71197/SMN (18.98)	Some Hearts	◆
8	6	286	PEARL JAM EPIC/LEGACY 39846/SONY MUSIC (19.98) ⊕	Ten	◆
9	7	634	CREDENCE CLEARWATER REVIVAL FANTASY 2/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	◆
10	13	130	SUGARLAND MERCURY NASHVILLE 007411/UMGN (13.98)	Enjoy The Ride	◆
11	15	74	ROBERT PLANT / ALISON KRAUSS ROUNDER 619075* (18.98)	Raising Sand	◆
12	16	485	FLEETWOOD MAC WARNER BROS. 25801 (18.98)	Greatest Hits	◆
13	9	35	TOM PETTY AND THE HEARTBREAKERS Geffen 010327/UME (13.98)	Greatest Hits	◆
14	23	112	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	◆
15	25	221	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	◆
16	11	188	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	◆
17	14	101	RIHANNA SRP DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	◆
18	12	104	LINKIN PARK MACHINE SHOP 44477*/WARNER BROS. (18.98) ⊕	Minutes To Midnight	◆
19	29	232	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	Michael Buble	◆
20	20	210	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (18.98)	Wicked	◆
21	RE-ENTRY		ELTON JOHN Chronicles/Rocket/Island/Mercury 008661/UME (13.98)	Rocket Man: Number Ones	◆
22	43	86	ALAN JACKSON ADR ARISTA NASHVILLE 80281/SMN (18.98)	Precious Memories	◆
23	17	887	METALLICA ELEKTRA 61113*/AG (18.98)	Metallica	◆
24	RE-ENTRY		COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	◆
25	19	878	AC/DC EPIC LEGACY 80207*/SONY MUSIC (17.98) ⊕	Back In Black	◆
26	18	100	PARAMORE FUELED BY RAMEN 159612*/AG (13.98)	RIOT!	◆
27	21	1654	PINK FLOYD CAPITOL 46001* (18.98/10.98)	Dark Side Of The Moon	◆
28	30	106	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SMN (18.98)	Crazy Ex-Girlfriend	◆
29	22	109	MICHAEL JACKSON MJJ/EPIC 88998/SONY MUSIC (18.98/12.98)	Number Ones	◆
30	27	30	AEROSMITH Geffen Columbia 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith	◆
31	HOT SHOT DEBUT		GARTH BROOKS PEARL 213 (25.98 CD/DVD) ⊕	The Ultimate Hits	◆
32	45	420	THE BEATLES APPLE 2/UMG/CAPITOL (18.98/12.98)		◆
33	50	290	BON JOVI MERCURY 526013/UME (18.98/11.98)	Cross Road	◆
34	35	189	CREED WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits	◆
35	28	293	JIMI HENDRIX Experience Hendrix: The Best Of Jimi Hendrix EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)		◆
36	26	270	EVANESCENCE WIND-UP 13063 (18.98)	Fallen	◆
37	32	13	KINGS OF LEON RCA 03776*/RMG (13.98)	Because Of The Times	◆
38	31	208	STEVIE WONDER UNIVERSAL MOTOWN UTV 066164/UME (18.98)	The Definitive Collection	◆
39	34	752	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (18.98)	Greatest Hits	◆
40	RE-ENTRY		VARIOUS ARTISTS INO 20226/TIME LIFE (19.98)	I Can Only Imagine: Platinum Edition	◆
41	36	74	EMINEM SHADY/AFTERMATH/INTERSCOPE 005861*/IGA (13.98/8.98)	Curtain Call: The Hits	◆
42	RE-ENTRY		KENNY CHESNEY BNA 67976/SMN (18.98/12.98)	Greatest Hits	◆
43	RE-ENTRY		ELVIS PRESLEY RCA 68079*/SONY MUSIC (19.98/12.98)	Elvis: 30 #1 Hits	◆
44	RE-ENTRY		JOSH GROBAN 143/REPRISE 48450/WARNER BROS. (18.98) ⊕	Closer	◆
45	37	250	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98)	The Sickness	◆
46	38	75	AVENGED SEVENFOLD HOPELESS 303804*/WARNER BROS. (18.98)	Avenged Sevenfold	◆
47	RE-ENTRY		JACK JOHNSON JACK JOHNSON/BUSHPIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	◆
48	39	61	KORN IMMORTAL EPIC 92700/SONY MUSIC (18.98 CD/DVD) ⊕	Greatest Hits Vol. 1	◆
49	RE-ENTRY		CASTING CROWNS BEACH STREET 1011*/REUNION (17.98)	The Altar And The Door	◆
50	42	355	LINKIN PARK WARNER BROS. 47755 (18.98/12.98)	[Hybrid Theory]	◆

### TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BR. OR. RANKING	CERT.
1	NEW		<b>#1</b> BEN HARPER AND RELENTLESS7 1WK VIRGIN/CAPITOL ⊕	White Lies For Dark Times	9	
2	NEW		CHRISSETTE MICHELE DEF JAM IDJMG ⊕	Epiphany	1	
3	2	27	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG ⊕	Twilight	10	◆
4	NEW		CIARA LAFACE/JLG	Fantasy Ride	3	
5	5	30	KINGS OF LEON RCA/RMG	Only By The Night	16	◆
6	NEW		SOUNDTRACK VARESE SARABANDE	Star Trek	49	
7	6	24	LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/IGA	The Fame	6	◆
8	12	9	KELLY CLARKSON 519/PIA/SONY MUSIC ⊕	All I Ever Wanted	17	
9	NEW		THE DEVIL WEARS PRADA FERRET ⊕	With Roots Above And Branches Below	11	
10	4	7	SOUNDTRACK WALT DISNEY	Hannah Montana: The Movie	2	
11	18	26	TAYLOR SWIFT BIG MACHINE ⊕	Fearless	7	
12	NEW		CONOR OBERST AND THE MYSTIC VALLEY BAND MERGE	Outer South	40	
13	1		BOB DYLAN COLUMBIA/SONY MUSIC ⊕	Together Through Life	5	
14	RE-ENTRY		ADELE XL/COLUMBIA/SONY MUSIC		19	◆
15	NEW		JEWEL SOMERSET FISHER-PRICE	Lullaby	117	
16	9	5	RASCAL FLATTS LYRIC STREET	Unstoppable	4	
17	3	3	ASHER ROTH SCHOLBOY/LOUD/SRC UNIVERSAL MOTOWN/UMRG ⊕	Asleep In The Bread Aisle	42	
18	NEW		MATTHEW WEST SPARROW	Something To Say	95	
19	NEW		VARIOUS ARTISTS NAXOS	Guitar Heroes	154	
20	13	5	3OH!3 PHOTO FINISH	Want	57	
21	8	3	RICK ROSS MAYBACK SLIP-N-SLIDE/DEF JAM IDJMG ⊕	Deeper Than Rap	8	
22	NEW		ELLIOTT YAMIN HICKORY 30100	Fight For Love	26	
23	NEW		YUSUF EDER/YA/UME	Roadsinger	41	
24	17		THE LONELY ISLAND UNIVERSAL REPUBLIC/UMRG ⊕	Incredibad	91	
25	RE-ENTRY		SEAL 143/WARNER BROS.	Soul	24	◆

### TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BR. OR. RANKING	CERT.
1	2	2	<b>#1</b> VARIOUS ARTISTS 1WK HEAR 31130/CONCORD ⊕	Playing For Change: Songs Around The World	15	
2	1	2	BOB DYLAN COLUMBIA 43893*/SONY MUSIC ⊕	Together Through Life	5	
3	NEW		BEN HARPER AND RELENTLESS7 VIRGIN 64786*/CAPITOL ⊕	White Lies For Dark Times	9	
4	NEW		THE DEVIL WEARS PRADA FERRET 123 ⊕	With Roots Above And Branches Below	11	
5	NEW		PAUL POTTS BYGONE/COLUMBIA 47439/SONY MUSIC	Passione	33	
6	7	6	DIANA KRALL VERVE 012433/VG	Quiet Nights	22	
7	NEW		FRANK SINATRA CONCORD 31331	Live At The Meadowlands	88	
8	NEW		YUSUF EDER/YA 012794/UME	Roadsinger	41	
9	NEW		CHRISSETTE MICHELE DEF JAM 012797 IDJMG ⊕	Epiphany	1	
10	9	7	SOUNDTRACK WALT DISNEY 003101	Hannah Montana: The Movie	2	
11	4	2	HEAVEN & HELL RHINO 518862	The Devil You Know	56	
12	5	3	DEPECHE MODE MUTE VIRGIN 96769*/CAPITOL ⊕	Sounds Of The Universe	38	
13	10	23	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 515923*/AG ⊕	Twilight	10	◆
14	NEW		CIARA LAFACE 31390/JLG	Fantasy Ride	3	
15	NEW		ZAO FERRET 122	Awake?	—	
16	12	10	U2 ISLAND/INTERSCOPE 012630*/IGA ⊕	No Line On The Horizon	36	
17	NEW		SOUNDTRACK VARESE SARABANDE 066966	Star Trek	49	
18	13	6	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC ⊕	Chris Botti: In Boston	62	
19	6	2	MELODY GARDOT VERVE 012563*/VG	My One And Only Thrill	129	
20	NEW		CONOR OBERST AND THE MYSTIC VALLEY BAND MERGE 349*	Outer South	40	
21	17	6	LEONARD COHEN COLUMBIA 40502/SONY MUSIC	Live In London	163	
22	NEW		PSYCHOSTICK ROCK RIDGE 41198	Sandwich	—	
23	11	3	NEIL SEDAKA RAZOR & TIE 83008	Waking Up Is Hard To Do	—	
24	NEW		FRANK SINATRA CONCORD 31404	My Way	—	
25	14	5	RASCAL FLATTS LYRIC STREET 002604	Unstoppable	4	

### TOP CHRISTIAN & GOSPEL ALBUMS™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	HOT SHOT DEBUT		<b>#1</b> WITH ROOTS ABOVE AND BRANCHES BELOW 1WK THE DEVIL WEARS PRADA (FERRET/WORD-CURB)	
2	—	1	IN THE HANDS OF GOD NEWSBOYS (INPOP/EMI CMG)	
3	—	1	CRASH DECYFER DOWW (INO/PROVIDENT-INTEGRITY)	
4	2	29	THE SOUND MARY MARY (MY BLCK/INTEGRITY/COLUMBIA/PROVIDENT-INTEGRITY)	
5	3	31	WOW HITS 2009: 30 OF THE YEAR'S TOP CHRISTIAN ARTISTS AND HITS VARIOUS ARTISTS (EMI CMG/PROVIDENT-INTEGRITY WORD-CURB)	
6	4	33	MY PAPER HEART FRANCESCA BATTISTELLI (FERVENT/WORD-CURB)	
7	17	43	<b>GREATEST GAINER</b> SOMETHING TO SAY MATTHEW WEST (SPARROW/EMI CMG)	
8	1	3	THE LONG FALL BACK TO EARTH JARS OF CLAY (GRAY MATTERS/ESSENTIAL/PROVIDENT-INTEGRITY)	
9	7	36	HELLO LOVE CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)	
10	5	5	10 MERCYME (INO/PROVIDENT-INTEGRITY)	
11	—	1	WARS AND RUMORS OF WARS THE CHARIT (SOLID STATE/EMI CMG)	
12	6	28	A NEW HALLELUJAH MICHAEL W. SMITH (REUNION/PROVIDENT-INTEGRITY)	
13	10	15	WOW GOSPEL 2009: 30 OF THE YEARS TOP GOSPEL ARTISTS AND SONGS VARIOUS ARTISTS (WORD-CURB/EMI CMG/VERITY/JLG/PROVIDENT-INTEGRITY)	
14	11	41	REVELATION THIRD DAY (ESSENTIAL/PROVIDENT-INTEGRITY)	
15	22	6	COME THOU FOUNT OF EVERY BLESSING: AMERICAN FOLK HYMNS & SPIRITUALS MORMON TABERNACLE CHORUS ORCHESTRA AT TEMPLE SQUARE (WILBERG/INTEGRITY TABERNACLE CHOR)	

### TOP KID AUDIO™ FROM: **biz**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	—	1	<b>#1</b> LULLABY 1WK JEWEL (SOMERSET/FISHER-PRICE)	
2	1	14	KIDZ BOP 15 KIDZ BOP KIDS (RAZOR & TIE)	
3	—	1	FAMILY TIME ZIGGY MARLEY (TUFF GONG)	
4	2	15	WALT DISNEY RECORDS PRESENTS: RADIO DISNEY JAMS 11 VARIOUS ARTISTS (WALT DISNEY)	
5	3	257	BABY EINSTEIN: LULLABY CLASSICS THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
6	6	47	CAMP ROCK TV SOUNDTRACK (WALT DISNEY)	
7	5	6	PLAYHOUSE DISNEY: MUSIC PLAY DATE VARIOUS ARTISTS (WALT DISNEY)	
8	4	3	WAKING UP IS HARD TO DO NEIL SEDAKA (RAZOR & TIE)	
9	8	17	CHILDREN'S FAVORITES: VOLUME 1: 30 CLASSIC TUNES VARIOUS ARTISTS (WALT DISNEY)	
10	7	98	HANNAH MONTANA 2 (SOUNDTRACK)/MEET MILEY CYRUS TV SOUNDTRACK/MILEY CYRUS (HOLLYWOOD/WALT DISNEY)	
11	9	52	BABY EINSTEIN: WAKE-UP AND GOODNIGHT THE BABY EINSTEIN MUSIC BOX ORCHESTRA (BUENA VISTA/WALT DISNEY)	
12	11	192	DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION VARIOUS ARTISTS (WALT DISNEY)	
13	10	393	DISNEY'S GREATEST: VOL. 1 VARIOUS ARTISTS (WALT DISNEY)	
14	12	38	KIDZ BOP 14 KIDZ BOP KIDS (RAZOR & TIE)	
15	13	131	HANNAH MONTANA TV SOUNDTRACK (WALT DISNEY)	

**biz** More charts. Deeper charts. Go to [billboard.biz/charts](http://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

## NO KIDDIN'!

**JEWEL**  
Two artists make their first appearances on Top Kid Audio this week: Jewel debuts at No. 1 with "Lullaby" while Ziggy Marley enters at No. 3 with "Family Time." Jewel joined forces with Somerset Entertainment and Fisher-Price for her first indie release, which also bows at No. 13 on Top Independent Albums. She wrote 10 of the 15 tracks and also produced the set.

Marley's kid-friendly reggae album becomes his second No. 1 on Top Reggae Albums, following 1999's "Spirit of Music." The new album features children's artist Laurie Berkner, along with Willie Nelson, Paul Simon and others. Jewel and Marley also debut on the Billboard 200: Jewel at No. 117, Marley at No. 149.

—Mary DeCroce



Frank Sinatra debuts at Nos. 7 and 24 on Top Internet Albums with "Live at the Meadowlands" and the 40th-anniversary edition of "My Way," respectively. The former contains 18 previously unreleased tracks, recorded live March 14, 1986, while the latter boasts two unearthed songs, including a take on Stevie Wonder's "For Once in My Life."

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



**HOT 100 AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
2	2	14	POKER FACE	LADY GAGA (SIRI/AMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	10	BOOM BOOM POW	THE BLACK EYED PEAS (WILLI AM/INTERSCOPE)
4	6	15	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)
5	4	15	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
6	5	20	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
7	8	10	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
8	7	16	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
9	9	17	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
10	11	34	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
11	10	18	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
12	12	23	YOU FOUND ME	THE FRAY (EPIC)
13	19	5	BIRTHDAY SEX	JEREMIH (MICK SCHULTZ PRODUCTIONS/DEF JAM/IDJMG)
14	15	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
15	13	28	JUST DANCE	LADY GAGA FEAT. COLBY DORNIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
16	29	5	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)
17	21	7	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
18	22	21	SECOND CHANCE	SHINEDOWN (ATLANTIC)
19	14	22	MAD	NE-YO (DEF JAM/IDJMG)
20	18	9	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
21	26	10	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
22	16	36	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
23	25	7	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
24	17	21	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEYZONE 4/INTERSCOPE)
25	28	10	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	20	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
27	27	14	I TOLD YOU SO	CARIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
28	20	21	SOBER	PINK (LAFACE/JLG)
29	35	6	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
30	24	13	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
31	36	7	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
32	33	9	BOYFRIEND #2	PLEASURE P (ATLANTIC)
33	34	11	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACHIS (HOLLYWOOD)
34	40	4	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
35	37	6	OUT LAST NIGHT	KENNY CHESNEY (BNA)
36	38	9	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
37	39	8	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
38	30	26	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
39	32	14	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
40	31	17	IT'S AMERICA	RODNEY ATKINS (CLUBB)
41	44	5	DON'T TRUST ME	3OH3 (PHOTO FINISH ATLANTIC/RRP)
42	46	5	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)
43	50	6	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
44	45	11	IF THIS ISN'T LOVE	JENNIFER HUISON (ARISTA/RMG)
45	42	9	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)
46	49	5	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
47	52	9	ALWAYS THE LOVE SONGS	ELI YOUNG BAND (HYPUBLIC/UNIVERSAL SOUTH)
48	-	1	BEST I EVER HAD	DRAKE (CASH MONEY/UNIVERSAL MOTOWN)
49	53	4	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
50	43	8	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	68	2	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
52	47	14	AIN'T I	YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
53	57	6	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
54	54	4	WHERE I'M FROM	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
55	62	3	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
56	67	2	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)
57	59	3	LOST YOU ANYWAY	TOBY KEITH (SHOW DOG NASHVILLE)
58	58	3	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
59	60	11	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
60	51	4	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
61	69	2	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)
62	55	19	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)
63	-	1	PRETTY WINGS	MAXWELL (COLUMBIA)
64	56	17	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
65	66	9	THERE GOES MY BABY	CHARLIE WILSON (MUSIC JIVE/JLG)
66	71	2	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTARR (PDL0 GROUNDS/J/RMG)
67	74	2	STRANGE	REBA (STARSTRUCK/VALORY)
68	65	3	EPIPHANY	CHRISTINE MICHELE (DEF JAM/IDJMG)
69	-	1	PEOPLE ARE CRAZY	BILLY CURRINGTON (MERCURY NASHVILLE)
70	72	2	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)
71	70	3	HOW 'BOUT YOU DON'T	THE LOST TRAILERS (BNA)
72	-	1	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
73	-	1	USE SOMEBODY	KINGS OF LEON (RCA/RMG)
74	-	1	ALRIGHT	DARIUS RUCKER (CAPITOL NASHVILLE)
75	-	1	TE AMO	MAKANO (PANAMA/MACHETE)

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

**HOT DIGITAL SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	6	<b>#1</b> BOOM BOOM POW	THE BLACK EYED PEAS (WILLI AM/INTERSCOPE)	
2	2	20	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	5	28	DON'T TRUST ME	3OH3 (PHOTO FINISH ATLANTIC/RRP)	
4	4	15	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
5	6	15	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.D./UNIVERSAL MOTOWN)	
6	3	8	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
7	-	1	NO SURPRISE	DAUGHTRY (19/RCA/RMG)	
8	8	15	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
9	-	1	OLD TIME'S SAKE	EMINEM FEAT. DR. DRE (WEB/SHADY/AFTERMATH/INTERSCOPE)	
10	7	10	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
11	11	11	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
12	9	4	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
13	10	13	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	2
14	14	17	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
15	18	7	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEYZONE 4/INTERSCOPE)	
16	12	19	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
17	24	3	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)	
18	15	9	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
19	-	1	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
20	21	3	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
21	20	43	JUST DANCE	LADY GAGA FEAT. COLBY DORNIS (STREAMLINE/KONLIVE/INTERSCOPE)	3
22	28	2	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)	
23	22	27	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
24	19	19	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
25	27	8	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	17	9	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
27	16	13	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY LOUD/SRC/UNIVERSAL MOTOWN)	
28	26	16	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
29	23	13	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
30	36	6	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
31	25	11	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	
32	29	7	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	
33	55	2	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	
34	31	35	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
35	43	4	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
36	44	3	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
37	39	8	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
38	34	16	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
39	35	13	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
40	41	6	WHATEVER IT IS	ZAC BROWN BAND (HOME GROWN/ATLANTIC/BIG PICTURE)	
41	33	33	COME ON GET HIGHER	MATT NATHANSON (VANGUARD CAPITOL)	
42	30	17	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
43	-	2	YOU BELONG WITH ME	TAYLOR SWIFT (BIG MACHINE)	
44	40	13	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
45	32	13	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	
46	45	4	WELCOME TO THE WORLD	KEVIN ROOFT FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)	
47	49	14	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
48	37	25	YOU FOUND ME	THE FRAY (EPIC)	
49	48	18	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
50	52	5	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	42	5	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
52	38	23	BEAUTIFUL	ANON FEAT. COLBY DORNIS & KAROLINA OFFSHAL (HOMECENTRO/UNIVERSAL MOTOWN)	
53	-	2	AMAZING	KANYE WEST FEAT. YOUNG JEEZY (ROC-A-FELLA/DEF JAM/IDJMG)	
54	65	3	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	
55	53	56	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	3
56	70	4	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
57	57	4	NOT MEANT TO BE	THEORY OF A DEADMAN (604 ROADRUNNER/RRP)	
58	59	10	CARELESS WHISPER	SEETHER (WIND-UP)	
59	47	25	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	2
60	51	11	JAI HO! (YOU ARE MY DESTINY)	A R RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)	
61	-	1	I'M JUST HERE FOR THE MUSIC	PAULA ABDU (FILAMENT)	
62	-	1	JUST A FRIEND	BIZ MARKIE (COLD CHILLIN' WARNER BROS.)	
63	54	64	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
64	58	27	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	2
65	62	2	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
66	50	14	CRACK A BOTTLE	EMINEM, DR. DRE & SO CENT (SHADY/AFTERMATH/INTERSCOPE)	
67	-	1	BOYFRIEND #2	PLEASURE P (ATLANTIC)	
68	61	25	SOBER	PINK (LAFACE/JLG)	
69	46	9	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	
70	69	5	IT HAPPENS	SUGARLAND (MERCURY)	
71	60	9	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
72	68	8	I TOLD YOU SO	CARIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
73	73	2	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)	
74	64	37	LET IT ROCK	KEVIN ROOFT FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	3
75	63	23	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	

**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. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

**SINGLES CHARTS**

**RADIO AIRPLAY SINGLES CHARTS**  
 Hot 100 Airplay, Hot Country Songs, Hot Rap Songs, Hot Latin Songs and Latin Airplay charts are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

- GREATEST GAINER** 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. Songs are removed from Hot Latin Songs and Latin Airplay charts after 20 weeks if ranking below No. 20. Descending songs are removed from Adult Contemporary and Adult Top 40 if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

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

**HITPREDICTOR**  
 ☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino).

## POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
2	2	20	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	1	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
4	5	20	<b>GREATEST GAINER/AIRPLAY</b> HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
5	3	18	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
6	12	18	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
7	1	32	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
8	7	32	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
9	9	8	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
10	8	17	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
11	11	26	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
12	10	23	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
13	14	14	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
14	9	9	SECOND CHANCE	SHINEDOWN (ATLANTIC)
15	13	32	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
16	18	9	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
17	15	19	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
18	16	25	YOU FOUND ME	THE FRAY (EPIC)
19	20	20	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
20	19	48	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
21	22	35	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
22	21	5	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
23	25	5	GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)
24	29	7	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
25	<b>HOT SHOT!</b>	<b>DEBUT</b>	<b>NO SURPRISE</b>	DAUGHTRY (19/RCA/RMG)
26	59	4	FIRE BURNING	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
27	25	30	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
28	24	26	SOBER	PINK (LAFACE/JLG)
29	23	24	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
30	35	4	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)
31	<b>NEW</b>	<b>NEW</b>	<b>OLD TIME'S SAKE</b>	EMINEM FEAT. DR. DRE (WEB/SHADY/AFTERMATH/INTERSCOPE)
32	28	27	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
33	30	58	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
34	31	41	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
35	32	26	MAD	NE-YO (DEF JAM/IDJMG)
36	40	9	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
37	13	13	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
38	27	12	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
39	48	4	<b>GREATEST GAINER/DIGITAL</b> BIRTHDAY SEX	GERHART SCHULTZ PRODUCTIONS (DEF JAM/IDJMG)
40	45	6	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
41	42	22	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
42	41	30	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
43	4	4	LOVEGAME	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
44	39	42	HOT N' COLD	KATY PERRY (CAPITOL)
45	36	1	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
46	38	27	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
47	46	5	TURN MY SWAG ON	SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
48	33	23	BEAUTIFUL	MONIE MONIE (COLUMBIA)
49	44	32	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
50	47	33	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	41	15	I LOVE COLLEGE	ASHER ROTH (SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN)
52	49	4	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)
53	55	9	BEGGIN'	MADONN (NEXT PLATEAU/UNIVERSAL REPUBLIC)
54	57	4	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
55	53	7	ALL THE ABOVE	MAINO FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)
56	54	4	CRAZIER	TAYLOR SWIFT (WALT DISNEY)
57	56	12	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)
58	51	15	AMERICA'S SUITEHEARTS	FALL OUT BOY (DECA/DANCE/FUELED BY RAMEN/ISLAND/IDJMG)
59	63	8	CARELESS WHISPER	SEETHER (WIND-UP)
60	61	10	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
61	60	20	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)
62	67	4	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)
63	<b>NEW</b>	<b>NEW</b>	<b>I'M JUST HERE FOR THE MUSIC</b>	PAULA ABUL (FILAMENT)
64	64	11	JAI HO! (YOU ARE MY DESTINY)	A.R. RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
65	58	18	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
66	69	3	THE WIND BLOWS	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)
67	62	2	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)
68	66	9	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
69	72	8	I TOLD YOU SO	CARIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)
70	73	9	LOVE STRUCK	V FACTORY (REPRISE)
71	75	15	PARANOID	KANYE WEST FEAT. MR. HUDSON (ROC-A-FELLA/DEF JAM/IDJMG)
72	70	14	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
73	74	6	SEX ON FIRE	KINGS OF LEON (RCA/RMG)
74	76	2	3AM	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
75	74	8	YOU CAN GET IT ALL	BOB WOOD FEAT. JOHNTA AUSTIN (COLUMBIA)
76	68	13	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)
77	81	1	COME BACK TO ME	DAVID COOK (19/RCA/RMG)
78	76	18	ROCKIN' THAT THANG	THE DREAM (RADIO KILLA/DEF JAM/IDJMG)
79	79	5	TAKE ME ON THE FLOOR	THE VERNICAS (ENGINEER001/SIRE/WARNER BROS.)
80	80	3	WANTED	JESSIE JAMES (MERCURY/IDJMG)
81	81	5	PROM QUEEN	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
82	92	2	HUSH HUSH	THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER (INTERSCOPE)
83	80	8	AIN'T I	YUNG LA. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
84	77	15	THE FEAR	LILY ALLEN (CAPITOL)
85	85	10	SHOOTING STAR	DAVID RUSH FEAT. LMFAD, PITBULL & KEVIN RUDOLF (DECATON/UNIVERSAL REPUBLIC)
86	83	16	I'M IN MIAMI TRICK	LMFAD (PARTY ROCK/INTERSCOPE)
87	<b>NEW</b>	<b>NEW</b>	<b>WHEN LOVE TAKES OVER</b>	DAVID GUETTA FEAT. KELLY ROWLAND (GUM/ASTRALWERKS/CAPITOL)
88	87	16	18 DAYS	SAVING ABEL (SKIDD/CO/VIRGIN/CAPITOL)
89	89	11	SOULMATE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)
90	86	18	DIVA	BEYONCE (MUSIC WORLD/COLUMBIA)
91	91	9	HOME SWEET HOME	CARIE UNDERWOOD (19/ARISTA NASHVILLE)
92	<b>NEW</b>	<b>NEW</b>	<b>HER DIAMONDS</b>	ROB THOMAS (EMBLEM/ATLANTIC)
93	91	4	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)
94	90	6	I'M THE ISH	DJ CLASS FEAT. LIL JON (UNRULY/CLASSHEAT/UNIVERSAL REPUBLIC)
95	<b>RE-ENTRY</b>	<b>RE-ENTRY</b>	<b>FIGHT FOR LOVE</b>	ELLIOTT YAMIN (HICKORY/RED)
96	85	8	ROCK & ROLL	ERIC HUTCHINSON (LET'S BREAK/WARNER BROS.)
97	98	1	STAY	SAFETY SUIT (UNIVERSAL MOTOWN)
98	<b>NEW</b>	<b>NEW</b>	<b>NEVER SAY NEVER</b>	THE FRAY (EPIC)
99	99	1	SAY HEY (I LOVE YOU)	MICHAEL FRANTI & SPEARHEAD (BOO BOO WAX/ANTI-EPITAPH)
100	96	7	THIS TOWN	O.A.R. (EVERFINE/ATLANTIC/RRP)

Miley Cyrus notches her first Adult Contemporary top 10 with "The Climb" (12-10). At 16-and-a-half, she is the youngest artist to reach the top 10 since LeAnn Rimes, then just shy of the same age, charted the No. 2-peaking "Written in the Stars," with Elton John, in 1999.



On the Triple A tally at billboard.biz/charts, Dave Matthews Band spends a third week at No. 1 with "Fanny the Way It Is." The song's plays totals this week (660) and last (669) are the two highest weekly sums in the chart's 13-year history.



## MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>#1</b> POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
2	2	10	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	☆
3	3	3	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
4	4	25	GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	☆
5	9	10	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
6	5	13	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
7	7	15	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)	☆
8	11	12	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
9	17	17	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
10	10	12	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	☆
11	13	13	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
12	8	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
13	22	22	YOU FOUND ME	THE FRAY (EPIC)	☆
14	14	9	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	☆
15	17	17	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	☆
16	7	7	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	☆
17	12	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
18	16	13	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	☆
19	20	28	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
20	21	14	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
21	24	24	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	☆
22	25	6	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	☆
23	24	3	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	☆
24	30	3	WAKING UP IN VEGAS	KATY PERRY (CAPITOL)	☆
25	34	3	<b>GREATEST GAINER</b> GOODBYE	KRISTINA DEBARGE (ISLAND/IDJMG)	☆

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	26	<b>#1</b> GIVES YOU HELL	THE ALL-AMERICAN JECKS (DOGHOUSE/DGC/INTERSCOPE)	☆
2	1	24	YOU FOUND ME	THE FRAY (EPIC)	☆
3	3	21	SOBER	PINK (LAFACE/JLG)	☆
4	17	17	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
5	5	29	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	☆
6	8	25	NOT MEANT TO BE	THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
7	10	7	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	☆
8	25	25	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
9	7	23	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
10	11	7	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
11	11	7	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	☆
12	13	3	<b>GREATEST GAINER</b> HER DIAMONDS	ROB THOMAS (EMBLEM/ATLANTIC)	☆
13	12	10	SHOW ME WHAT I'M LOOKING FOR	CAROLINA LIAR (ATLANTIC)	☆
14	15	8	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
15	15	8	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
16	5	5	COME BACK TO ME	DAVID COOK (19/RCA/RMG)	☆
17	18	12	THIS TOWN	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
18	14	15	SOULMATE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
19	19	9	THE MAN WHO CAN'T BE MOVED	THE SCRIPT (PHONOGENIC/EPIC)	☆
20	24	4	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	☆
21	22	10	KRISTY, ARE YOU DOING OK?	THE OFFSPRING (COLUMBIA)	☆
22	28	3	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	☆
23	23	8	MAGNIFICENT	U2 (ISLAND/EPIC)	☆
24	21	14	THE FEAR	LILY ALLEN (CAPITOL)	☆
25	29	3	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)	☆

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	40	<b>#1</b> I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	2	29	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
3	3	43	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
4	5	34	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
5	6	30	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
6	6	29	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
7	7	51	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
8	9	14	IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)	☆
9	8	7	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
10	12	9	<b>GREATEST GAINER</b> THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
11	11	16	YOU FOUND ME	THE FRAY (EPIC)	☆
12	14	14	JUST GO	LIONEL RICHIE (DEF JAM/IDJMG)	☆
13	15	18	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
14	13	17	NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)	☆
15	13	13	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
16	17	19	HOT N' COLD	KATY PERRY (CAPITOL)	☆
17	19	8	FINALLY HOME	MERCYME (IND/COLUMBIA)	☆
18	18	20	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
19	23	3	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	☆
20	21	11	WHERE DID I LOSE YOUR LOVE	JOURNEY (NOMOTA)	☆
21	21	10	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
22	20	5	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
23	24	5	LUCKY	JASON M	

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	5	13	<b>#1 IT HAPPENS</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)	Sugarland Mercury	1	1
2	2	3	17	I TOLD YOU SO	Carrie Underwood Featuring Randy Travis	19	2
3	1	2	25	SHE'S COUNTRY	Jason Aldean Broken Bow	1	1
4	6	7	3	THEN	Brad Paisley Arista Nashville	4	4
5	7	6	3	KISS A GIRL	Keith Urban Capitol Nashville	1	1
6	9	9	7	OUT LAST NIGHT	Kenny Chesney BNA	6	6
7	8	8	14	ONE IN EVERY CROWD	Montgomery Gentry Columbia	1	1
8	5	4	10	HERE COMES GOODBYE	Rascal Flatts Lyric Street	1	1
9	4	1	24	IT'S AMERICA	Rodney Atkins Curb	7	7
10	10	11	11	SIDEWAYS	Dierks Bentley Capitol Nashville	10	10
11	11	14	18	WHATEVER IT IS	Zac Brown Band Homegrown/Atlantic/Big Picture	11	11
12	13	12	12	ALWAYS THE LOVE SONGS	Eli Young Band Republic/Universal South	12	12
13	14	15	17	I RUN TO YOU	Lady Antebellum Capitol Nashville	13	13
14	12	13	13	SISSY'S SONG	Alan Jackson Arista Nashville	12	12
15	15	16	17	WHERE I'M FROM	Jason Michael Carroll Arista Nashville	15	15
16	16	17	10	LOST YOU ANYWAY	Toby Keith Show Dog Nashville	16	16
17	18	24	4	<b>GREATEST GAINER YOU BELONG WITH ME</b> N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)	Taylor Swift Big Machine	17	17
18	20	23	3	STRANGE	Reba Starstruck/Valory	18	18
19	17	19	11	HOW 'BOUT YOU DON'T	The Lost Trailers BNA	17	17
20	19	20	11	BEST DAYS OF YOUR LIFE	Kellie Pickler 19/BNA	19	19
21	21	21	10	PEOPLE ARE CRAZY	Billy Currington Mercury	21	21
22	23	27	3	ALRIGHT	Darius Rucker Capitol Nashville	22	22
23	22	22	7	BOOTS ON	Randy Houser Universal South	22	22
24	24	25	2	I'LL JUST HOLD ON	Blake Shelton Warner Bros./WRN	24	24
25	25	26	4	WILD AT HEART	Gloriana Emblem/New Revolution	25	25



The act's fifth No. 1 is its third straight leader, following "All I Want to Do" (2008) and "Already Gone" (2009). The last duo to post three consecutive chart-toppers was Brooks & Dunn in 2001-02.



The lead single from the duo's 11th studio album, due later this year, is the chart's top debut with 743,000 audience impressions. Eight of the act's prior 10 albums have been certified either platinum or multi-platinum by the RIAA.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	27	30	13	LOVE YOUR LOVE THE MOST	Eric Church Capitol Nashville	26	26
27	26	28	11	GOD MUST REALLY LOVE ME	Craig Morgan BNA	26	26
28	30	34	14	SMALL TOWN USA	Justin Moore Valory	28	28
29	32	36	8	BAREFOOT AND CRAZY	Jack Ingram Big Machine	29	29
30	28	29	15	SOUNDS LIKE LIFE TO ME	Darryl Worley Stroud/Avaridus	28	28
31	29	31	17	MAN OF THE HOUSE	Chuck Wicks RCA	29	29
32	34	38	11	RUNAWAY	Love And Theft Cardinalwood	32	32
33	31	33	11	THE CLIMB	Miley Cyrus Walt Disney/Hollywood/Lyric Street	31	31
34	35	35	14	HIGH COST OF LIVING	Jamey Johnson Mercury	34	34
35	36	39	12	GETTIN' YOU HOME (THE BLACK DRESS SONG)	Chris Young RCA	35	35
36	37	40	9	BOY LIKE ME	Jessica Harp Warner Bros./WRN	36	36
37	38	41	12	FIGHT LIKE A GIRL	Bomshel Curb	37	37
38	39	42	8	BELIEVERS	Joe Nichols Universal South	38	38
39	33	32	15	COUNTRY STAR	Pat Green BNA	39	39
40	47	52	7	WHAT I'M FOR	Pat Green BNA	40	40
41	41	47	11	RED LIGHT	David Nail MCA Nashville	41	41
42	40	55	4	DEAD FLOWERS	Miranda Lambert Columbia	42	42
43	42	49	5	SOLITARY THINKIN'	Lee Ann Womack MCA Nashville	42	42
44	45	50	4	I WANT MY LIFE BACK	Bucky Covington Lyric Street	44	44
45	56	-	1	SINCE YOU BROUGHT IT UP	James Otto Warner Bros./WRN	45	45
46	50	53	3	DO I	Luke Bryan Capitol Nashville	46	46
47	44	46	9	ADDRESS IN THE STARS	Caitlin & Will Columbia	44	44
48	<b>HOT SHOT DEBUT</b>	1	1	INDIAN SUMMER	Brooks & Dunn Arista Nashville	48	48
49	49	51	1	LIVIN' IN PARADISE	Jonathan Singleton & The Grove Universal South	49	49
50	53	-	1	SUMMER NIGHTS	Rascal Flatts Lyric Street	50	50

**TOP COUNTRY ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	<b>#1 SOUNDTRACK</b> 3 WKS	Hannah Montana: The Movie	1	1
2	2	2	5	RASCAL FLATTS	Unstoppable	1	1
3	3	3	26	<b>GREATEST GAINER TAYLOR SWIFT</b> BIG MACHINE 0200 (18.98)	Fearless	1	1
4	4	4	5	JASON ALDEAN	Wide Open	2	2
5	6	5	6	KEITH URBAN	Defying Gravity	1	1
6	5	6	10	ZAC BROWN BAND	The Foundation	2	2
7	8	7	11	CARRIE UNDERWOOD	Carnival Ride	2	1
8	9	8	13	SUGARLAND	Love On The Inside	1	1
9	10	9	14	DARIUS RUCKER	Learn To Live	1	1
10	11	10	16	LADY ANTEBELLUM	Lady Antebellum	1	1
11	13	11	13	TAYLOR SWIFT	Taylor Swift	3	1
12	12	12	10	JAMEY JOHNSON	That Lonesome Song	6	6
13	15	15	10	RASCAL FLATTS	Greatest Hits Volume 1	2	2
14	14	14	12	ALAN JACKSON	Good Time	1	1
15	17	18	10	KENNY CHESNEY	Lucky Old Sun	1	1
16	7	-	2	JASON MICHAEL CARROLL	Growing Up Is Getting Old	7	7
17	18	17	11	DOLLY PARTON	Backwoods Barbie	2	2
18	21	27	10	KELLIE PICKLER	Kellie Pickler	1	1
19	22	25	14	DIERKS BENTLEY	Feel That Fire	1	1
20	25	26	10	GEORGE STRAIT	Troubadour	1	1
21	16	16	7	JOHN RICH	Son Of A Preacher Man	1	1
22	27	22	7	MARTINA MCBRIDE	Shine	1	1
23	23	24	10	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis	3	3
24	28	37	10	BILLY CURRINGTON	Little Bit Of Everything	2	2
25	20	19	6	RODNEY ATKINS	It's America	3	3

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	21	7	ERIC CHURCH	Carolina	4	4
27	30	32	11	TOBY KEITH	That Dont Make Me A Bad Guy	1	1
28	29	31	10	TOBY KEITH	35 Biggest Hits	1	1
29	19	13	13	RON WHITE	Behavioral Problems	13	13
30	37	39	14	TIM MCGRAW	Greatest Hits: Limited Edition	1	1
31	31	35	11	JOEY + RORY	The Life Of A Song	10	10
32	34	34	15	TRACE ADKINS	American Man: Greatest Hits Volume II	3	3
33	39	38	17	KEITH URBAN	Greatest Hits	4	4
34	33	23	11	ELI YOUNG BAND	Jet Black & Jealous	5	5
35	36	33	11	JAKE OWEN	Easy Does It	2	2
36	41	40	17	VARIOUS ARTISTS	Wow That's What I Call Country	1	1
37	38	36	14	TRACE ADKINS	X: Ten	7	7
38	35	29	9	BILLY RAY CYRUS	Eack To Tennessee	13	13
39	44	43	11	COLT FORD	Ride Through The Country	39	39
40	54	53	11	TIM MCGRAW	Greatest Hits 3	1	1
41	49	42	11	RANDY TRAVIS	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	31	31
42	42	45	15	BLAKE SHELTON	Startin' Fires	7	7
43	47	50	15	RANDY HOUSER	Anything Goes	21	21
44	43	44	17	BRAD PAISLEY	Play	1	1
45	45	48	15	DIERKS BENTLEY	Greatest Hits Every Mile A Memory 2003-2008	2	2
46	32	-	2	DEAN BRODY	Dean Brody	32	32
47	46	47	11	MONTGOMERY GENTRY	Back When I Knew It All	3	3
48	40	-	2	COLLIN RAYE	Never Going Back	40	40
49	53	51	10	CRAIG MORGAN	Greatest Hits	16	16
50	51	52	10	LEE ANN WOMACK	Call Me Crazy	4	4

**TOP BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	6	1	<b>#1 DAILEY &amp; VINCENT</b> 2 WKS	Brothers From Different Mothers	1	1
2	3	33	1	OLD CROW MEDICINE SHOW	Tennessee Pusher	1	1
3	6	38	1	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	Country Bluegrass Homecoming Volume One	1	1
4	<b>NEW</b>	1	1	DOYLE LAWSON & QUICKSILVER	Lonely Street	1	1
5	5	3	1	THE DEVIL MAKES THREE	Do Wrong Right	1	1
6	12	19	1	STEVE IVEY	Celtic Hymns	1	1
7	9	38	1	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	Country Bluegrass Homecoming Volume Two	1	1
8	7	28	1	STEVE IVEY	Ultimate Bluegrass	1	1
9	10	24	1	STEVE IVEY	Best Of Bluegrass	1	1
10	11	24	1	STEVE IVEY	25 Best: Bluegrass Favorites	1	1

**BETWEEN THE BULLETS**  
**SWIFT STILL SIZZLES**



Up 12,000 copies, Taylor Swift's "Fearless" (No. 3) nabs the Greatest Gainer on Top Country Albums (41,000 copies sold), as her label solicited Mother's Day airplay on country stations for the album track "The Best Day," which impacts Hot Country Songs at No. 56 (viewable at billboard.biz/charts). Her new single "You Belong With Me" has claimed the chart's biggest gain in each of its four weeks, up more than 3 million impressions this issue (18-17). An appearance on "The Oprah Winfrey Show" (May 18) will elevate "Fearless" and Swift's self-titled debut set. —Wade Jensen

HOT COUNTRY SONGS: 1-25 country singles are electronically monitored by Nielsen Broadcast Data Systems; 26-50 are electronically monitored by Nielsen BDS. AIRPLAY MONITORED BY: Nielsen BDS. SALES DATA COMPILED BY: Nielsen SoundScan. 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

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	HOT SHOT DEBUT	1	<b>#1</b> CHRISSETTE MICHELE	DEF JAM 012797/IDJMG (13.98) ⊕	Epiphany	1
2	NEW	1	CIARA	LAFACE 31390/JLG (18.98)	Fantasy Ride	1
3	1	4	RICK ROSS	MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98) ⊕	Deeper Than Rap	1
4	3	8	KERI HILSON	MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...	1
5	4	3	JADAKISS	RUFF RYDERS/D-BLOCK/ROC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss	1
6	6	21	JAMIE FOXX	J 41294/RMG (18.98)	Intuition	1
7	8	6	PRINCE/BRIA VALENTE	NPG 09549 EX (11.98)	Lotus Flow3r/MPLSOUND/Elix3r	1
8	9	6	THE-DREAM	RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money	1
9	5	4	DAY26	BAD BOY 517897/AG (18.98) ⊕	Forever In A Day	1
10	24	26	<b>GREATEST GAINER</b> SEAL	143 515868/WARNER BROS. (18.98)	Soul	4
11	13	11	BEYONCE	MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2
12	11	10	CHARLIE WILSON	P MUSIC/JIVE 23389/JLG (18.98)	Uncle Charlie	1
13	9	8	UGK	TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life	1
14	14	21	ANTHONY HAMILTON	MISTER'S MUSIC/SO SO DEF 23387/JLG (18.98)	The Point Of It All	3
15	2	2	MIKE JONES	ICE AGE/SWISHAHOUSE/ASYLUM 517389/WARNER BROS. (18.98)	The Voice	1
16	21	13	INDIA ARIE	SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics	1
17	10	5	ASHER ROTH	SCHOOLBOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle	1
18	17	21	KEYSHIA COLE	IMANI/GEFFEN 012395/IGA (13.98)	A Different Me	1
19	23	20	MARY MARY	MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound	1
20	15	13	T.I.	GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail	1
21	23	23	MUSIQ SOULCHILD	ATLANTIC 512335/AG (18.98)	onmyradio	1
22	25	23	JENNIFER HUDSON	ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson	1
23	16	21	SOULJA BOY TELLEM	COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTellem	1
24	5	14	FLO RIDA	POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)	1
25	NEW	1	SKULL GANG	E1 5109 (17.98)	Skull Gang	25

**1&2** The bow of Chrisette Michele and Ciara this week marks the first time two females debuted in the top two slots since Janet Jackson and Erykah Badu in the March 15, 2008, issue.



Even without a hit song at radio, Prince still sells albums (up 24%). This set's six-week run in the top 10 is his longest stretch in the upper region since 2004's "Musicology."



Three 6 Mafia's DJ Paul sells 4,000 first-week copies of his sophomore album, half of what his 2002 debut sold its opening week.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
26	29	34	DJ PAUL OF THREE 6 MAFIA	HYPNOTIZE MINDS 3620/SCALE-A-TON (14.98)	Scale-A-Ton	26
27	21	8	RAPHAEL SAADIQ	COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It	1
28	21	8	GORILLA ZOE	BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals	2
29	56	84	<b>PACE SETTER</b> SOLANGE	MUSIC WORLD/GEFFEN 011785/IGA (12.98)	Sol-Angel & The Hadley St. Dreams	3
30	22	12	SLIM THUG	BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses	4
31	27	24	KANYE WEST	ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak	1
32	32	36	CHRISTELLE	MCGANN 1028/CHRISTELLE (6.98)	Debut R&B/Pop EP	32
33	30	26	NE-YO	DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman	1
34	12	2	TECH N9NE COLLABOS	STRANGE 54/HBC (18.98)	Sickology 101	1
35	31	30	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III	3
36	37	7	DONNIE MCCLURKIN	VERITY 36/IDJMG (17.98)	We All Are One (Live In Detroit)	1
37	35	38	JAZMINE SULLIVAN	J 32713/RMG (15.98)	Fearless	1
38	43	5	SMOKIE NORFUL	TREMYLES 12832/EMI GOSPEL (17.98)	Live	1
39	36	39	PLIES	BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList	1
40	26	15	JIM JONES	E1/COLUMBIA 19376/SONY MUSIC (15.98) ⊕	Pray IV Reign	1
41	33	47	YOUNG JEEZY	CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession	1
42	NEW	1	GUCCI MANE	BIG CAT 4029/TOMMY BOY (15.98)	Murder Was The Case	1
43	38	25	J. HOLIDAY	MUSIC LINE 27532/CAPITOL (18.98)	Round 2	1
44	11	5	OJ DA JUICEMAN	32/MIZAY 517265/ASYLUM (15.98 CD/DVD) ⊕	The Otha Side Of The Trap	1
45	44	35	ERIC BENET	FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life	1
46	39	40	RYAN LESLIE	NEXISELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie	1
47	37	34	AKON	KONVICI/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom	1
48	10	31	PASTOR TROY	MONEY AND THE POWER 280/SMC (15.98)	Feel Me Or Kill Me	19
49	48	45	YO GOTTI	INEVITABLE/TVT 6273/THE ORCHARD (15.98)	CM2	29
50	28	2	VIOLENT J	PSYCHOPATHIC 4101 (12.98)	The Shining	28

### MAINSTREAM R&B/HIP-HOP

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	17	<b>#1</b> BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆	
2	3	9	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)		
3	2	13	BOYFRIEND #2	PLEASURE P (ATLANTIC)	☆	
4	4	8	DAY 'N' NITE	KID CUDI (DREAM O'V'G O.D./UNIVERSAL MOTOWN)	☆	
5	9	7	<b>GREATEST BIRTHDAY SEX GAINER</b>	JEREMIH (DEF JAM/IDJMG)	☆	
6	12	7	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	☆	
7	11	15	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)	☆	
8	11	11	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆	
9	5	2	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)		
10	22	22	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆	
11	17	17	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆	
12	10	16	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆	
13	13	8	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆	
14	16	9	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTAR (POLO GROUNDS/JRMG)	☆	
15	14	26	MAD	NE-YO (DEF JAM/IDJMG)	☆	
16	15	22	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)	☆	
17	18	8	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆	
18	19	7	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)	☆	
19	17	25	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)	☆	
20	24	4	I NEED A GIRL	TREY SONGZ (SONG BOOK/ATLANTIC)	☆	
21	21	18	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)	☆	
22	31	2	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)	☆	
23	25	10	EPIPHANY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆	
24	26	4	DOWNLOAD	LIL KIM FEAT. T-PAIN (BROOKLAND/UNIVERSAL REPUBLIC)	☆	
25	29	14	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)	☆	

### ADULT R&B

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	24	<b>#1</b> IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA/RMG)		
2	2	30	THERE GOES MY BABY	CHARLIE WILSON (P MUSIC/JIVE/JLG)		
3	3	18	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)		
4	4	24	CHOCOLATE HIGH	INDIA ARIE FEAT. MUSIQ SOULCHILD (SOULBIRD/UNIVERSAL REPUBLIC)		
5	5	12	ON THE OCEAN	K'JON (UP&UP/DEH Tyme/UNIVERSAL REPUBLIC)		
6	7	38	HERE I STAND	USHER (LAFACE/JLG)		
7	12	12	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVIE WONDER & C.J. HILTON (COLUMBIA)		
8	30	30	FROM MY HEART TO YOURS	LAURIA IZIBOR (ATLANTIC)		
9	15	2	<b>GREATEST GAINER</b> PRETTY WINGS	MAXWELL (COLUMBIA)		
10	10	13	EPIPHANY	CHRISSETTE MICHELE (DEF JAM/IDJMG)		
11	9	36	COOL	ANTHONY HAMILTON FEAT. DAVID BANNER (MISTER'S MUSIC/SO SO DEF/AG)		
12	11	13	CHOCOLATE LEGS	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		
13	13	32	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE (ATLANTIC)		
14	14	7	THE POINT OF IT ALL	ANTHONY HAMILTON (MISTER'S MUSIC/JIVE/JLG)		
15	12	34	THE SWEETEST LOVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)		
16	17	15	SAILING	AVANT (CAPITOL)		
17	19	5	CAN'T LAST A DAY	TEENA MARIE FEAT. FAITH EVANS (STAX/CMG)		
18	16	11	LAST CHANCE	GINUWINE (NOI/IFI/ASYLUM/WARNER BROS.)		
19	18	9	THE BEST PART OF THE DAY	URBAN MYSTIC (SOBE)		
20	22	9	YOU COMPLETE ME	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)		
21	21	1	TOGETHER	RUBEN STUDDARD (19/HICKORY/RED)		
22	23	1	YOUR BODY	SLIQUE (ROSEHIP)		
23	25	1	MAJIC	JOE (563/KEDAR)		
24	20	20	LOVELY CASE	(INDIGO BLUE)		
25	12	5	I DON'T NEED IT	JAMIE FOXX FEAT. TIMBALAND (J/RMG)		

### RHYTHMIC

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	3	20	<b>#1</b> DAY 'N' NITE	KID CUDI (DREAM O'V'G O.D./UNIVERSAL MOTOWN)	☆	
2	2	10	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
3	1	15	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)		
4	4	15	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)		
5	5	13	POKER FACE	LADY GAGA (STREAMLINE/KONVICT/CHERRYTREE/INTERSCOPE)		
6	6	14	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)		
7	7	22	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆	
8	8	16	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)		
9	9	7	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)		
10	12	5	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	☆	
11	13	5	<b>GREATEST BIRTHDAY SEX GAINER</b>	JEREMIH (DEF JAM/IDJMG)	☆	
12	10	22	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	☆	
13	14	10	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆	
14	16	5	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	☆	
15	15	5	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
16	21	21	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)		
17	35	35	MAD	NE-YO (DEF JAM/IDJMG)	☆	
18	11	11	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNTA AUSTIN (COLUMBIA)		
19	19	10	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)		
20	20	27	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆	
21	23	19	BEAUTIFUL	AKON (KONVICI/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆	
22	21	18	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)	☆	
23	24	6	ECHO	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
24	25	7	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	☆	
25	22	2	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)		

### HOT RAP SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	16	<b>#1</b> KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)		
2	22	22	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)		
3	3	13	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)		
4	4	10	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)		
5	12	12	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)		
6	8	10	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)		
7	6	10	AIN'T I	YUNG LA FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)		
8	7	6	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)		
9	16	3	<b>GREATEST GAINER</b> BEST I EVER HAD	DRAKE (CASH MONEY/UNIVERSAL MOTOWN)		
10	11	4	EVERY GIRL	YOUNG MONEY (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)		
11	10	6	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)		
12	12	6	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTAR (POLO GROUNDS/JRMG)		
13	13	25	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		
14	14	14	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNTA AUSTIN (COLUMBIA)		
15	6	6	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)		
16	5	5	SWAG SURFIN'	FAST LIFE YUNGSTAZ (F.L.Y.) (MUSIC LINE/IDJMG)		
17	18	42	WHATSOEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)		
18	23	8	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)		
19	24	4	ICE CREAM PAINT JOB	DORROUGH (NGENIUS/E1)		
20	19	19	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)		
21	17	17	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHAHOUSE/ASYLUM)		
22	20	14	MAKE THE TRAP SAY AYE	OJ DA JUICEMAN FEAT. GUCCI MANE (32/MIZAY/ASYLUM)		

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	7	#1 BEAUTIFUL U R	HALO	BEYONCE MUSIC WORLD/COLUMBIA
2	3	9	WRONG	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
3	6	8	SPACE MAN	THE KILLERS	ISLAND/IDJMG
4	5	9	COME BACK TO ME	UTADA	ISLAND/IDJMG
5	8	8	BREAKIN' DISHES 2009	RIHANNA	SRP/DEF JAM/IDJMG
6	9	8	I'M NOT GETTING ENOUGH	ONO MIND	TRAIN/TWISTED
7	10	6	BEAUTIFUL	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
8	1	10	BOTTLE POP	THE PUSYCAT DOLLS	FEAT. SNOOP DOGG INTERSCOPE/UNIVERSAL
9	13	7	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS	FEATURING CIARA INTERSCOPE
10	14	9	5 REASONS	SYLVIA TOSUN & LOVERUSH	X LOVERUSH/SEA TO SUN
11	17	7	FALLING ANTHEM	BAD BOY BILL	FEATURING ALYSSA PALMER NETTWERK
12	19	5	BOOM BOOM POW	THE BLACK EYED PEAS	WILL.I.A.M/INTERSCOPE
13	18	5	BAD, BAD BOY	THE PERRY TWINS	FEATURING NIKI HARIS PERRY TWINS
14	12	12	T.O.N.Y.	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
15	16	8	COVER GIRL	RU PAUL	RUCO
16	15	15	BOOM	ANJULIE	HEAR/CMG
17	27	3	WHEN LOVE TAKES OVER	DAVID GUETTA	FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
18	7	11	LOVE SETS YOU FREE	CHARLIE	FEATURING PABLO DRUM GLOBAL MEDIA
19	24	5	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG
20	20	11	I WANT YOUR SEX	JIPSTA	PROVOCATIVE
21	22	8	HUMAN	ARI GOLD	GOLD 18
22	33	4	LOVE SEX MAGIC	CIARA	FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
23	26	12	FAXING BERLIN	DEADMAU5	PLAY
24	32	5	WILD!	VALERIA	NOX

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	23	10	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG
27	21	9	NOT THE ONE	ANDREA CARNELLI	CURVY
28	36	4	KICK THE BASS	JULIEN-K	CIRCUIT FREQ/LEVEL 7/METROPOLIS
29	41	3	NIGHTLIFE	AN-YA	PAPA JOE
30	30	6	I CAN STOP THE RAIN	CAROL HAHN	BEAGLE BOY
31	38	3	IF I KNOW YOU	THE PRESETS	MODULAR/INTERSCOPE
32	35	6	BAD THINGS	LAL MERI	SIX DEGREES
33	46	2	BOODY ROCK	OCEANA	SILVER LABEL/TOMMY BOY
34	15	9	LOVE IS THE LOOK	KRISTINE W	FLY AGAIN
35	28	7	RENDEZVOUS WITH ME	KAREN YOUNG	MAXROX
36	49	2	POWER PICK	LIVVI FRANC	JIVE/JLG
37	37	5	THE FLY	MARK BROWN & STEVE MAC	NERVOUS
38	48	2	I KNOW YOU WANT ME	CALLE OCHO	PITBULL ULTRA
39	25	13	ECSTASY	DIANNE WESLEY	GOSSIP
40	39	10	HAPPY PEOPLE	INCOGNITO	HEADS UP
41	NOT SHOT	DEBUT	I DID IT FOR LOVE	BDA SM USA	ARSENAL
42	50	2	YOU WITHOUT ME	TINA SUGANDH	TINA SUGANDH
43	42	8	WHATCHA DOIN' TO ME	BRIAN KENT	SOLID SOUND
44	40	6	EMERGENCY	GARMEN PEREZ	DAUMIAN
45	47	3	LOVE STRUCK	V FACTORY	REPRISE
46	29	12	MIND BOUNCE	SPEAKERBOX	FEATURING FREEDOM WILLIAMS SEA TO SUN
47	44	15	THE FEAR	LILY ALLEN	CAPITOL
48	NEW		BIG MAMA'S HOUSE	CAPRIETTA	DANCE MUSIC LABEL.COM/CARRILLO
49	43	4	IF THIS ISN'T LOVE	JENNIFER HUDSON	ARISTA/RMG
50	12		BOUNCE	MSTRKRFT	FEATURING N.O.R.E. DIM MAK/DOWN TOWN

## TOP JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	7	#1 QUIET NIGHTS	DIANA KRALL	VERVE 012433/VG
2	2	2	MY ONE AND ONLY	MELODY GARDOT	THRILL VERVE 012563*/VG
3	5	16	SELECTIONS	FRANK SINATRA	SONY CLASSICAL COLLECTION 518000/REPRISE
4	5	9	BARE BONES	MADELEINE PEYROUX	ROUNDER 613272
5	7	11	WORRISOME HEART	MELODY GARDOT	VERVE 010468/VG
6	3	4	FIVE PEACE BAND	CHICK COREA & JOHN MCLAUGHLIN	LIVE CONCORD 31397
7	3		THE BRIGHT MISSISSIPPI	ALLEN TOUSSAINT	NONESUCH 480380/WARNER BROS.
8	8	34	STILL UNFORGETTABLE	NATALIE COLE	DMJ/ATCO 512320*/RHINO
9	11	14	BEST OF BEST	VARIOUS ARTISTS	BIG BAND MADACY SPECIAL PRODUCTS 54101/MADACY
10	9	15	SKYLARK 143	RENEE OLSTEAD	REPRISE 44247/WARNER BROS.
11	18	2	LIVIN' A TREME LIFE	KERMIT RUFFINS	BASIN STREET 107
12	10	44	TWO MEN WITH THE BLUES	WILLIE NELSON & WYNTON MARSALIS	BLUE NOTE 04454*/BLG
13	12	16	THE LOVERS, THE DREAMERS AND ME	JANE MONHEIT	LIVE CONCORD 31197
14	16	8	METAMORPHOSEN	BRANFORD MARSALIS QUARTET	MARSALIS 460011/DECCA
15	RE-ENTRY		THE SINATRA PROJECT	MICHAEL FEINSTEIN	CONCORD 30819

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	9	#1 AMORE INFINITO	PLACIDO DOMINGO	DECCA 012520/UNIVERSAL CLASSICS GROUP
2	3	25	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SDNY MUSIC
3	3		THE SOLOIST	SOUNDTRACK	DECCA 012298/UNIVERSAL CLASSICS GROUP
4	NEW		BELLINI	VARIOUS ARTISTS	DECCA 012819/UNIVERSAL CLASSICS GROUP
5	5	26	THE DUETS	LUCIANO PAVAROTTI	DECCA 012245/UNIVERSAL CLASSICS GROUP
6	6	36	VIVALDI	ANDRE RIEU	SONY CLASSICAL 11013/SONY MASTERWORKS
7	7	18	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT	DECCA 011489/UNIVERSAL CLASSICS GROUP
8	4	10	GREATEST HITS	ANDRE RIEU	DECCA 17764/SLG
9	NEW		INCANTO	PLACIDO DOMINGO	AMORE INFINITO UNIVERSAL MUSIC/LATINOSENTE 65300/UMLE
10	12	17	BACH: CONCERTOS	JULIA FISCHER	ACADEMY OF ST MARTIN IN THE FIELDS DECCA 012490/UNIVERSAL CLASSICS GROUP
11	RE-ENTRY		ETERNAL: THE BEST OF LIBERA	LIBERA	EMI CLASSICS 42696/BLG
12	13	32	LIVE IN VIENNA	ANDRE RIEU	DECCA 17695/SLG
13	8	33	FOUR LAST SONGS	RENEE FLEMING	MUNICHNER PHILHARMONIKER ORCHESTRA DECCA 011852/UNIVERSAL CLASSICS GROUP
14	11	10	IN PRINCIPIO	ARVO PART	EMI NEW SERIES/DECCA 012599/UNIVERSAL CLASSICS GROUP
15	10	7	ELINA GARANCA	ELINA GARANCA	FILARMONICA DEL TEATRO COMUNALE DI BOLOGNA BEL CANTO DG 012818/UNIVERSAL CLASSICS GROUP

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	7	#1 CHRIS BOTTI	CHRIS BOTTI	BOSTON COLUMBIA 30720/SONY MUSIC
2	2	4	MOVING FORWARD	BERNIE WILLIAMS	REFORM 61217/ROCK RIDGE
3	3	14	SEND ONE YOUR LOVE	BONEY JAMES	CONCORD 30815
4	4	2	DOWN THE WIRE	SPYRO GYRA	HEADS UP 3154
5	6	66	RHYTHM & ROMANCE	KENNY G	STARBUCKS 30670/CONCORD
6	5	2	SECRETS	MARION MEADOWS	HEADS UP 3150
7	7	5	IT'S THAT GIRL AGAIN	BASIA	WHAT 4592/E1
8	8	9	MODERN ART	THE RIPPINGTONS	FEAT. RUSS FREEMAN CONCORD 30635/CONCORD
9	15	52	ESPERANZA	ESPERANZA SPALDING	HEADS UP 3140
10	11	2	MERCY, MERCY, MERCY	BEN TANKARD	MERCY, MERCY, MERCY VERITY 42828/JLG
11	12	3	FUTURE BOOGIE	DOWN TO THE BONE	SHANAGHIE 5173
12	9	5	GREAT AMERICAN SOULBOOK	TOWER OF POWER	TOWER OF POWER 300205
13	16	4	RADIOLARIANS II	MEDESKI MARTIN & WOOD	INDIRECT 05
14	RE-ENTRY		SMOOTH JAZZ NUMBER ONES	VARIOUS ARTISTS	CONCORD 31447
15	14	32	FOURPLAY	FOURPLAY	HEADS UP 3146

## TOP CLASSICAL CROSSOVER ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	12	2	#1 PASSIONE	PAUL POTTS	SYCO/COLUMBIA 47439/SONY MUSIC
2	1	26	THE PROMISE	IL DIVO	SYCO/COLUMBIA 39968/SONY MUSIC
3	2	7	MORNING TABERNALE CHORUS	MORNING TABERNALE CHORUS	AT TEMPLE SQUARE COME THOU FOUNT OF EVERY BLESSING MORNING TABERNALE CHORUS 5014332
4	3	27	INCANTO SUGAR	ANDREA BOCELLI	SUGAR 012161/DECCA
5	NEW		FARYL	FARYL	DECCA 012925/UNIVERSAL CLASSICS GROUP
6	4	9	SYMPHONY: LIVE IN VIENNA	SARAH BRIGHTMAN	MANHATTAN 21681/BLG
7	6	67	VIVERE SUGAR	ANDREA BOCELLI	DECCA 010665/UNIVERSAL CLASSICS GROUP
8	9	20	MORNING TABERNALE CHORUS	MORNING TABERNALE CHORUS	AT TEMPLE SQUARE PRAISE TO THE MAN MORNING TABERNALE CHORUS 5012323
9	5	5	THE RED SOX ALBUM	THE BOSTON POPS ORCHESTRA	(LOCKHART) THE RED SOX ALBUM BOSTON POPS 0005
10	7	30	YO-YO MA & FRIENDS	YO-YO MA	SONY CLASSICAL 24414/SONY MASTERWORKS
11	10	68	SYMPHONY MANHATTAN	SARAH BRIGHTMAN	MANHATTAN 48078/BLG
12	13	53	AWAKE LIVE	JOSH GROBAN	REPRISE 412668/WARNER BROS.
13	14	59	CALL TO SERVE	MORNING TABERNALE CHORUS	AT TEMPLE SQUARE CALL TO SERVE MORNING TABERNALE CHORUS 0814
14	11	7	JOURNEY TO THE NEW WORLD	SHARON ISBIN	SONY CLASSICAL 45456/SONY MASTERWORKS
15	NEW		BACH IN HAVANA	TIEMPO LIBRE	SONY CLASSICAL 44701/SONY MASTERWORKS

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	28	#1 THE FAME	LADY GAGA	STREAMLINE/MUSIC/CHERRYTREE/INTERSCOPE 011985/VEA
2	2	4	SOUNDS OF THE UNIVERSE	DEPECHE MODE	MUTE/VIRGIN 96789*/CAPITOL
3	3	44	WANT PHOTO	3OH!3	FINISH 511181
4	4	24	SLUMDOG MILLIONAIRE	SOUNDTRACK	INTERSCOPE 012502/IGA
5	NEW		I FEEL CREAM	PEACHES	XL 415*/BEGGARS GROUP
6	5	3	YES	PET SHOP BOYS	ASTRALWERKS 96470
7	NEW		ENTERTAINMENT FS STUDIOS	FISCHERSPOONER	001/WORLDS FAIR
8	6	10	TOTAL DANCE 2009	TONY OKUNGBOWA	THRIVE DANCE 90807/THRIVE
9	8	18	TOTAL CLUB HITS 2	DJ SKRIBBLE	THRIVE DANCE 90799/THRIVE
10	9	18	ULTRA DANCE 10	JASON NEVINS	PRESENTS: ULTRA DANCE 10 ULTRA 1895
11	7		ULTRA TRANCE 09	VARIOUS ARTISTS	ULTRA 2015
12	12	54	SANTOGOLD	SANTOGOLD	LIZARD KING 70034*/DOWNTOWN
13	11	11	INVASIONS MUST OBEY	THE PRODIGY	THE HOSPITAL 90146*/GOODWINE/VNYL
14	NEW		KONTOR	ATB	DIGITAL EX
15	NEW		INSIDES	JON HOPKINS	DOMINO 227
16	10	2	NO HASSLE	TOSCA	G-STONE 240*/IK7
17	13	8	FEVER RAY	FEVER RAY	RABID 9408*/MUTE
18	NEW		BEST OF DISCO	THE STARLITE SINGERS	MADACY SPECIAL PRODUCTS 54097/MADACY
19	18	68	ULTRA DANCE 09	VARIOUS ARTISTS	ULTRA 1636
20	17	5	BEGONE DULL CARE	JUNIOR BOYS	DOMINO 215
21	15	32	RADIO RETALIATION	THEIEVRY CORPORATION	ESL 110
22	20	15	GOOD GIRL	RIHANNA	GONE BAD: THE REMIXES SRP/DEF JAM 012603*/JLMG
23	14		JUNIOR WALL	ROYKSOPP	OF SOUND 97748*/ASTRALWERKS
24	16	7	BROMST	DAN DEACON	CARPARK 48*
25	19	48	TOTAL CLUB HITS	DJ SKRIBBLE	THRIVE DANCE 90784/THRIVE

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	7	4	#1 INFINITY 2008	GURU	JOSH PROJECT ULTRA
2	4	18	KID CUDDI DREAM	DAY 'N' NITE	ON G.O.D./UNIVERSAL MOTOWN
3	5	4	WHEN LOVE TAKES OVER	DAVID GUETTA	FEAT. KELLY ROWLAND GUM/ASTRALWERKS/CAPITOL
4	1	19	LADY GAGA	POKER FACE	STREAMLINE/MUSIC/CHERRYTREE/INTERSCOPE
5	3	7	THE BLACK EYED PEAS	BOOM BOOM POW	WILL.I.A.M/INTERSCOPE
6	2	15	LILY ALLEN	THE FEAR	CAPITOL
7	6	33	KIM SOZZI	FEEL YOUR LOVE	ULTRA
8	10	9	CHRIS LAKE	IF YOU KNEW	FEATURING NASTALA NERVOUS
9	14	6	BRITNEY SPEARS	IF U SEEK AMY	JIVE/JLG
10	12	10	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG
11	NEW		UTADA	COME BACK TO ME	ISLAND/IDJMG
12	11	16	THE PUSYCAT DOLLS	I HATE THIS PART	INTERSCOPE
13	8	9	MADDON	BEGGIN'	NEXT PLATEAU/UNIVERSAL REPUBLIC
14	13	4	CHELLEY HIRE	TOOK THE NIGHT	UNIT
15	NEW		ANNAGRACE	LET THE FEELINGS GO	ROBBINS
16	17	13	SARAH MCLEOD	WHITE HORSE	NEXT PLATEAU
17	25	3	STEVE FOREST	MODERN TIMES	VS CHRIS BRITTA/FEAT. MARCUS PEARSON RED STICKS/TROUBLE/RYTHM
18	NEW		NICOLA FASANO	76, OCEAN DRIVE	VS PAT-RICH ULTRA
19	20	9	ELECTRIC ALLSTARS	WEEKEND LOVE	FEATURING MIA J NERVOUS
20	19	17	PINK	SOBER	LAFACE/JLG
21	16	4	BEYONCE MUSIC	HALO	WORLD/COLUMBIA
22	22	2	THOSE USUAL SUSPECTS	SHADOWS	NERVOUS
23	24	2	BAO LAY DEE & TIMMY VEGAS	ANOTHER DIMENSION	MINISTRY OF SOUND
24	RE-ENTRY		CASCADA	FADED	ZOOLAND/ROBBINS
25	RE-ENTRY		FLO RIDA	RIGHT ROUND	POE BOY/ATLANTIC

## SMOOTH JAZZ SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	12	#1 I'M WAITING FOR YOU	JACKIE MC JOYNER ARISTRY	2 WEEKS
2					

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**RECORD COMPANIES:** RCA Music Group promotes **Peter Gray** to senior VP of pop promotion. He was VP.

Last Gang Records appoints **Lenny Levine** president and **Trevor Guy** VP. **Chris Taylor**, formerly president of the label, will become chairman/CEO of Last Gang Entertainment. Levine was executive VP, and Guy was manager of digital.

Warner Music U.K. appoints **Raoul Chatterjee** to the newly created role of director of commercial innovation. He was managing director at Trinity Street Direct.

EMI Music appoints **Ronn Werre** and **David Kassler** COOs. Werre will continue in his current role as president of EMI Music Services, and Kassler was president of Europe at Terra Firma.



**PUBLISHING:** Universal Music Publishing Group promotes **Pat Higdon** to president. He was executive VP/GM at UMPG Nashville.

**TOURING:** The Milan-based concert promoter F&P Group names **Andrea Rosi** head of business development. He was an executive at Sony Music Entertainment Italy.

Nederlander Concerts names **Max McAndrew** director of talent in San Jose, Calif. He was a talent buyer/event producer at the Las Vegas House of Blues.

**DIGITAL:** Interactive jukebox firm TouchTunes names **Charles Goldstuck** CEO. He was president/COO at BMG Label Group.

**LEGAL:** **Stanley Schneider** has opened his own law offices in New York. He was senior VP/general counsel at the Orchard.

**RELATED FIELDS:** The licensing consulting company Rights-Flow names **Scott Sellwood** VP of business affairs and human resources. He was a litigator/counselor at the San Francisco-based law firm Farella, Braun + Martel.

—Edited by Mitchell Peters

# GOODWORKS

## SEANY RECORDS HELPS KIDS FIGHT CANCER

At age 16, Sean Robins was a baseball pitcher. But then one morning he couldn't get out of bed. "We thought it was a herniated disc or a pulled muscle," says Sean's father Mitchell Robins, CEO of Seany Records. "It turned out that it was this horrible type of cancer called Ewing's sarcoma."

Sean died in 2006 after a seven-year battle with the rare form of cancer. Shortly after his death, Robins launched the Seany Foundation, a charity dedicated to improving the lives of children with the disease. Since its launch, the organization has raised nearly \$400,000 from donations and events.

Prior to his death, Sean tried to land an internship at EMI but couldn't because of his health. The idea to start a label in his honor came from music industry veteran Harlan Lansky, a friend of Robins who tried to arrange the internship.

"Harlan called me up and said, 'I had this vision. It was Sean coming to me and saying we should start Seany Records,'" Robins recalls. "And we should do it for the purpose of not only getting the name out there, but finding acts who really want to do something for a cause."

Los Angeles-based Seany Records launched last year and has since signed the country-rock act Or, the Whale. Robins is financing the label and has appointed Lansky president. The label will donate at least 50% of its future profits to the Seany Foundation, according to Robins, a San Diego-based CPA who's handling the charity's expenses.

—Mitchell Peters

# BACKBEAT



ABOVE: SESAC Latina associate VP JJ Cheng with Diesel. RIGHT: From left: SESAC Latina associate director Kenny Cordova and associate director Celeste Zendejas, Erika Ender, Sony/ATV Music Publishing senior creative director Claribel Cuevas, Sony/ATV Music Publishing Latin America VP Jorge Mejia, Sony/ATV Music Publishing creative manager Eddy Perdomo and SESAC Latina associate VP JJ Cheng.



From left: SESAC Latina associate VP JJ Cheng and VP of writer/publisher relations Trevor Gale, Claudia Brant, Sony/ATV Music Publishing Latin America VP Jorge Mejia, Sony/ATV Music Publishing senior creative director Claribel Cuevas and creative manager Eddy Perdomo.

## 2009 SESAC LATIN AWARDS

SESAC Latina celebrated its 2009 awards April 22 at the LIV nightclub within the Fontainebleau Hilton during the Billboard Latin Music Conference. The awards honored SESAC Latina's most-performed songwriters and publishers. Songwriter of the year honors went to Claudia Brant for the third consecutive year. Brant co-wrote the hit "No Me Doy Por Vencido" with Luis Fonsi. Other award-winning composers included Erika Ender, who wrote "Cinco Minutos" (recorded by Gloria Trevi); Guillermo "Memo" Ibarra for his duranguense hit "Dame Tu Amor" (Alacranes Musical); Diesel, who wrote "Virtual Diva" (Don Omar); Noel Schajris, who with Brant co-wrote "Yo No Sé Perdonante" (Victor Manuel); Fonseca for his song "Eres"; and Sebastian de Peyrecave for "Lola" (Chayanne). The publisher of the year awards went to Nana Maluca Music (Brant's publisher) and Sony/ATV Sounds.

PHOTOS: COURTESY OF SESAC LATINA



From left: Carlos Leongomez of Colombian rock group Don Tetto, SESAC Latina associate director Celeste Zendejas, Reik lead singer Jesus Navarro, Claudia Brant, SESAC VP of writer/publisher relations Trevor Gale, Noel Schajris, SESAC Latina associate VP JJ Cheng and Don Tetto members Diego Pulecio, Jaime Valderrama and Jaime Medina.

## INSIDE TRACK

### RICHIE READY TO 'GO'

His latest album, "Just Go," comes out May 19, but Lionel Richie has already started on its successor—which may include a pair of tracks he plans to record with his de facto son-in-law, Good Charlotte frontman Joel Madden, and his brother, guitarist Benji Madden, in their guise as the production team Dead Executives.

"Joel and Benji brought me the greatest record ever," Richie reports from Paris at the end of his most recent European tour. "As soon as I get back home I've got two songs with them—brand spanking new."

Richie is no stranger to contemporary producers. On "Just Go" he worked with Stargate, Akon, Christopher "Tricky" Stewart and the-Dream. He figures working with the Maddens—Joel and Richie's

daughter, Nicole Richie, have one child, 16-month-old Harlow, and another on the way—was inevitable but acknowledges they've been keeping a "respectful" distance from each other.

"We are two creative units; we just happen to be in the same family now. I was like, 'I don't want to impose anything on you,' and they're going, 'Mr. Richie, we don't want to impose something on you.' But then you start to think, 'Excuse me, if I can go with Akon and whoever... Why not come here and let me see what you have?'"

"We were polite and respectful of each other for a minute," Richie says, "but I think the intimidation factor is over now [and] you'll hear a little more happening between us."



RICHIE



Adele celebrated her 21st birthday in New York with a sold-out show at Roseland and a gold plaque presentation commemorating more than 500,000 albums sold in the United States. Adele won best new artist and best female pop vocal performance at this year's Grammy Awards and will co-headline a show with Etta James June 28 at the Hollywood Bowl in Los Angeles. From left: Columbia Records VP of media Benny Tarantini, Columbia Records VP of marketing Doreen Lombardi, VH1 executive VP of talent and music programming Rick Krim, Columbia Records co-chairman Steve Barnett, Columbia/Epic Label Music Group senior VP of media Fran DeFeo, Adele, Columbia/Epic Label Music Group chairman Rob Stringer and Adele's manager Jonathan Dickins. PHOTO: COURTESY OF DAVE WILSON

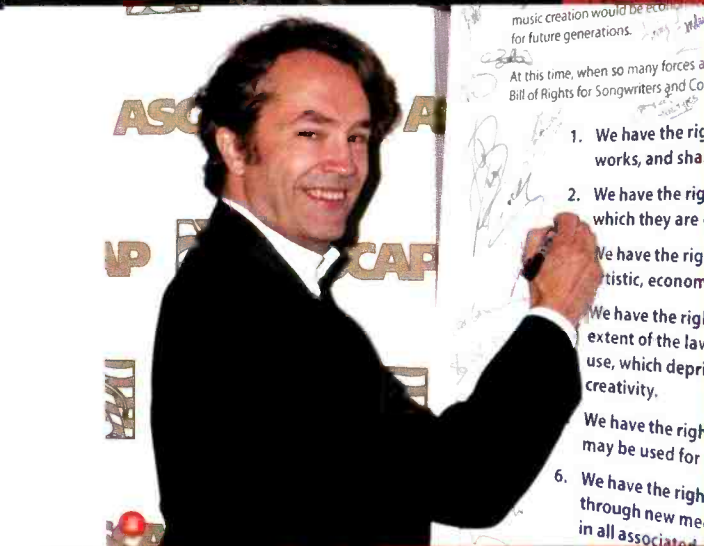


Yusuf Islam (left) with Universal Music U.K. chairman/CEO David Joseph at Island Records' London office after signing a contract with the label after an absence of 30 years. His reappearance coincides with Island's 50th-anniversary celebration. The artist's new album, "Roadsinger (To Warm You Through the Night)," debuts this week at No. 41 on the Billboard 200.



## ASCAP FILM & TV AWARDS

ASCAP honored top film and TV music composers and songwriters at its 24th annual Film and Television Music Awards, held May 11 at the Beverly Hilton Hotel in Los Angeles. Composer Carter Burwell received the ASCAP Henry Mancini Award for Career Achievement. Burwell has scored more than 70 films, working with such directors as Todd Haynes ("Velvet Goldmine"), David Mamet ("The Spanish Prisoner"), Spike Jonze ("Being John Malkovich," "Adaptation"), John Lee Hancock ("The Alamo," "The Rookie") and Joel and Ethan Coen—the team he has been most identified with since "Blood Simple" in 1984. Bill Condon ("Gods and Monsters") and Catherine Hardwicke ("Twilight") co-presented the award to Burwell along with ASCAP president/chairman Paul Williams and ASCAP CEO John LoFrumento. Burwell also received an award in the top box office films category for his score to Hardwicke's vampire romance "Twilight." PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM



1. We have the right to own our works, and share the profits from their use.  
 2. We have the right to control which they are used in.  
 3. We have the right to receive a fair, artistic, economic and moral remuneration.  
 4. We have the right to limit the extent of the law, which deprives us of our creativity.  
 5. We have the right to have our works used for the benefit of society.  
 6. We have the right to be heard through new media in all associated fields.

- 1 From left: ASCAP board member/composer **Dan Foliart**, honorees **Reinhold Heil** and **Johnny Klimek** ("Without a Trace"), and ASCAP senior director of film and TV music **Sue Devine**.
- 2 From left: ASCAP special consultant for film and TV music **Nancy Knutsen** and president/chairman **Paul Williams**, **Carter Burwell**, directors **Catherine Hardwicke** and **Bill Condon** and ASCAP CEO **John LoFrumento**.
- 3 From left: ASCAP senior VP **Randy Grimmert**, honoree **Bear McCreary** ("Eureka") and ASCAP director of film and TV music **Mike Todd**.
- 4 **Carter Burwell** signing the ASCAP Bill of Rights for Songwriters and Composers, an awareness-building initiative to support the role and rights of those who create music.
- 5 Composer/songwriters **Adam Cohen** ("Psych") and **Jeannie Lurie** ("Hannah Montana & Miley Cyrus: Best of Both Worlds Concert") in front of the ASCAP Bill of Rights.
- 6 ASCAP board member/composer **Bruce Broughton** (left), honoree **Atli Orvarsson** ("Vantage Point") and ASCAP special consultant for film and TV music **Nancy Knutsen** (right).
- 7 From left: ASCAP board members/composers **Bruce Broughton** and **Dan Foliart**, honorees **David Lawrence** ("High School Musical 3: Senior Year"), **David Carbonara** ("Mad Men"), **John Keane** ("CSI") and **Jeff Cardoni** ("CSI: Miami") and ASCAP director of film and TV music **Mike Todd**.
- 8 From left: **John E. Davis**, composer of the original "Beverly Hills: 90210" theme; songwriter/composers **Liz Phair** and **Doc Dauer** ("90210") and ASCAP senior director of film and TV music **Sue Devine**.



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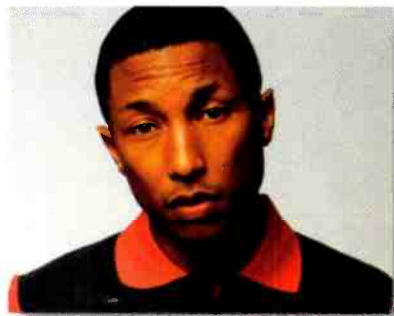
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