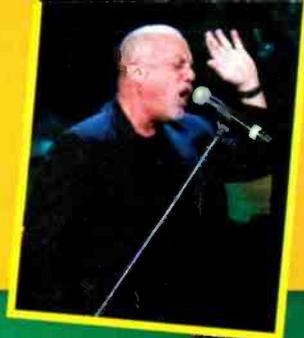


MY LIFE. BILLY JOEL AT 60

THE PIANO MAN OPENS UP ON HIS HIT ALBUMS, HIS NEW TOUR AND HIS 'CRAZY-ASS JOB'



Billboard



**BRIT RETAIL:
TOUGH TIMES,
STIFF UPPER LIPS**

**WHAT MYSPACE'S
NEW MANAGEMENT
MEANS FOR MUSIC**

**SWINE FLU
AND LIVE
LATIN MUSIC**

**HOT ON
THE CHARTS**

**Jamie Foxx
Rick Ross
Jason Mraz**

GREEN DAY'S PUNK OPERA

THE BAND RETURNS
WITH A '21st CENTURY
BREAKDOWN'

MAY 9 2009
www.billboard.com
www.billboard.biz
US \$6.99 CAN \$8.99 UK £5.50

#BXNCTC *****SCH 3-DIGIT 907
A04 000/003
120193NBB/CB/9#MARIO 001
MONTY GREENLY
3740 ELM AVE
LONG BEACH CA 90807-3402
000840

1 > 11 69

\$6.99US \$8.99CAN
000840

Music & Advertising

June 4-5, 2009 • W Hotel New York

Billboard AND **ADWEEK**

Making the Connection Between Brands & Bands!

Join Billboard and Adweek to explore how the worlds of music and advertising are intertwined, and examine how big **brands, advertising agencies, artists** and **music supervisors** are benefiting from working together.

KEYNOTES



THE FUTURE OF MUSIC IN ADVERTISING

Steve Stoute

Founder & Chief Creative Officer, Translation LLC

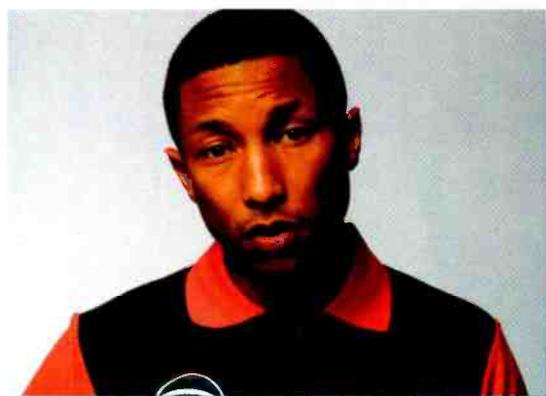


HOW EURO RSCG MOVED INTO MUSIC BIZ WITH THE ACQUISITION OF THE RECORD LABEL THE:HOURS

David Jones

Global Chief Executive Officer, Euro RSCG Worldwide & Havas Worldwide

Just Announced!



KEYNOTE Q&A WITH PHARRELL WILLIAMS

Pharrell will discuss how he translated his success in music into big branding opportunities, his new ventures, and much more!

SPEAKERS INCLUDE:



Kyle Andrews
Musician/Artist



Mike Boris
SVP Executive Music Producer, McCann Erickson



Marcie Allen Cardwell
President, MAC Presents



Jon Cohen
Co-CEO, Cornerstone



Geoff Cottrill
Chief Marketing Officer, Converse



Craig Currier, Sr.
Creative Director Advertising Markets/ Executive Producer, peermusic



Camille Hackney
SVP Brand Partnerships & Commercial Licensing, Atlantic Records



Julie Hurwitz
Senior Director, Advertising & Brands, Nettwerk Music Group



Jedd Katrancha
Senior Director, Creative Services, Downtown Music Publishing



David Keefe
Global Director, Media & Entertainment, Slegel & Gale



Bill Meadows
Executive Integrated Producer, Music & Celebrity Talent, Crispin Porter + Bogusky



Christopher Moon
Artist Manager, Nettwerk Management



Peter Nashel
Partner, Duotone Audio Group



Josh Rabinowitz
SVP Director of Music, Grey Worldwide



Joel Simon
President & CEO, JSM Music



Mike Tunnicliffe
Entrepreneur, Filament Entertainment/ Tuna Music



Beth Urdang
Partner/Music Supervisor, Agoraphone Music Direction

PLUS MANY MORE!

Don't Miss... Interactive Interviews with Industry Influencers, Structured Networking Opportunities, Roundtable Discussions and Much More!

\$399
Pre-Registration Rate
REGISTER BY
MAY 15

Register Early & Save \$100! www.BillboardEvents.com

SPONSORSHIPS: Kim Griffiths 646.654.4718 • Kim.Griffiths@Billboard.com REGISTRATION: Lisa Kastner 646.654.4643 • LKastner@Billboard.com
HOTEL: The W Hotel New York (Lexington at 50th Street) 888.627.7191 Billboard Discounted Rate \$349 - available until May 13th.

CONFERENCE SPONSORS:



MEDIA PARTNERS:



No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	68	RICK ROSS / DEEPER THAN RAP
TOP POP CATALOG	70	POINT OF GRACE / HOW YOU LIVE
TOP CLASSICAL	79	PLACIDO DOMINGO / AMORE INFINITO
TOP CLASSICAL CROSSOVER	79	IL DIVO / THE PROMISE
TOP COUNTRY	75	SOUNDTRACK / HANNAH MONTANA: THE MOVIE
TOP DIGITAL	70	ASHER ROTH / ASLEEP IN THE BREAD AISLE
TOP ELECTRONIC	79	DEPECHE MODE / SOUNDS OF THE UNIVERSE
TOP HEATSEEKERS	71	MEG & DIA / HERE, HERE & HERE
TASTEMAKERS	71	RICK ROSS / DEEPER THAN RAP
TOP INTERNET	70	DEPECHE MODE / SOUNDS OF THE UNIVERSE
TOP JAZZ	79	DIANA KRALL / QUIET NIGHTS
TOP CONTEMPORARY JAZZ	79	CHRIS BOTTI / CHRIS BOTTI: IN BOSTON
TOP LATIN	78	TITO "EL BAMBINO" / EL PATRON
TOP R&B/HIP-HOP	76	RICK ROSS / DEEPER THAN RAP
TOP WORLD	79	CELTIC JOURNEY / THE GREATEST JOURNEY: ESSENTIAL COLLECTION

SINGLES

	PAGE	ARTIST / TITLE
THE BILLBOARD HOT 100	72	THE BLACK EYED PEAS / BOOM BOOM POW
HOT 100 AIRPLAY	73	JAMIE FOXX FEATURING T.I. / BLAME IT
HOT DIGITAL SONGS	73	THE BLACK EYED PEAS / BOOM BOOM POW
ADULT CONTEMPORARY	74	JASON MRAZ / I'M YOURS
ADULT TOP 40	74	THE FRAY / YOU FOUND ME
HOT COUNTRY SONGS	75	RODNEY ATKINS / IT'S AMERICA
HOT DANCE CLUB PLAY	79	ANJULIE / BOOM
HOT DANCE AIRPLAY	79	LADY GAGA / POKER FACE
HOT LATIN SONGS	78	FANNY LU / TU NO ERES PARA MI
MAINSTREAM TOP 40	74	LADY GAGA / POKER FACE
MODERN ROCK	74	GREEN DAY / KNOW YOUR ENEMY
POP 100	74	THE BLACK EYED PEAS / BOOM BOOM POW
HOT R&B/HIP-HOP SONGS	77	JAMIE FOXX FEATURING T-PAIN / BLAME IT
ADULT R&B	76	JENNIFER HUDSON / IF THIS ISN'T LOVE
MAINSTREAM R&B/HIP-HOP	76	JAMIE FOXX FEATURING T-PAIN / BLAME IT
HOT RAP SONGS	76	T.I. FEATURING JUSTIN TIMBERLAKE / DEAD AND GONE
RHYTHMIC	76	JAMIE FOXX FEATURING T-PAIN / BLAME IT
SMOOTH JAZZ SONGS	79	JACKIEM JOYNER / I'M WAITING FOR YOU

THIS WEEK ON .biz

	ARTIST / TITLE
TOP CHRISTIAN ALBUMS	#1 JARS OF CLAY / THE LONG FALL BACK TO EARTH
HOT CHRISTIAN AC SONGS	#1 MATTHEW WEST / THE MOTIONS
TOP GOSPEL ALBUMS	#1 MARY MARY / THE SOUND
HOT GOSPEL SONGS	#1 HEZEKIAH WALKER & LFC / SOUL'D OUT
TOP INDEPENDENT ALBUMS	#1 JASON ALOEAN / WIDE OPEN
HOT RINGMASTERS	#1 KID CUDI / DAY N NITE
TOP MUSIC VIDEO SALES	#1 BLACK LABEL SOCIETY / SKULLAGE
HOT VIDEOCLIPS	#1 EMINEM / WE MADE YOU
TOP DVD SALES	#1 MARLEY & ME
TOP TV DVD SALES	#1 TOM AND JERRY'S GREATEST CHASES
TOP VIDEO RENTALS	#1 THE DAY THE EARTH STOOD STILL
TOP VIDEO GAME RENTALS	#1 X360: THE GODFATHER II

CONTENTS

VOLUME 121, NO. 18



8



12



66



60

UPFRONT

- 5 **MYSFACE RELOADED** Management shakeup could portend changes at music joint venture.
- 8 Retail Track
- 9 On The Road
- 10 Global
- 11 Digital Entertainment
- 12 Latin
- 13 The Indies
- 14 Q&A: Simon Cowell

FEATURES

- COVER STORY**
- 16 **21st CENTURY ROCK** Green Day returns with a rock opera thrastrastic enough for its old fans—and new ones.
- 20 **THE BEAT GOES ON** Despite the shuttering of Zavvi and Woolworths stores, British retail remains optimistic.
- STARS**
- 25 **BILLY JOEL** A 60th birthday celebration of the globally acclaimed musician—as he returns to the road.

MUSIC

- 59 **PHOENIX RISING** French indie pop conquers the States.
- 60 Global Pulse
- 61 6 Questions: John Forte
- 63 Reviews
- 65 Happening Now

IN EVERY ISSUE

- 4 Opinion
- 67 Over The Counter
- 67 Market Watch
- 68 Charts
- 82 Marketplace
- 84 Backbeat

ON THE COVER: Green Day photograph by Marina Chavez. JOEL: Keith Bedford/Reuters

360 DEGREES OF BILLBOARD

HOME FRONT

Events

MUSIC & ADVERTISING
Explore how music and advertising are intertwined with a keynote Q&A with Pharrell Williams and panels with Coca-Cola's Umut Ozaydinli, Cornerstone's Jon Cohen and Atlantic Records' Camille Hackney. More: billboardevents.com.

Online

GREEN DAY
Read this week's cover story with Green Day and then head to billboard.com/greenday to dive into an online-only Q&A about the trio's new tour and "21st Century Breakdown," its first studio album in five years.

BILLY JOEL
Ahead of his big summer tour with Elton John, visit billboard.com/billyjoel to read an in-depth Q&A with the piano man himself.



EXECUTIVE EDITOR: ROBERT LEVINE 646-654-4707
DEPUTY EDITOR: Louis Hau 646-654-4708
SENIOR EDITOR: Ann Donahue 323-525-2292
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Lella Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SENIOR CORRESPONDENTS: Ed Christman (Retail) 646-654-4723
Paul Helne (Radio) 646-654-4669, Gail Mitchell (R&B) 323-525-2289, Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
SENIOR EDITORIAL ANALYST: Glenn Peoples gpeoples@billboard.com
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293, Mike Boyle (Rock) 646-654-4727, Cortney Harding (Indies) 646-654-5592, Mitchell Peters 323-525-2322
INTERNATIONAL: Lars Brandle (Australia), Wolfgang Spahr (Germany), Robert Thompson (Canada)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Andre Palne 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
BILLBOARD.COM NEWS EDITOR: David J. Prince 646-654-5582
ONLINE EDITOR: Mariel Concepcion (Billboard.com) 646-654-4780
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Jim Bessman, Larry Blumenfeld, Juliana Koranteng, Kerri Mason, Deborah Evans Price, Paul Sexton, Steve Traiman, Anastasia Tsiloucas
SPECIAL PROJECTS MANAGER: Kristina Tunzi

ART DIRECTOR: Christine Bower-Wright SENIOR DESIGNER: Greg Grabowy
PHOTO EDITOR: Amella Halverson

DIRECTOR OF CHARTS: SILVIO PIETROLUONGO
ASSOCIATE DIRECTOR OF CHARTS: Raphael George
SENIOR CHART MANAGERS: Keith Caulfield (The Billboard 200, Heatseekers, Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.) Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Anthony Colombo (Rock, Spotlight Recaps, Video), Mary DeCroce (Blues, Kid Audio, Nashville), Raphael George (R&B/Hip-Hop, Rhythmic Rap), Gordon Murray (Comedy, Dance, Electronic, Jazz, New Age, Reggae, Social Network, World), Silvio Pietroluongo (The Billboard Hot 100, Hot Digital Songs), Paul Pomfret (Hits of the World, London), Gary Trust (Adult Contemporary, Adult Top 40, Pop 100, Mainstream Top 40), Alex Vitoulls (Classical)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulls
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

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

VICE PRESIDENT, SALES/ASSOCIATE PUBLISHER: JEREMY LEVINE 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
DIRECTOR, BUSINESS DEVELOPMENT & EAST COAST SALES: Cindy Mata 646-654-4710
EASTERN SALES DIRECTORS: Antonlo Amato 646-654-4688, Ryan Bleich 646-654-4635
DIRECTOR, SPECIAL FEATURES & WEST COAST SALES: Aki Kaneko 323-525-2299
MIDWEST SALES DIRECTOR: Alana Schilke 312-583-5514
WEST COAST ACCOUNT DIRECTOR: Casey Denney (323) 525-2237
NASHVILLE: Lee Ann Photoglo 615-376-7931 (Labels), Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Kathy Vargo 248-687-9168
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE ACCOUNT REP: Jeff Serrante 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcla Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
MANAGER OF SALES ANALYTICS: Mirna Gomez 646-654-4695
ADVERTISING COORDINATOR: Alexandra Hartz 646-654-5581

SENIOR MARKETING DIRECTOR: LILA GERSON 646-654-4629
EVENT MARKETING MANAGER: Nicole Carbone 646-654-4634
SENIOR MARKETING MANAGER: James Cress 646-654-5489
MARKETING MANAGER: Kerri Bergman 646-654-4617
SALES/MARKETING ART DIRECTOR: Melissa Subatch
SALES/MARKETING DESIGN MANAGER: Kim Grasing

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

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

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

VICE PRESIDENT/CHIEF OPERATING OFFICER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
LEGAL COUNSEL: MARK MILLER
DISTRIBUTION DIRECTOR: Lou Bradfield
PERMISSIONS COORDINATOR/ASSISTANT TO PUBLISHER: Dana Parra 646-654-4696
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit Fax: 646-654-4681
Adv Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
NASHVILLE: 3200 West End Ave., Suite 500, Nashville, TN, 37203
MIAMI: 101 Crandon Blvd., Suite 466 Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ, UK
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014

The Hollywood Reporter • Billboard • Back Stage • Film Journal International
The BookSeller • Kirkus Reviews • ShowWest • ShowEast • Cinema Expo International • CineAsia
nielsen
Nielsen Business Media
PRESIDENT: Greg Farrar, SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Allicea; SENIOR VICE PRESIDENT, FINANCE: Sloane Googlin; SENIOR VICE PRESIDENT, MARKETING: Mark Hosbel; SENIOR VICE PRESIDENT, MEDIA & ENTERTAINMENT: Gerry Byrne; SENIOR VICE PRESIDENT, BRAND MEDIA & CORPORATE DEVELOPMENT: Sabrina Crow; SENIOR VICE PRESIDENT, RETAIL: David Loechner; SENIOR VICE PRESIDENT, BUILDING & DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING: Howard Appelbaum; VICE PRESIDENT, MANUFACTURING & DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

Getting To Yes

Internet Rights Groups Need To Stop Offering 'No' As An Answer

BY MIKE McCURRY and MARK MCKINNON

Some people just can't take "yes" for an answer—especially when it comes to the future of the Internet.

A few years ago, when it became evident that the Internet was changing the way people access information, groups like Public Knowledge saw that creators were at risk from illegal copying and counseled them to develop new business models to compete with free content.

Flash forward to 2009, and creators are embracing all sorts of new distribution platforms. MySpace Music, iTunes and Hulu are pioneering easy, reliable and legal access to content that represents an alternative to piracy. YouTube has entered into new partnerships with the creative community to offer professional content to its users. The creative industry has invested in digital compression, photography and animation techniques to offer consumers better content. And a proliferation of viewing devices—from the Kindle to the Roku—can deliver that content as never before.

But instead of cheering those efforts and extending a collaborative hand to help find better solutions, many self-proclaimed Internet rights groups still complain that the media business is still "acting as if it were 1995." They even lament YouTube's decision to work with content creators, saying it makes the Internet "less free."

These critics seem inclined to overlook the massive digital theft that threatens the ability of songwriters, musicians, filmmakers and software developers to earn a living. Not only do they shoot down proposals that could address digital theft, they offer few ideas of their own—except the superficial notion that content should be free.

As consumers, we all like "free"—if anything really is free in the final analysis. But we also like "value"—even if we have to pay for it. Both professional content and the networks that carry it come as the result of large investments aimed at generating revenue, not by being free but by delivering value. That model works because by both law and social contract, property rights get the respect that enables innovation to earn its reward. For some Internet rights groups, it seems, this respect ends when property turns digital.

With the exception of perfunctory statements saying, "We don't condone piracy," many of the most vocal advo-



McCURRY (left) and MCKINNON

cates of the idea that "information wants to be free" have remained silent about massive misappropriation of artists' work. In the physical world, it would be absurd to argue that it's OK to steal an iPhone "because Apple hasn't figured out how to compete with free." But these critics apply exactly that logic to digital products. They seem equally unconcerned about the implications for the vast majority of Internet users who don't take part in illegal activity.

Consider the enormous stress that illegal file trafficking puts on networks. Time Warner and other Internet service providers estimate that fewer than 5% of network users account for 50% of peak Internet traffic and that almost 90% of that traffic consists of illegal downloads. On this issue, too, the industry critics stay silent. Instead they dance around the issue of whether those who consume the most bandwidth should

pay more than those who use very little. Having first touted such pricing plans as reasonable, they now label them "miserable" ideas. To them, users who would prefer an Internet cleared of the congestion from illegal traffic appear not to matter at all.

Considering how much permissiveness they favor, they seem to enjoy saying "no": "no" to digital rights management, "no" to digital watermarking, "no" to traffic shaping, even "no" to bandwidth pricing proportional to one's use of a network. They say "no" to just about any model that acknowledges content as a resource worth protecting.

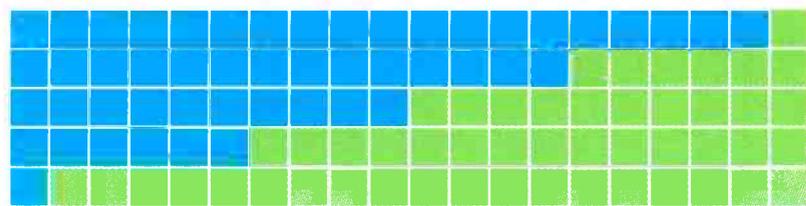
Maybe it's time for the members of this chorus to come up with some fresh ideas of their own—ones that acknowledge that innovation isn't about "competing with free" but about creating a digital economy that works for consumers and creators. If they'd rather keep saying "no," we can only remind them of the old adage that if you aren't part of the solution, you are part of the problem.

Mike McCurry and Mark McKinnon are co-chairmen of Arts+Labs, a collaboration between the technology and creative communities. McCurry worked as White House press secretary from 1995 to 1998. McKinnon is a veteran political consultant who has worked for President George W. Bush.

FEEDBACK

.biz BILLBOARD.BIZ POLL
Can ad-supported business models survive without adding paid subscriptions?

50% YES Ad rates will remain low but increased traffic will demonstrate the viability of ad-supported audio streaming.



NO Ad rates will always be too low to earn a profit. **50%**

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

SUBSCRIBE. Go to billboard.biz/subscribe or call 800-658-8372 (U.S. toll free) or 847-559-7531 (International).

Letters should be concise and be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.





FEVER PITCH
Swine flu hits Mexican concert biz



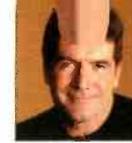
TWANG FEST
Warped co-founder eyes country tour



K-OS VS. CONTROL
Canadian rapper on pay-what-you-like tour



DJ CULTURE
Games turn to dance, hip-hop for growth



JUDGE DREAD
Simon Cowell looks beyond 'American Idol'

7

9

10

11

14

>>>STUDY: SPONSORSHIPS TO HIT NEW HIGH

North American-based companies will spend \$1.1 billion to sponsor music venues, festivals and tours in 2009, a 3.8% increase from the \$1 billion spent last year, according to IEG Sponsorship Report, which tracks money spent on sponsorships. That's the highest level of spending on music reported by IEG. Most of that growth is driven by new and incremental spending on big-ticket national music festivals and tours, IEG reports.

>>>CLEAR CHANNEL RADIO CUTS STAFF

In its second wave of layoffs this year, Clear Channel Radio eliminated 590 positions April 28. The cutbacks follow layoffs that occurred Jan. 20; combined, the two rounds total approximately 2,500 employees, according to a Clear Channel representative. The latest cuts focused on engineering, IT, local accounting and customer service operations, as well as on-air and PD positions.

>>>McGRAW SIGNS WITH RED LIGHT

Coran Capshaw signed Tim McGraw to his Red Light Management artist roster. McGraw will join Dave Matthews Band and Phish as Capshaw's primary focus. The Curb artist had been managed by Scott Siman at RPM Management, which is affiliated with the Front Line Management group. Capshaw founded Red Light in 1991 at the beginning of his 18-year role as DMB's personal manager.

VAN NATTA: STEVE MALLER

UP FRONT

DIGITAL BY ANTONY BRUNO

MYSPACE RELOADED

Management Shakeup Could Portend Changes At Music Joint Venture

Just five months after MySpace Music hired former MTV digital strategist Courtney Holt as its president, the division's parent company has gone through an executive shakeup that could have significant ramifications for its young music service.

MySpace co-founder/CEO Chris DeWolfe is out, with co-founder/president Tom Anderson negotiating an as-yet-unclear new role within the organization. Taking over as CEO is Owen Van Natta, former head of Project Playlist and CFO of MySpace rival Facebook. Joining Van Natta are former AOL senior VP Mike Jones as COO and former Sling Media and MTV digital exec Jason Hirschhorn as chief product officer.

Holt appears to have come through the management upheaval unscathed. The veteran of Interscope and MTV has won rave reviews among label sources involved in the MySpace Music joint venture for improvements to the service, such as expanding its search features, adding new playlist tools and introducing album pages (Billboard, April 11).

Blame for the service's problems has landed at the feet of the outgoing management team. In addition to its oversight of what is widely regarded as a sloppy launch for MySpace Music, industry observers also fault DeWolfe's team for MySpace's eroding relevance as a hub of online culture.

Since News Corp. acquired the then-darling of the Internet for \$580 million in 2005, MySpace has lost ground to Facebook in terms of traffic, innovation and registered users. In March 2008, MySpace had 72.8 million unique visitors in the United States, more than double that of Facebook's 35.5 million, according to traffic figures from comScore. But in March of this year, MySpace's unique visitors had fallen to 70.1 million, just 15% more than Facebook's



His space: MySpace CEO OWEN VAN NATTA; below: the site's page for rapper Asher Roth.



'It doesn't have that cachet anymore. It's not the Internet property that really is setting the cultural scene.'

—A MUSIC INDUSTRY SOURCE

61.2 million uniques.

Worldwide, Facebook claims 200 million registered users, compared to MySpace's 130 million. And Facebook's open development platform has attracted more than 52,000 applications to the site, versus only about 8,000 for MySpace, according to information disclosed by both companies.

"It doesn't have that cachet anymore," says a music industry source. "It's not the Internet property that really is setting the cultural scene. It's almost ran its course."

It was in the midst of this decline that the company started MySpace Music, an ambitious joint venture with the major labels. But sources say DeWolfe failed to inspire the confidence of the company's new partners in the music business.

"DeWolfe was out there for his own name and not paying attention to things that members of the [joint venture] would have liked to have seen in the timeline of launch," says one source close to the labels involved. "News Corp. properly saw the issues were with that level of leadership."

These same sources consider the incoming team as a welcome improvement. Those who have worked with Van Natta during his brief tenure at Project Playlist call him a tough and effective negotiator. When he arrived, the company was being sued by the major labels for copyright infringement, with MySpace and Facebook blocking access to the service shortly after he came on-board. He quickly struck licensing deals with Sony Music Entertainment in December and EMI Music in March. Al-

though Universal Music Group's and Warner Music Group's lawsuits are still pending, label sources say the majors consider him a CEO they can work with.

"He definitely did a lot with a little bit of time at Playlist," another label source says. "It's no small feat to agree to a pretty complex deal, going from a lawsuit."

As the digital executive who oversaw the development of MTV's Urge music service, Hirschhorn has a similar degree of familiarity and respect within the music industry. But his role as chief product officer has raised some questions about how he'll work with Holt. Although MySpace Music exists as a separate entity, it is also MySpace's key point of differentiation from Facebook and is thus central to the company's efforts to regain momentum in the wake of its rival's recent gains.

The optimistic view is that Holt and Hirschhorn may see eye to eye on the future of MySpace Music and work well together. Already, label sources say News Corp. chief digital officer Jonathan Miller—who was believed to be behind DeWolfe's ouster—has promised to be more directly involved in MySpace Music. That could translate into more resources and execution of strategy.

The pessimistic view is that Hirschhorn and Holt may clash for control and resources. Also, DeWolfe hired Holt, and new management tends to put its own executives in place.

"Anybody who was hired under the old regime will be at risk and be under pressure to deliver," says a source familiar with the situation. "If Hirschhorn owns product, he's going to want to innovate on the music product there. So there'll be some conflict."

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

RETAIL BY GLENN PEOPLES

After The Fall

IFPI, RIAA Data Show Details Of '08 Decline

The continued decline in physical unit sales is being accompanied by downward pressure on retail and wholesale prices for physical product as consumers continue to migrate from higher-margin CDs to digital downloads, according to an analysis of recently released sales data from the IFPI and RIAA. The numbers also reflect slowing digital growth as markets mature and mixed success in mobile music.

Fueled by a large drop in CD sales and lower wholesale values, the U.S. market posted a steeper decline in total revenue during 2008 than the global market, according to IFPI. U.S.

recorded music trade revenue dropped 18.6% in 2008 to \$5 billion, while physical revenue plunged 31.2% to \$3.1 billion and digital revenue jumped 16.5% to \$1.8 billion. By contrast, global recorded music trade revenue fell 8.3% to \$13.8 billion, physical revenue declined 15.4% to \$13.8 billion and digital revenue surged 24.1% to \$3.8 billion.

The sharp drop in U.S. physical trade revenue in 2008 far outpaced corresponding declines in Europe (11.3%), Asia (4.9%) and Latin

America (10.3%), according to IFPI. One factor: growing pressure from retailers for lower wholesale prices to compete with lower-priced (and illegal) digital albums, which in turn compounds revenue losses.

According to the RIAA, U.S. CD unit shipments dropped 24.7% in 2008 while the retail value of those shipments tumbled 26.6%. The average list price of CDs shipped in 2008 was \$14.22, down 2.5% from the previous year's average list price of \$14.58.

RIAA figures show that U.S. DVD sales were another source of considerable decline in U.S. physical sales. The retail value of music DVD shipments plummeted 54.7% to \$215.7 million. Vinyl has made strong gains in unit sales but the actual value of those sales remains small. Vinyl LP and EP shipments soared 147.7% in 2008 but still accounted for only \$56.7 million in retail value. That revenue

will probably continue to grow.

While digital music remains a strong, albeit slowing, source of growth, the gains are coming almost entirely from digital downloads, RIAA figures show. Total U.S. mobile revenue has dropped slightly in 2008 (see chart, left), as a 36% gain in mobile track download unit sales and an 18% rise in ringback tone sales were more than offset by a 17% fall in ring-tone unit sales. The increase in mobile downloads came as the percentage of households with MP3-capable cell phones rose to 15% in 2008, from 12% in 2007, according to the December 2008 Nielsen Communications Trends report.

Meanwhile, digital subscription services have failed to live up to even modest expectations. The value of U.S. subscription revenue totaled just \$188.2 million in 2008, down 6.5%. Mobile subscriptions continue to mirror PC-based subscriptions in their limited popularity. Consumers' hesitation toward services with digital rights management, combined with the growing number of smart phones with free or cheap alternatives, will continue to pose challenges for the subscription market. The most popular PC-based subscription service, RealNetworks' Rhapsody, has 750,000 subscribers, while Best Buy's Napster reported 708,000 subscribers in its last earnings release for the period ending June 30, 2008. Compare those numbers with the more than 4 million iPhone users who have downloaded the free Pandora application that streams music free of charge.

Even though digital music accounts for far less trade revenue than CDs, improved margins from digital sales offer hope for a soft landing as overall revenue bottoms out. As the recording industry continues to contract, it will have to adjust to the realities of lower revenue and more efficient digital distribution.

>>>SOURCE INTERLINK FILES 'PREPACKAGED' CHAPTER 11

Source Interlink, which owns Alliance Entertainment, has filed a "prepackaged" Chapter 11 that will wipe out current shareholders, have a consortium of banks led by Citigroup Global Markets and J.P. Morgan Securities convert nearly \$1 billion in debt into ownership of the company and will take the company private. With the lenders approving the plan on the front end and all vendors expected to be paid in full and on time, the company anticipates emerging from Chapter 11 within 35 days.

>>>CREED TO REUNITE FOR TOUR, ALBUM

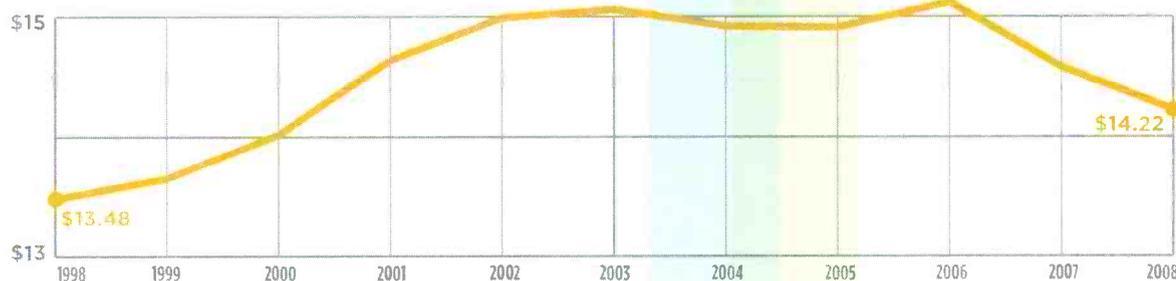
Creed announced that all four of the original band members—Scott Stapp, Mark Tremonti, Scott Phillips and Brian Marshall—will reunite for a summer tour and a new album. The tour, the band's first in seven years, begins Aug. 6 in Pittsburgh. The trek will be promoted by a combination of Live Nation on many shows and Red Mountain/Blue Deuce Entertainment on others, in separate deals. The band will play a combination of arenas and amphitheaters.

>>>PEARL JAM, BEASTIES, DMB TO HEADLINE ACL FEST

Pearl Jam, Dave Matthews Band and the Beastie Boys will make their Austin City Limits Music Festival debuts as headliners of the eighth edition of the event, set for Oct. 2-4 in Austin's Zilker Park. Kings of Leon, Ben Harper & Relentless7, Thievery Corporation, John Legend, the Dead Weather, the Levon Helm Band and hometown favorite Ghostland Observatory are among the 130 acts that will play the annual fest. Three-day festival passes are available for \$185, alongside more expensive VIP packages, at ACLFestival.com.

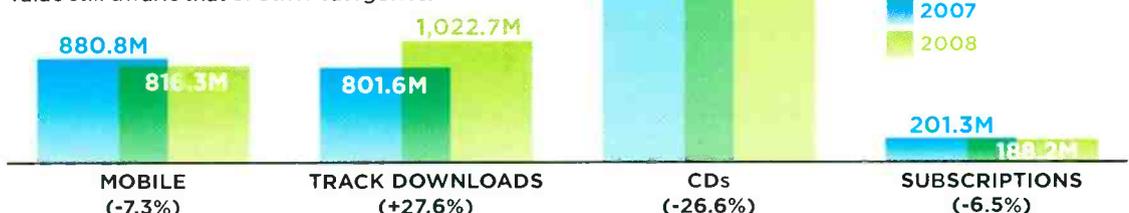
PRESSURE DROP

After reaching \$15.12 in 2006, the average suggested list price of a CD in the United States fell by about 6% during the last two years.



SALES SLOWDOWN

U.S. CD shipments remain in free fall, but their revenue value still dwarfs that of other categories.



HOME FRONT

360 DEGREES OF BILLBOARD

RAMIREZ NAMED BILLBOARD INTERIM LATIN CHART MANAGER

Raully Ramirez, currently Latin/R&B/Top 40 format manager for Nielsen BDS, has added the title of interim Latin chart manager for Billboard.

Ramirez, who will remain based in Hollywood, will report to Billboard director of charts Silvio Pietroluongo, who is located in New York.

In his expanded role, Ramirez will be responsible for all aspects of the Latin radio

and retail charts, including the compilation of the annual year-end rankings and recaps that determine the



nominees and winners for the Billboard Latin Music Awards. Ramirez, a graduate of New York University, joined the Nielsen family in April 2008. While in college, he interned at Rhino Records, Island Def Jam and Bad Boy.

"I am excited to have Raully join the Billboard charts team," Pietroluongo says. "He has been a great addition to the Nielsen BDS staff and his passion for music in general, and Latin music specifically, has been readily apparent since we first began to work together."

Ramirez can be reached at rramirez@billboard.com.

SANDISK RELEASES NEW BILLBOARD SLOTRADIO CARDS

SanDisk has released four new Billboard-branded genre-specific slotRadio cards, each loaded with 1,000 tracks. The plug-and-play cards can be used in conjunction with SanDisk's Sansa slotRadio player.

The Billboard Rock card includes classic, hard and modern rock hits from Coldplay, Fall Out Boy, the Killers and No Doubt. The Billboard Country card features music from legends and new stars, including Johnny Cash, Loretta Lynn, Brad Paisley and Carrie Underwood. The



Billboard Oldies card contains music by such legendary acts as Elvis Presley, the Beach Boys, the Temptations and Smokey Robinson. The Billboard Hip-Hop/R&B card has tracks by T-Pain, Akon, Aretha Franklin, Marvin Gaye and others.

The Billboard slotRadio cards, which will retail for \$39.99, will soon be available at Radio Shack stores nationwide. For more information, go to slotRadio.org.

TOURING BY GREGG KILDAY and RAY WADDELL

TALENT SHOW

Agency Consolidation To Take Big Leap With WMA-Endeavor Merger

The merger agreement between the William Morris Agency and Endeavor will redraw the map for Hollywood's talent agencies. Although the deal is awaiting regulatory clearance, the stage is already set for fresh upheaval as rival agencies attempt to lure agents and clients away from the new combine.

The new agency will operate under the moniker William Morris Endeavor Entertainment and position itself as a challenger to the dominant Creative Artists Agency (CAA). The merged agency will re-charge WMA's film and TV departments by bringing in a wealth of talent represented by Endeavor. It also will open the doors for the Endeavor side to have a stronger presence in music, publishing and corporate representation, areas that are WMA's strengths.

The impact that the deal will have on music side is tough to gauge. The WMA music division, headed by worldwide head

of music Peter Grosslight and contemporary music head Marc Geiger, boasts a wide range of stars and developing artists in genres including rock, pop, country, urban/R&B and Latin. It also has an active presence on the West Coast; in Nashville, New York, Miami and London; as well as a growing presence in Asia. Its headliners

include the Eagles, Kanye West, Pearl Jam, the Killers, Taylor Swift, Rascal Flatts, Snoop Dogg, Josh Groban, Nine Inch Nails, Tom Petty & the Heartbreakers, Red Hot Chili Peppers, Alejandro Sanz, Luis Miguel, Brad Paisley and Brooks & Dunn.

Large agencies with strong film and TV divisions like WMA, CAA, International Creative

Management, United Talent and acquisitive Paradigm have always leveraged the strength of their other departments to attract a certain caliber of music artists. This won't change after the merger, although WMA will clearly gain some muscle in this area through Endeavor. Boutique agencies can't compete in this space, but they can tout their ability to micromanage touring careers and provide individual attention they say the mega-agencies can't offer.

For certain acts, such as Billy Joel or Metallica at Artist Group International or in-house booking strategies like Kenny Chesney at Morris & Associates, the appeal is in the focus these artists receive, and that isn't likely to change in the wake of this merger, or even further agency consolidation. At the highest end of the scale, superstars like U2, Madonna and the Rolling Stones don't use agents but rely on their tour producers to handle routing, booking and getting paid.

The new agency's motion picture department will have WMA's marquee names including Mel Gibson, Denzel Washington, Eddie Murphy, John Travolta and Steve Martin joining

forces with such Endeavor-repped talent as Adam Sandler, Matt Damon, Keira Knightley and Shia LaBeouf.

The new agency is expected to pull in more than \$300 million in annual revenue. WMA CEO Jim Wiatt will serve as chairman of the merged entity, with Endeavor founder Ari Emanuel, Endeavor partner Patrick Whitesell and WMA president David Wirtschafer serving as co-CEOs.

WMA has about 300 agents, Endeavor 80. The new agency is expected to shed about 100 agents, many of whom will come from the WMA ranks. That could heighten a wrenching period of assimilation as the companies blend their disparate cultures.

For rival agencies, the official word of a merger intensified what has been a frenetic few weeks of combing through agent lists and making discreet calls to their clients.

"It's the Wild West, that's the only thing I can compare it to," says an agent who isn't affiliated with either company. "You're basically trying to figure out which agent is leaving, and then you try to decide who on their list might be most vulnerable." ■■■



Agents of fortune: ARI EMANUEL (left) and JIM WIATT

LATIN BY AYALA BEN-YEHUDA

New Strain

Swine Flu Forces Mexican Concert Promoters To Reschedule Shows

In the wake of the recent swine flu outbreak, Ticketmaster's Mexican Web site resembled an airport departure screen during a snow storm, with rows of concert listings followed by the same word: "Cancelado."

To help contain the outbreak, the Mexican government banned public events in Mexico City, issued advisories against gatherings in other parts of the country and closed schools nationwide. That left promoters and managers scrambling to postpone shows to after May 6, when schools are scheduled to reopen. Alejandro Fernandez, Marco Antonio Solís, Los Lobos and Alejandra Guzman are just a few of the acts that have been affected by the cancellations of cultural festivals, theater and sports events. The Jonas Brothers and Metallica are still scheduled to perform sold-out shows in Monterey and Mexico City, respectively, in the coming weeks.

Though suspected swine flu cases have been reported as far away as New Zealand, the higher number of deaths attributed to the disease in Mexico set off a swift reaction by the live entertainment industry.

An April 24 show by the Finnish group the Rasmus at Mexico City's Auditorio Nacional was canceled, while an April 25 concert by the Mexican pop act Ha-Ash at the same venue was rescheduled for May 7.

"We will be working normally once the health authorities confirm that this warning has been released,"

says Francisco Serrano Carreto, director of the Auditorio's sister venue Lunario.

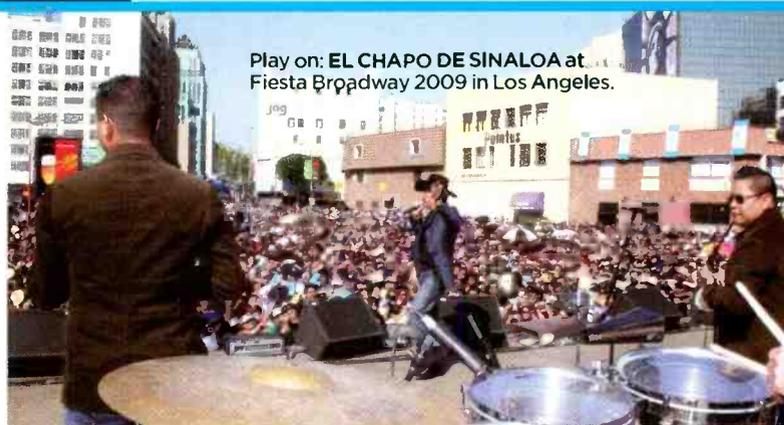
While others in the live industry also expressed optimism that things would return to normal after May 6, some on both sides of the border were developing alternatives in case health fears don't subside by then.

John Frias, whose company is promoting a May 9 triple bill of the regional Mexican acts Los Temerarios, K-Paz de la Sierra and Pancho Barraza in Anaheim, Calif., said tickets had been moving briskly as of last weekend. Still, Frias says he'd be taking note of attendance at Cinco de Mayo celebrations to assess whether he should reschedule his concert, given his target audience of Mexican immigrants and Mexican-Americans, many of whom may have recently traveled south of the border.

"That's going to be a huge indication for us... if we haven't made a decision by then," Frias says.

At press time, top regional Mexican act Banda el Recodo was still expecting to make a scheduled May 3 performance at a festival in San Diego but had canceled its Mexico appearances through May 8. The band's booker Pepe Serrano says his company, which also manages several acts, would likely lose about \$250,000 in May due to canceled dates. "The

Play on: EL CHAPO DE SINALOA at Fiesta Broadway 2009 in Los Angeles.



uncertainty is killing us," he says, adding that one way to mitigate the losses would be to book more stateside shows.

Promoters tend to carry expensive cancellation insurance for large international tours, while they don't for most other shows. Still, "there are always clauses in the contracts for unforeseen events," says Pablo Vega, manager of the Chilean pop group Kudai, which plans to reschedule some upcoming dates in Cancun. Vega notes that promoters take the biggest hit with cancellations and postponements, having already put up money to promote the original dates.

Chris del Rey, producer of a May 3 Cinco de Mayo music festival in South El Monte, Calif., sponsored by KBUE/KBUA (La Que Buena) Los Angeles was heartened by the strong turnout at L.A.'s Fiesta Broadway a week earlier. Del Rey noted that a free all-day concert featuring top acts and full-size product samples from grocery sponsors may attract more families than ever in an economic crisis.

"If anything," del Rey says, "they need an outlet with all this bad news." ■■■

>>> NMPA TO HONOR 'IDOL' KARA DiOGUARDI

Singer/songwriter Kara DioGuardi will be honored with the 2009 Songwriter Icon Award June 17 at the National Music Publishers' Assn. annual meeting in New York. DioGuardi, who this year was added as a fourth judge on "American Idol," has written or co-written songs that have been recorded by Kelly Clarkson, Christina Aguilera, Gwen Stefani, Celine Dion and Britney Spears, among others. She has co-written nine No. 1 singles. Former recipients of the award include Amy Lee and Neil Sedaka.

>>> SWIZZ BEATZ ONBOARD FOR HENNESSY LAUNCH

Hennessy V.S. has tapped rapper/producer Swizz Beatz to help launch a new, limited line of cognac called Hennessy Black. The rapper will perform an original song, "When I Step into the Club," with the JabbaWockeez of "America's Best Dance Crew" during a launch event May 5 in New York. An accompanying video by director Hype Williams will be unveiled as well.

>>> LATIN GRAMMYS BACK IN VEGAS

The Latin Grammy Awards will return to Las Vegas for their 10th-anniversary celebration, according to organizers. The awards will take place Nov. 5 at the Mandalay Bay Events Center, marking the second time the awards will be held in Las Vegas (the first was 2007). The ceremony has also been located in Miami, New York, Los Angeles and Houston.

Compiled by Chris M. Walsh. Reporting by Ed Christman, Leila Cobo, Mariel Concepcion, David J. Prince, Ray Waddell and R&R staff.

biz For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

Apple Earns An 'A'

iTunes Topped U.S. Music Accounts For First Time In 2008

Strong digital music growth and the erosion of CD sales continue to remake the face of the U.S. music account base, according to my analysis of 2008 sales and market share.

Notsurprisingly, digital accounts continue to accumulate market share at the expense of CD music merchandisers, with iTunes now the most important retailer of recorded music. And while Apple dominates the market for paid digital downloads, other digital vendors are making gains as well.

In 2008, iTunes' market share surged to 21.4% from 12.7% in the prior year, coming in as the top U.S. music account surpassing the longtime leader, Wal-Mart, for the first time. iTunes became the first account since Wal-Mart's prime in the middle of this decade to top the 20% market share milestone. Most of iTunes' growth is coming at the expense of physical sales, but it also continues to dwarf other individual digital music service providers.

The top digital accounts combined last year to account for 31.6% of the U.S. market, with the top non-Apple digital accounts accounting for a 10.2% overall market share.

The second-largest digital account, and the eighth-largest overall, was Verizon Wireless, which moves up a notch in the 2008 rankings as its market share grew to 2.3% from 1.7%. That's due to growth in full-track download sales at the service, which had previously relied heavily on ringtones to drive its market share. For the first time, mobile carriers like T-Mobile, Sprint and AT&T each captured more than 1% of annual market share in 2008.

In losing the top spot to iTunes, Wal-Mart's share also relinquished nearly two percentage points, despite the addition of sales from its download store. It finished 2008 with 14.9%, which comes from combining Anderson Merchandisers' 14% market share, a portion of Han-

dleman's share and the meager download sales of walmart.com.

Best Buy's market share fell to 10.8%, from the 12% it had at the end of 2007. Napster, which Best Buy bought in October, had 1%. Combine the two and you get within striking distance of Best Buy's previous year's total. It's worth noting that Best Buy used Rhapsody as its digital solution before the Napster acquisition, so it's likely that some of Rhapsody's share came from Best Buy customers.

Distribution executives say they believe that Best Buy customers are the most susceptible to iTunes overtures, which likely helped erode the consumer electronic merchant's physical market share. Crosstown rival Target placed fourth once again, even though it's the only brick-and-mortar merchant in the top 20 accounts to show any growth at all—a gain of two one-hundredths of a percentage point to 8.96%. Target could build on those modest gains in 2009, given the chain's resistance to the trend among other brick-and-mortar merchants to reduce floor space devoted to music sales.

Trans World also continued to lose market share as it closed unprofitable stores, but it didn't have as big a drop as Wal-Mart or Borders. The latter merchant's market share was down nearly one-third in 2008, due to continuous reductions in its music selection. Its market share is expected to dip sharply again this year, because it's further reducing its selection from an average of 9,500 titles per store to about 3,150. SKU count varies widely, with 15 stores carrying a full music inventory of 9,500 SKUs, while 150 stores will carry only 25 titles when the transition is complete. Meanwhile, Hastings remains a top 20 account, but its share of music purchases fell to below 1%.

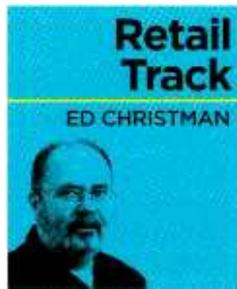
In the wholesale sector, Alliance Entertainment retained its No. 5 ranking, even though its mar-

ket share fell slightly to 7.7% in 2008 from the 8.1% in the prior year. Its decline in share was likely related to Circuit City's problems. Alliance was the sole supplier of music to the now-defunct Circuit City and the consumer electronics chain's performance was hurt in the second half of the year since many suppliers had the account on credit hold. That forced the chain to file for Chapter 11, which turned into a liquidation that occurred during the first quarter of this year. Alliance's market share is likely to erode further, without any sales from the Circuit City account this year. It remains to be seen if Alliance's own prepackaged Chapter 11 bankruptcy filing will hurt its market share.

Elsewhere in the wholesale sector, Super D and

the Edge have surpassed Baker & Taylor, which saw its market share tumble to just 0.8% from 1.5% in 2007.

Finally, Amazon's market share climbed to 4.7% once its digital download store is included in its total, up from 3.6% at the end of 2007. The Amazon MP3 store alone would be in the top 20, with 0.8% market share. Overall, Amazon places sixth in the rankings, but that doesn't include its purchases from one-stops like Alliance, Super D and Baker & Taylor or sales in the Amazon Marketplace, which consists of other retailers, labels and distributors selling music along side the Amazon offering. Add all that together and Amazon's market share reached about 7.5%. •••



RANK AND FILE

These account market shares are Billboard estimates based on interviews with key distribution executives in the major, independent and digital sectors, representing about 90% of the U.S. market. The share for each merchandiser was then weighted by each distributor's market share. Because many independent labels work directly with digital retailers, a sampling of indie-label executives provided digital account market-share data.

—EC

2008 RANK	ACCOUNT	2008 MARKET SHARE	2007 RANK	2007 MARKET SHARE	MERCHANDISER TYPE
1	iTunes	21.42%	2	12.70%	Digital download store
2	Wal-Mart/Anderson*	14.89%	1	16.70%	Discount department store
3	Best Buy	10.74%	3	12.01%	Consumer electronics store
4	Target	8.96%	4	8.94%	Discount department store
5	Alliance Entertainment	7.74%	5	8.07%	One-stop/Internet fulfillment/rackjobber
6	Amazon**	4.93%	8	3.64%	Online retailer of CDs and downloads
7	Trans World	3.83%	7	4.16%	Music specialty/multimedia store
8	Verizon Wireless	2.30%	10	1.70%	Wireless carrier
9	Borders	1.98%	9	3.22%	Book/multimedia store
10	T-Mobile	1.28%	NA	NA	Wireless carrier
11	Sprint	1.25%	15	0.66%	Wireless carrier
12	Super D	1.22%	13	0.78%	One-stop with Internet fulfillment business
13	Rhapsody	1.21%	18	0.56%	Digital subscription service
14	AT&T	1.04%	17	0.56%	Wireless carrier
15	Napster	1.00%	NA	NA	Digital subscription service
16	The Edge	1.00%	NA	NA	One-stop/rackjobber
17	Hastings	0.91%	12	1.05%	Multimedia store
18	Baker & Taylor	0.82%	11	1.53%	One-stop with Internet fulfillment business
19	Virgin Megastore	0.80%	14	0.72%	Music/multimedia store in liquidation mode
20	Zed USA	0.68%	NA	NA	Mobile content provider

*Wal-Mart's market share includes download sales at walmart.com and a portion of Handleman's market share. Handleman, which liquidated its music operation last summer, ranked No. 6 in 2007 and would have been a top 20 account last year. **Amazon's share includes 0.78% market share from its MP3 store, which by itself would be large enough to qualify for the top 20.

MILEPOSTS

Vern Gosdin, 74

Country singer/songwriter Vern Gosdin, known as "the Voice" for his distinctive tone and heart-wrenching way with a lyric, died April 28 in Nashville following a recent stroke. He was 74.

Born in Woodland, Ala., Gosdin's singing and writing style reflected the strong influence of the Louvin Brothers. He came from a musical family, which gained notice with its "Gosdin Family Gospel Hour" on KVOX Birmingham,

Ala. Gosdin and his brother Rex moved to California in the early '60s, where they performed with the bluegrass group the Golden State Boys. That act included such notables as Chris Hillman and

Don Parmley. When Hillman left the group to form the Byrds, the Gosdin brothers became a duo, often performing with and opening shows for the Byrds. Gosdin relocated to Atlanta in the late '60s after minor chart success with his brother. He signed with Elektra in 1976 and began having solo hits with "Hangin' On," "Yesterday's Gone" and "Til the End."

Nicknamed "the Voice" for his boundlessly expressive baritone, Gosdin issued many hits on various labels, most notably "Chiseled in Stone," which won the Country Music Assn. song of the year award in 1988. That track was one of many that Gosdin wrote with the Nashville Songwriters Hall of Fame member Max D. Barnes. He also co-wrote his 1982 hit, "Today My World Slipped Away," with producer/label executive Mark Wright, which was later a hit for George Strait.

Gosdin's No. 1 songs include "I Can Tell by the Way You Dance" (1984), "Set 'Em Up Joe" (1988) and "I'm Still Crazy" (1989). He logged 41 solo singles and eight albums on the charts between 1976 and 1993.

A public visitation will be held noon-4 p.m. May 2 at Mount Olivet Funeral Home in Nashville. Funeral arrangements were still pending at press time. —Wade Jessen

DEATHS

Ruth Bowen, 84, a booking agent who represented jazz and R&B luminaries like Dinah Washington, Ray Charles and Aretha Franklin, died April 21 in New York after battling a malignant brain tumor.

A native of Boydton, Va., Bowen moved to New York to attend New York University, where she met and married William "Billy" Bowen, a member of the Ink Spots. Bowen accompanied her husband on the road, where she met many other prominent artists of the day, including Washington, who hired Bowen to be her publicist. At Washington's urging, Bowen obtained her booking license and founded Queen Booking in 1959.

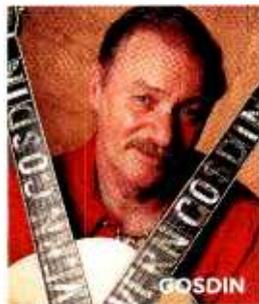
The agency prospered with Washington's backing, booking acts at the Howard Theatre in Washington, D.C.; the Apollo Theatre in Harlem; and the Regal Theatre in Chicago. After Washington's untimely death in 1963, Queen Booking continued to grow. In 1974, Bowen rechristened her agency Renaissance Talents, eventually renaming it again as the Bowen Agency. During her more than five decades in the music business, Bowen boasted a client roster that included Charles, Franklin,

Sammy Davis Jr., the Isley Brothers, Dionne Warwick, the Four Tops and Bobby Womack.

While running the agency, Bowen also co-founded and headed a civic and social club called the Rinkydinks, which was made up of famous musicians' wives. The club aimed to assist minority children in reaching their educational goals.

"I have had two great agents—Dick Alen at William Morris, with whom I signed in 1979, and Ruth Bowen, who's been with me since 1962," Franklin told Billboard in a 2003 interview. "When you have two long-time industry people like Dick and Ruthie, who are very savvy, you really don't need a manager. They have both done a great job."

After the death of her husband in 1982, Bowen married long-time friend Clarence "Billy" Bryant. Bowen is survived by Bryant and her brother, James Edward Goode. —Lara Marsman



Dixie Fried

Warped's Kevin Lyman Lays Groundwork For Multi-Artist Country Tour

Kevin Lyman has a pretty warped view of country music, and that could be a good thing.

The co-founder of the Vans Warped, Rockstar Taste of Chaos and Rockstar Mayhem tours now has his sights set on a similar country tour: multi-act, multistage, sponsor-driven and conservatively priced.

Lyman has a solid track record. But country?

While the West Coast-based Lyman might appear to be an unlikely fit for Nashville, it's really not that big of a stretch. Lyman says he's been interested in revisiting the country genre since helping produce the Down From the Mountain tour nine years ago.

He believes country music fans are open to the concept. And Music Row is listening.

Lyman's team came down to Nashville in January and started meeting with labels, managers and agents on an exploratory trip, and interest was high.

"Everyone was saying the time is right," he says.

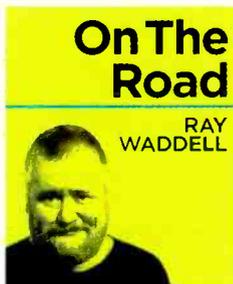
Nashville is notoriously wary of "carpetbaggers," but Lyman is committed to the market. In fact, his 4fini Productions has opened an office in Nashville, Sarah Baer and Kate Truscott

cross genres of music and is able to support a scene on a year-round basis."

He describes the reaction from Nashville labels as very encouraging. "When we first came down here we had two official meetings lined up, and by the fourth day we were having back-to-back-to-back meetings," he says.

Majors, indies and sublabels are all welcome. And just as subgenres can be found on Warped and Mayhem, country is also diverse in its affiliations and styles.

"My daughter has Taylor Swift, Fall Out Boy and Akon on the same shuffle of her iPod," Lyman says.



On The Road

RAY WADDELL

Lyman's not interested in putting FOB and Akon on the same bill with Swift (we think), but he's all about tapping into country's eclecticism, including mainstream hitmakers, singer/songwriters and Americana, bluegrass and heritage acts.

Indeed, Nashville is as much "songwriter city" as Music City, and Lyman says he fully intends to have a strong songwriter element to the tour. With only about 20-25 quality support slots open each year on headlining country tours, there's a big talent pool to dive into.

"There are some very successful 'A' artists in country," Lyman says. "It's a scene that's been very successful for many years and continues to be strong. You also have a lot of acts that have been able to have that one radio single then go to the fairs, and there has been a real breeding ground playing that circuit. Then there's a lot of stuff right in the middle, kind of like what we've been able to do by taking Slipknot and Disturbed to the amphitheater level by putting the right package around them on Mayhem, or taking bands like Paramore and putting them into the Warped system. And then they go off and headline some really large things on their own."

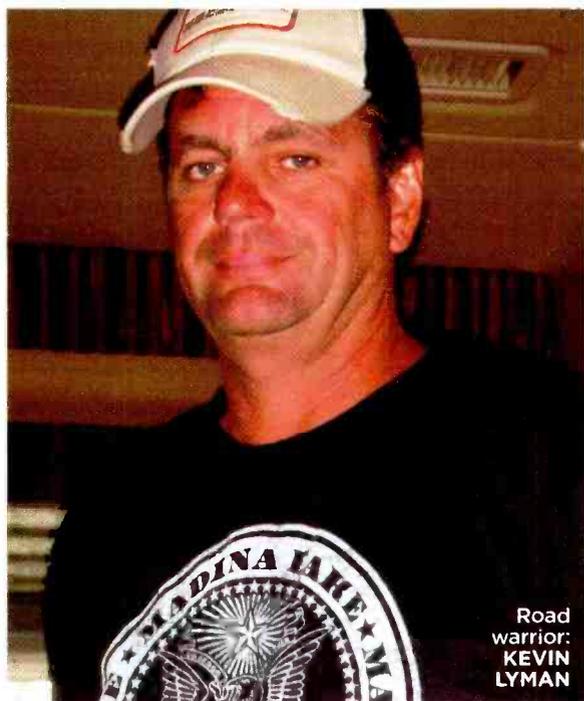
The inaugural country tour will probably book about 13-14 acts and 10-12 singer/songwriters, Lyman says. He also envisions ancillary events with such possible partners as the National Tailgating Assn., the World's Toughest Cowboy and action sports exhibitions.

"It's very wide open, we're not down to those details yet, but we're not discounting anything," Lyman says.

Live Nation works with Lyman on the Mayhem tour, and he says a similar model would be likely for the country trek. "There is a commitment from them to support if we can put the right project together."

Baer and her team are actively seeking sponsors for the country tour, and Lyman says they're already garnering interest. "That's one reason we need to come up with a name pretty soon."

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



Road warrior: KEVIN LYMAN

relocated there from Chicago to join new employee and former Clear Channel online music manager Allison Skiff.

The first version of the yet-to-be-named tour will go out in 2010. "We're getting everyone's opinions," Lyman says. "We want to customize what we've been able to do with Warped [in the punk genre], and last year with Mayhem in metal. We invested a lot of time with the metal labels before we put that tour into motion and we've put a lot of time into this [new] project."

Lyman's not crazy about people calling this a "country Warped" but understands why people might. "People want to associate it with something," he says. "Warped for many years was under the radar and now has been able to

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,390,578 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, April 7-8, 10-12, 14-16, 18-19, 21-22	43,935 45,390 12 shows 10 sellouts	Caesars Palace, Concerts West/AEG Live
2	\$4,062,953 \$150/\$65/\$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS Staples Center, Los Angeles, April 16-17	33,142 two sellouts	Concerts West/AEG Live
3	\$3,081,963 \$153/\$68/\$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS Honda Center, Anaheim, Calif., April 19-20	31,582 two sellouts	Concerts West/AEG Live
4	\$3,006,655 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND TD Banknorth Garden, Boston, April 21-22	33,035 33,477 two shows one sellout	Live Nation
5	\$2,807,010 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Los Angeles Sports Arena, Los Angeles, April 15-16	31,080 33,094 two shows	Live Nation, Nederlander Concerts
6	\$2,286,382 (\$1,596,870) \$64.43	METALLICA, MACHINE HEAD, THE SWORD O2 Arena, London, March 2, 28	35,486 two sellouts	Kilimanjaro Live
7	\$1,834,352 \$153/\$68/\$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS HP Pavilion, San Jose, Calif., April 12	17,053 sellout	Concerts West/AEG Live
8	\$1,830,923 \$125/\$95/\$55/ \$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS American Airlines Center, Dallas, March 31	17,869 sellout	Concerts West/AEG Live
9	\$1,756,100 (\$1,364,595) \$83.65/\$57.91	IL DIVO O2, Dublin, Feb. 25, March 7-8	23,795 24,828 three shows	Live Nation Global Touring, MCD
10	\$1,749,704 \$125/\$95/\$55/ \$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS Toyota Center, Houston, March 30	16,604 sellout	Concerts West/AEG Live
11	\$1,694,410 \$96/\$76/\$35	BRITNEY SPEARS, THE PUSSYCAT DOLLS Tacoma Dome, Tacoma, Wash., April 9	21,828 sellout	Concerts West/AEG Live
12	\$1,567,486 \$126/\$96/\$55/ \$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS Sprint Center, Kansas City, Mo., April 2	16,872 sellout	Concerts West/AEG Live
13	\$1,553,944 \$131.25/\$99.75/ \$57.75/\$41.48	BRITNEY SPEARS, THE PUSSYCAT DOLLS Mellon Arena, Pittsburgh, March 27	16,146 sellout	Concerts West/AEG Live
14	\$1,552,132 (\$1,901.13 Canadian) \$104.09/\$32.25	BRITNEY SPEARS, THE PUSSYCAT DOLLS General Motors Place, Vancouver, April 8	18,040 sellout	Concerts West/AEG Live
15	\$1,459,430 (\$1,021,645) \$92.85/\$46.43	IL DIVO O2 Arena, London, Feb. 27-28	21,168 21,732 two shows	Live Nation Global Touring, S.J.M. Concerts
16	\$1,422,220 (\$1,741.93 Canadian) \$102.27/\$32.25	BRITNEY SPEARS, THE PUSSYCAT DOLLS Rexall Place, Edmonton, Alberta, April 6	17,109 sellout	Concerts West/AEG Live
17	\$1,420,032 \$127/\$97/\$55/ \$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS Target Center, Minneapolis, April 3	17,684 sellout	Concerts West/AEG Live
18	\$1,405,050 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND XL Center, Hartford, Conn., April 24	15,168 sellout	Live Nation
19	\$1,373,592 (\$956,620) \$71.79/\$57.44	SIMPLY RED, VALERIYA O2 Arena, London, April 2-3	22,949 29,266 two shows	Kilimanjaro Live
20	\$1,326,962 \$98/\$68	THE DEAD Verizon Center, Washington, D.C., April 14	15,131 sellout	Live Nation
21	\$1,324,980 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Phillips Arena, Atlanta, April 26	14,361 15,190	Live Nation
22	\$1,310,285 \$150/\$81/\$65/ \$37.75	BRITNEY SPEARS, THE PUSSYCAT DOLLS OrACLE Arena, Oakland, Calif., April 22	17,694 sellout	Concerts West/AEG Live
23	\$1,293,323 \$127.50/\$97.50/ \$55/\$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS ARCO Arena, Sacramento, Calif., April 11	14,975 sellout	Concerts West/AEG Live
24	\$1,251,786 \$254.50/\$129.50/ \$94/\$64	LEONARD COHEN Nokia Theatre L.A. Live, Los Angeles, April 10-11	13,564 two sellouts	Concerts West/AEG Live
25	\$1,225,770 \$70	DAVE MATTHEWS BAND, ELI "PAPERBOY" REED & THE TRUE LOVES Izod Center, East Rutherford, N.J., April 15	18,085 sellout	Live Nation
26	\$1,197,209 \$65.50	DAVE MATTHEWS BAND, THE ROOTS Madison Square Garden, New York, April 14	18,375 sellout	Live Nation
27	\$1,160,533 (\$915,185) \$102.71/\$67.21	IL DIVO Ahoy, Rotterdam, The Netherlands, March 11-12	15,471 15,848 two shows	Live Nation Global Touring, Mojo Concerts
28	\$1,156,685 \$149.50/\$49.50	FLEETWOOD MAC Wachovia Center, Philadelphia, April 15	12,355 14,617	Live Nation
29	\$1,128,049 (\$781,560) \$57.73	METALLICA, MACHINE HEAD, THE SWORD M.E.M. Arena, Manchester, England, Feb. 26	19,539 sellout	Kilimanjaro Live
30	\$1,076,551 \$127/\$97/\$55/ \$39.50	BRITNEY SPEARS, THE PUSSYCAT DOLLS EnergySolutions Arena, Salt Lake City, April 14	17,095 sellout	Concerts West/AEG Live
31	\$1,059,294 (\$735,913) \$86.37/\$43.18	IL DIVO M.E.M. Arena, Manchester, England, Feb. 21-22	17,884 20,282 two shows	Live Nation Global Touring, S.J.M. Concerts
32	\$973,345 \$251/\$176/\$129.50/ \$69.50	LEONARD COHEN Paramount Theatre, Oakland, Calif., April 13-15	8,979 three sellouts	Concerts West/AEG Live
33	\$957,346 (\$711,174) \$105/\$49.81	IL DIVO Palau Sant Jordi, Barcelona, Spain, April 3	13,148 sellout	Live Nation Global Touring, Live Nation Spain
34	\$937,142 (\$1,137,269 Canadian) \$206.01/\$49.03	LEONARD COHEN General Motors Place, Vancouver, April 19	8,632 sellout	Concerts West/AEG Live
35	\$921,453 (\$1,053,350 francs) \$131.22/\$65.61	IL DIVO Hallenstadion, Zurich, April 8	10,770 sellout	Live Nation Global Touring, Good News Production AG

GLOBAL BY ROBERT THOMPSON

ORGANIZED K-OS

Canadian Rapper Brings Pay-What-You-Like Model To Touring

TORONTO—Terry McBride has often used free music to promote his artists. Now the Nettwerk Music Group CEO is extending the concept into the live concert business.

McBride manages the Canadian hip-hop star K-os, who is giving away all the tickets to his current 10-date Canadian tour on a first-come, first-served basis on the night of a show and asking fans to pay what they feel it's worth.

McBride says fans will be able to make donations once they're in the venue. Those who pay—or make what McBride dubs “karma donations”—will receive K-os’ “Yes! It's Yours” CD, which contains fan-created remixes of tracks from his new album “Yes!” (Universal Music

Canada), released April 14. Attendees can also qualify for a CD by making merch purchases or on-site donations to the David Suzuki Foundation, a Vancouver environmental protection advocacy group.

“This is a natural step and we honestly believe the fans will support the artist,” McBride says.

The tour is part of an aggressive marketing strategy that involves Universal, the concert promoter Live Nation and Toronto-based tour sponsor Rogers Wireless.

McBride says Rogers is paying for about 60% of the tour's overall costs. In return, the carrier uses the tour to promote its urmusic.ca Web site, which sells music downloads and concert tickets. It also receives 100 tickets per show that it will give away on the site.

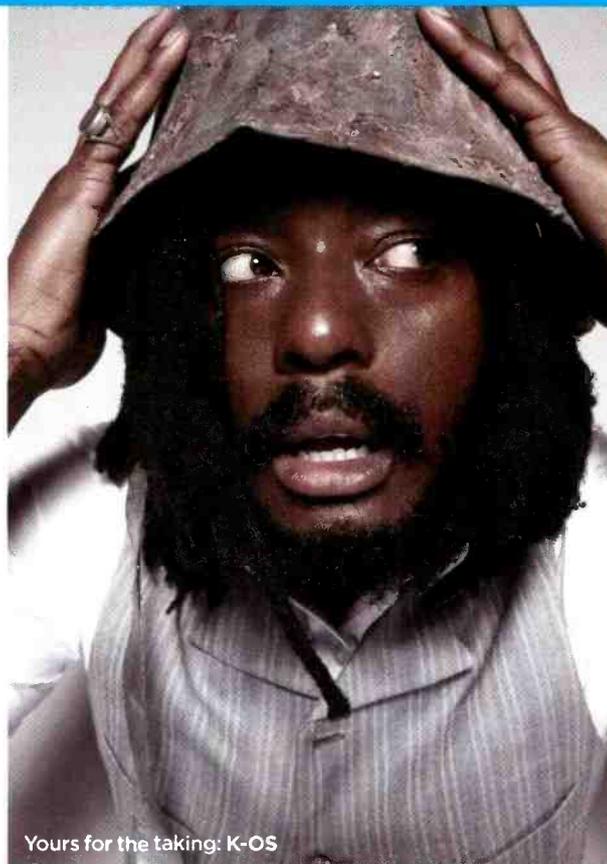
“K-os has cross-genre appeal, and he's very relevant to our youth demographic,” says

Robin Walters, Rogers director of music, portal and content.

The tour kicked off April 30 at the Vancouver Commodore Ballroom and plays 1,000- to 2,500-capacity venues, wrapping May 16 at the Halifax (Nova Scotia) Cunard Centre.

The last two K-os albums—2004's “Joyful Rebellion” (EMI Music Canada) and 2006's “Atlantis: Hymns for Disco” (EMI Music Canada)—sold 160,000 and 60,000 copies, respectively, in Canada, according to Nielsen SoundScan.

Can the tour make money while relying on the largesse of K-os' fans? Neither Nettwerk nor Rogers would put a figure on the tour's total costs, but touring sources estimate they could run around \$230,000, taking into account such variables as promotion costs, payroll, buses, trucks, lights, sound, hotels and per diems, hall rentals and allowing for the lower production costs



Yours for the taking: K-OS

he says. “The tour is in line with all the concepts we're developing for him. It is an authentic interaction with his fans.”

Live Nation Canada promoter Jason Grant says the company is focused more on building a long-term relationship with K-os than reaping a short-term financial gain from the dates.

“None of us can say with any certainty how much people will be willing to give in exchange for the great show they're going to get,” Grant says. “We can't let that be the only measurement of success.”

However successful it proves, Grant believes it's unlikely to become a regular business model for artists of K-os' stature. Meanwhile, K-os himself insists he has no concerns. “If I didn't want risk, I'd work for a corporation,” he says. “If I wanted the same thing to happen every day, I wouldn't pick musician as my occupation. There's so much energy in this idea.”

Additional reporting by Ray Waddell in Nashville.

GLOBAL BY VLADIMIR KOZLOV

Catch Me If You Can

Illegal Russian Download Vendors Still Operating Despite Copyright Law Change

MOSCOW—Two years after the closing of the notorious online music vendor AllofMP3.com, other illegal Russian digital music sites continue to operate despite changes in the law designed to shut them down.

GoMusic (gomusic.ru) has recently generated Internet buzz in the West, where its ultra-low download prices of 9 cents to 15 cents per track have attracted a following. Further discounts are available on albums: At press time, U2's “No Line on the Horizon” (Island/Interscope) was available for just 89 cents.

GoMusic is one of many Russian-based sites under investigation by the IFPI, although many local recording industry executives say they're unaware of its existence.

“I've never heard of GoMusic and we've never sold them any license,” says Sergei Baldin, GM of SBA Music Publishing, which represents EMI Music Publishing. Similarly, Olga Kaznova, development director at Universal Music Russia, confirms that Universal doesn't have any agreements with the site.

GoMusic has been inaccessible in Russia since April 17, although at press time it was open to U.S. visitors. MP3Search.ru, an apparent sister site that features the same user interface, remains accessible from within Russia. MP3Search includes a notice on its site claiming that it

pays 50% of its sales proceeds to the “Federation of Authors and Rightsholders for Collective Management of Copyright in Interactive Regime,” a defunct Russian collecting society that closed after a Jan. 1, 2008, change in copyright law.

That copyright law amendment required all sellers of digital content to have direct agreements with rights holders, rather than with collecting societies. The local music business credits the new law with a decline in the estimated value of the illegal download business, which fell to \$30 million in 2008 from \$40 million in 2007, according to the Moscow-based research company X Consulting.

But while some well-known outlets stopped operating, IFPI general counsel Jo Oliver says many other sites continue to “sell music without permission from rights hold-

ers, breaking local copyright law and making recordings available illegally.”

“The music industry reserves the right to take action against these sites and seeks to persuade the Russian authorities to effectively enforce their

own copyright laws,” she adds.

The industry did take action against the most notorious of all Russian sites, AllofMP3.com, in December 2006, when the RIAA filed a \$1.7 trillion U.S. lawsuit against it on behalf of the major labels. In August 2007, shortly after AllofMP3 ceased operations, a Moscow court cleared former owner Denis Kvasov of copyright violations. The RIAA dropped its suit the following year. But one site still in operation, MP3sparks.com, is believed to be a direct descendent of AllofMP3.

“Those cases dragged out for a long time but led nowhere,” X Consulting analyst Yelena Krylova says. “Until someone is seriously punished, sites are set to remain in business.”

Piracy continues to hamper attempts to establish a legitimate digital download market in Russia. Digital music sales totaled just

\$3.4 million in 2007—the latest figures available—according to the IFPI, with mobile formats accounting for all sales.

Roman Romanenko, head of Sony Music Russia's digital music sales department, says its research shows the top 20 most popular Russian download sites are all illegal.

“A legitimate online music store is doomed to be unprofitable,” Romanenko says. “Companies we have agreements with, like muz.ru, Soundkey and Stereokiller, are in a difficult position.”

Muz.ru has agreements with Universal, Warner and Sony and sells digital rights management-protected tracks at 20 rubles (59 cents) each.

Alexei Nikitin, co-owner, general director and namesake of the Moscow-based label Recording Company Nikitin, says “the market is 99% controlled by pirates.” His label recently announced a licensing deal with Warner Music International to market and distribute Warner digital content in Russia, Ukraine and other markets in the Commonwealth of Independent States.

“We will fight piracy on a public level,” Nikitin says. “But in order to really defeat it, steps on a governmental level should be made.”

Additional reporting by Mark Sutherland in London.



“The market is 99% controlled by pirates.”
—ALEXI NIKITIN,
RECORDING COMPANY NIKITIN

DIGITAL BY ANTONY BRUNO

Nuthin' But A 'G' Thang

As Sales Slow, Music Game-Makers Turn To Hip-Hop And Electronica For Growth

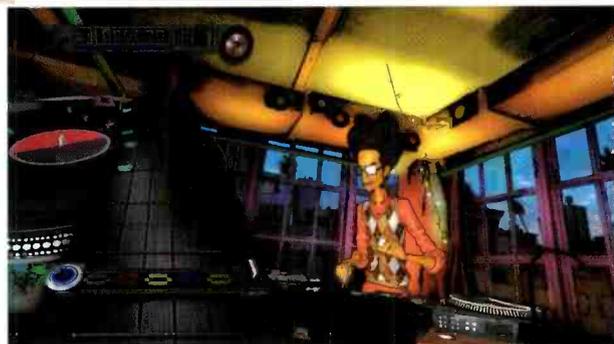


Just how important is the upcoming "DJ Hero" game to Activision Blizzard?

So important that the videogame publisher tried to buy a rival game that was scheduled for release before "DJ Hero" hit stores. When that failed, Activision acquired the game's developer in hopes of stalling the process.

At least that's the claim made in a recently resolved lawsuit against Activision by Genius Products, the publisher of "Scratch—The Ultimate DJ." In March, a Los Angeles County superior court judge ordered Activision to return to Genius the "Scratch" source code, which Activision had acquired earlier this year after buying 7 Digital, the company that was developing "Scratch" for Genius.

Until this drama unfolded, "Scratch" was merely a footnote in the music-game market. Genius Products is a DVD distribution company that's never been involved in making a videogame before, and only a handful of press outlets have mentioned the pending "Scratch" game. Activision, meanwhile, has racked up more than \$2 billion in sales from its "Guitar Hero" franchise alone and is one of the largest videogame publishers



Two turntables and a microphone: Scenes from "Scratch—The Ultimate DJ."

served demographic for videogames, despite research showing that African-American youth spend more time playing videogames than their white peers. Pachter also believes the new games will attract younger players than "Guitar Hero" and "Rock Band" have.

According to market research from Activision's Red Octane subsidiary, which oversees "Guitar Hero," more than half of consumers expressing interest in buying "DJ Hero" don't own any "Guitar Hero" titles, suggesting that the focus on new music may bear fruit.

Taken as a whole, it's understandable that Activision wanted to have this particular market to itself, or at least come to market first. But don't expect either "DJ Hero" or "Scratch" to immediately generate a spike in music-game sales. Pachter projects that Activision will have only 500,000 to 1 million units available for the fall launch of "DJ Hero." If it sells out, there could be a few months of delays as the company ramps up production in the new year.

As for the lawsuit, it's probably not the last. The music-game genre has proved to be a magnet for litigation, with Gibson Guitars and Konami both targeting the "Rock Band" and "Guitar Hero" franchises.

"It's less related to the genre and more related to the success they've had," Pachter says. "The more successful the business, the more it's going to attract people making claims against one another."

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

in the world.

But the David vs. Goliath tale drummed up all kinds of attention for the smaller game's expected June release, which may have been what Genius Products intended all along. And the fact that Activision would walk into this mess speaks volumes about how crucial "DJ Hero" is to music gaming.

Simply put, sales of music-based games have peaked. Activision's "Guitar Hero World Tour" and MTV Games' "Rock Band 2" sold considerably fewer units than the previous installments of both franchises. The plateau comes at a time when overall game sales in March fell 17% from the same time last year, on the heels of a 2.7% dip in February. That's not to say that music-oriented titles won't keep generating significant revenue, but it does highlight the need to expand

to other genres and attract new fans.

The "Guitar Hero" and "Rock Band" franchises are driven primarily by rock, specifically classic rock. To date, expansions of either franchise have focused on their existing audience, with music that takes advantage of the games' plastic guitar and drum controllers. The "Guitar Hero" games dedicated to Aerosmith and Metallica are variations of the same theme, as is the Beatles game that Harmonix is preparing for release in September.

By contrast, "DJ Hero" and "Scratch" will focus on electronica and, most important, hip-hop. Activision hasn't yet revealed what songs will be included in "DJ Hero," but "Scratch" will have about 60 licensed tracks from the likes of Kanye West, the Black Eyed Peas and Run-D.M.C. The Beastie Boys' Mix Master Mike serves as a creative consultant to the game and is adding his own content as well.

"It's a really important category, and they want to figure out how to exploit it among people who are into the [music-game] thing," says Wedbush Morgan gaming analyst Michael Pachter. "My guess is a big chunk of the interest in 'DJ Hero,' probably disproportionate to the population, is African-American."

African-Americans are considered a particularly under-

BITS & BRIEFS

BRICK BY BRICK

The Beatles' "Rock Band" game isn't the only new title coming from the creators of the hit music franchise. On deck for a year-end holiday release is "LEGO Rock Band." LEGO has a popular series of videogames that re-creates movies and games, allowing players to customize their characters and equipment in the LEGO snap-on fashion and with a decidedly humorous twist aimed at youth and family audiences. The "LEGO Rock Band" game will work with existing controllers and feature songs from such acts as Blur, Good Charlotte and Pink. In other music-videogame news, the much-anticipated heavy metal fantasy game "Brutal Legend" finally has a street date: Oct. 13.

A LIVE ONE

When Superfly Productions launched the Bonnaroo 365

Web site in January, it debuted with a live performance by the Raconteurs filmed during the 2008 event. On May 11, the site will roll out its next set of content, this time from Phish. The footage will come from the band's "Clifford Ball" DVD boxed set and include four free downloads from that show. Phish is scheduled to play at this year's Bonnaroo.

TWITTER IS TOPS

The Microblogging service Twitter ruled the charts of highest-growing Web sites in March, according to comScore. Twitter had 9.3 million unique users in March, up an eye-popping 131% from the previous month, which followed months of double-digit growth. Twitter has enjoyed a heap of press lately, spurred by celebrities like Oprah Winfrey and Ashton Kutcher, not to mention a stable of music acts.

AOL MUSIC MAY 9 2009

TOTAL MONTHLY STREAMS

TOP SONGS

1 DAVID COOK Come Back to Me 19/RCA	476,947
2 DAVID ARCHULETA A Little Too Not Over You 19/JIVE	229,292
3 DAVID COOK Light On BIG MACHINE	213,673
4 CLAY AIKEN On My Way Here RCA	186,081
5 TV/TV Call It Love TV/TV	183,579
6 TV/TV Sleep On It TV/TV	180,145
7 ELLIOTT YAMIN Fight For Love HICKORY	152,892
8 KELLY CLARKSON My Life Would Suck Without You S/19/RCA	89,091
9 DAVID ARCHULETA Crush 19/RCA	82,241
10 BEYONCE If I Were A Boy COLUMBIA	72,942

TOP VIDEOS

1 LADY GAGA Poker Face (AOL Sessions) STREAMLINE/KONLIVE/INTERSCOPE	258,112
2 SOULJA BOY TELL'EM Kiss Me Thru The Phone COLLIPARK/INTERSCOPE	213,169
3 LADY GAGA Poker Face STREAMLINE/KONLIVE/INTERSCOPE	124,961
4 BEYONCE Single Ladies (Put A Ring On It) COLUMBIA	120,021
5 LIL WAYNE Prom Queen CASH MONEY/UNIVERSAL MOTOWN	107,467
6 T.I. FEATURING JUSTIN TIMBERLAKE Dead And Gone GRAND HUSTLE/ATLANTIC	104,693
7 FLO RIDA Right Round POE BOY/ATLANTIC	103,709
8 TAYLOR SWIFT White Horse (AOL Sessions) BIG MACHINE	95,556
9 TAYLOR SWIFT Love Story BIG MACHINE	82,175
10 KELLIE PICKLER Best Days Of Your Life BNA	80,353

Source: AOL Music for the four weeks ending April 23.

BENDING NOTES

The German design firm Pilotfish has created a concept music phone that can record, store and edit three-track audio recordings. The flip phone has a touch screen and three removable microphones can be attached to musical instruments to capture sound. But here's the phone's most unusual feature: Users can then manipulate a recording by physically bending or twisting the device—"Like a guitarist pulling on a whammy bar," as the company puts it.

The phone won't make it to market for a few years, so neither pricing nor availability information has been disclosed.

—AB

Bilingual Reality

Mun2 Will Feature Xtreme In New TV Show

The urban bachata duo **Xtreme** sold 139,000 copies in the United States of its 2006 major-label debut, "Haciendo Historia" (Machete), which became one of the following year's best-selling albums by a new Latin act. The duo's 2008 album, "Chapter Dos" (Machete), hasn't done nearly as well, selling 20,000 copies since its release in November.

But Xtreme has generated a loyal following, as evidenced by the nearly 4.4 million visits to the group's MySpace page and a busy road schedule that includes gigs at venues ranging from clubs to college campuses.

Banking on the pair's bicultural youth appeal and its potential to reach a wider audience, NBC Universal's bilingual channel mun2 will soon launch a new reality series based on the lives of Xtreme members **Danny D** and **Steve Styles**.

"Xtreme: On the Verge," so titled because of the premise that the group is on the verge of a commercial breakthrough, premieres May 7. The weekly half-hour reality show will run for eight weeks.

"These guys, being from the Bronx, being bachateros with a hip, pop vibe, are definitely what mun2 is about," mun2 programming VP **Flavio Morales** says.

Mun2 isn't new to artist-based reality programming, having already tried

the concept with **Pitbull's** "La Esquina," which ran for the last two seasons. But while "La Esquina" was more of an entertainment/interview show set in the Little Havana section of Miami, "On the Verge" has more in common with "The mun2 Hook Up," a show that pairs young Latinos with professional role models, including doctors, athletes and recording artists.

"People want to be let into a celebrity world," Morales says, noting that viewers want to know more about the nitty-gritty details of the music business. "The feedback we got was, 'Wow, if the person writes the song, then they get money?'"

Mun2 considered several acts for the series, ranging from tropical to regional Mexican performers. Xtreme's willingness to allow the channel unfettered access gave it an edge over other acts. In addition, the prospect of shooting the show in New York was a plus for the channel, which has been geographically focused on Miami and the West Coast.

The start of the series coincides with Xtreme's release of "Lloro Y Lloro"—the second single from "Chapter Dos"—and a U.S. tour.

"The guys were bilingual and bicultural and compatible with the channel," Universal Music Latino/Machete president **Walter Kolm** says. "And we were launching promotion of the new single. I think it will all contribute to this second phase of the campaign."

As was the case with Pitbull's "La

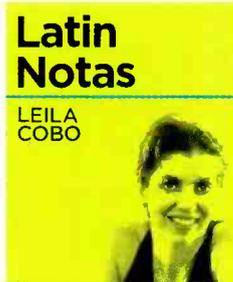
Esquina," "On the Verge" won't feature full-length artist performances, nor will it explicitly promote the music of its stars. But Xtreme's recording career is, of course, at the heart of the show.

"A lot of the content has to do with the working of their album," Morales says. "In the first episode, for example, we get a very realistic understanding

of how royalties work. So, it really is a deep dive into what these artists are going through."

Fans can also watch the show online at holamun2.com, where Danny D, Styles, their manager **Ben DeJesus** and Danny D's mother **Gladys Bryan** will participate in online discussions.

Additional content will be available to subscribers of Verizon Wireless, which is sponsoring the show along with Toyota.



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

EN BREVE

CONGA ROOM HOSTS TV DANCE CONTEST

The Los Angeles venue the Conga Room is teaming with the local Univision TV station KMEX Channel 34 to launch a televised Latin dance competition. "The Conga Room Latin Dance Championship" will be held every Thursday at the club from May 21 to July 23, with a dozen couples competing in salsa, merengue, reggaeton/hip-hop and bachata categories for a \$5,000 prize. KMEX will air weekly segments from the competition after its 11 p.m. newscast as well as during its Saturday morning program, "Tu Estilo." Univision Radio personality Carlos Alvarez of Latin pop KLVE Los Angeles will host the TV show. Auditions for the competition will be held May 7 and May 14.

—Ayala Ben-Yehuda

BILLBOARD LATIN AWARDS RATINGS RISE

The 2009 Billboard Latin Music Awards, which aired live April 23 on the Telemundo network, reached 5.8 million unique viewers—300,000 more than the year before, according to Nielsen Media Research data. The awards show, presented by State Farm, enjoyed its strongest ratings in key demos, including adults 18-34, adults 18-49, men 18-49 and women 18-49. An average of 1.3 million viewers aged 18-49 watched the show, a 22% increase over last year. In addition, the awards' pretecast, "La Alfombra Roja De Los Premios Billboard," averaged 810,000 adults 18-49, an increase of 36% over last year.

—Leila Cobo

WISIN & YANDEL'S DIGITAL BONUSES

Fans who pre-order Wisin & Yandel's upcoming WY/Machete album, "La Revolucion," at iTunes will receive a pass-word for a Wisin & Yandel concert presale at Ticketmaster.com. The offer runs from April 28 to May 25. The duo's tour is set to hit at least 13 U.S. cities. Another "La Revolucion" digital bonus: an embeddable widget that will soon be available at wisin-yandelpr.com and wyrevolucion.com, which will allow fans to receive news and request a show in their city.

—ABY

THE BILLBOARD Q&A?

Telemundo president Don Browne singled out Miguel de Narvaez at the recent Billboard Latin Music Conference as a product of the network's "dream factory" of original content. The Colombian songwriter has written original music for such telenovelas as "La Viuda Del Blanco" and "Decisiones." But he's struck a bigger chord with Telemundo's highest-rated telenovela to date, the gleefully over-the-top "Sin Senos No Hay Paraiso" (Without Breasts, There Is No Paradise). De Narvaez sat down with Billboard at the conference to talk about "Sin Senos" and how he and his collaborators write music for TV shows.

What's the music strategy for the show?

The way we've incorporated music into the show is by including a lot of songs for each of the characters to identify them. And people have really

connected to the songs. They always write on the blogs, "Who's the singer?" "Who wrote the song?" "What are the lyrics?" That's because the song gets cut off during the scene and they want to hear

the whole thing. The singers of the main theme are Hernan Saraza, a great Colombian singer, and one of my favorite Colombian singers, Natalia Gutierrez. She has a group, Arsenal, that's signed to Sony. She's one of my favorite telenovela singers because she's so versatile. They're not very known. They're session singers, mostly, for jingles or advertising.

Have you been able to launch singers' careers through your telenovela songs?

No, not until now. I've noticed that everyone has gotten interested in these songs and connected to the story, to the problems of underdeveloped

or developing countries, with women, narco-traffickers, their sexual preferences, their adventures.

Do you follow a TV script when you write?

When you do music for TV, they bring you a script, as well as a review of the personalities—the psychology of each character. Then you have to go episode by episode—it's not just the opening and closing theme. You've got love, terror, sadness—everything. Often the background music is based on the main theme so that viewers are constantly

reminded of it. We'll make it romantic, sad, erotic in a thousand ways.

Why has the music been so popular with this telenovela? Is it just because people like the show?

I think it's a reflection of Telemundo's work in promoting the show. It's also an indication that young people are watching the channel. We're also on mun2. It bridges the generation gap between the audiences we're trying to reach. It's not just the actresses or the story, but also the music... It's not the traditional music you would hear on the radio—probably because it's not a common story.



DE NARVAEZ

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

Three for free:
VIVIAN GIRLS



Discovery Channel

WFMU's Free Music Archive Thinks Outside The Blog

The free-form radio station WFMU in Jersey City, N.J., has a reputation as a programmer of avant garde music. Now it's applying this sensibility to a new online project.

In early April, WFMU launched its Free Music Archive, a music blog that features a collection of downloadable tracks curated by radio stations like KBOO Portland, Ore., and KEXP Seattle; such labels as Providence, R.I.'s Cash Music; and venues like Brooklyn's Issue Project Room. All the uploaded tracks are cleared for use through a Creative Commons license or a direct agreement with the FMA.

If an artist or label licenses a track to the FMA, the archive gets to make a song available for download but agrees not to alter, perform, adapt or otherwise redistribute the track. There are a number of different Creative Commons licenses, but the most popular one on the FMA seems to be the "Attribution-Non-commercial-Share Alike" license, which allows users to share and remix the track for noncommercial uses as long as they properly credit the artist.

The idea for the FMA had been percolating for a while, but a grant from the New York State Music Fund, which distributes payola settlement money to music education and advocacy programs, jump-started development of the project.

"We're not running at full capacity yet," says WFMU station manager and FMA executive director **Ken Freedman**. "But we feel like it is important to start getting out there and making a statement. There are limits to what you can do with free music. We want people to collectively make stuff for free, but we also realize that not everything should be free."

This attitude, and the curated aspect of the site, set it apart from many other blogs. And the size of the FMA may soon dwarf other sites as well.

"We have a huge library of recordings that we are planning on adding to the site," says



'We want people to collectively make stuff for free.'

—KEN FREEDMAN, WFMU

Marc de Giere, KBOO's Web coordinator. "We have a licensing form bands fill out when they play sessions on the station, so a lot of stuff is precleared. We also have a huge archive of reel-to-reel recordings and cassettes that we are going to start digitizing and getting permission to share."

De Giere adds that the FMA will benefit community stations. "The audience for the site is music lovers, but it will be a huge boon for smaller stations that can't afford to pay large fees," he says.

Jesse Von Doom, co-founder of Cash Music, says he's contributed tracks from **Throwing Muses** founder **Kristen Hersh**, **Xiu Xiu** and **Deerhoof**, all well-known indie acts. "I see it as a source of discovery and a curated version of a [peer-to-peer] site," he says. "The FMA is also great about driving users to support the artists by linking to places to purchase the albums and [posting] tour dates."

Artists involved in the site offered a variety of reasons for their participation.

"We all love WFMU and want to give people access to as much music as possible," says **Kickball Katy** of **Vivian Girls**.

John Dwyer of **Thee Oh Sees** says the FMA will provide more exposure for his band. "People that normally wouldn't hear or buy my stuff will have a venue in which to enjoy it for free," he says.

Contributor **Raphael Lyon**, who runs the sound art label Free Matter for the Blind and the online coupon service Posterdisc, sees the site as a way to create an archive of rare works.

Lyon, who performs as **Mudboy**, says most of his releases are intricately packaged and come in limited editions. While he doesn't want to change that model, he also wants more people to hear his music. "Once things go out of print, I try and put them up on the FMA," he says. "It's a great way to extend the reach of the music. And more importantly, it means that if you spend half a year on something and it comes out as a special edition as a cassette in a run of 250 copies, it doesn't mean that only 250 people are going to be able to hear it."

biz For 24/7 indies news and analysis, see billboard.biz/indies or follow [billboardindies](https://twitter.com/billboardindies) on Twitter.



kelly crook

no ordinary girl

The new Full length CD Featuring songs by Oryon, Kazual and legendary producer Andrew Lane

NOW SEEKING:
Label, Distribution and/or Production Deal

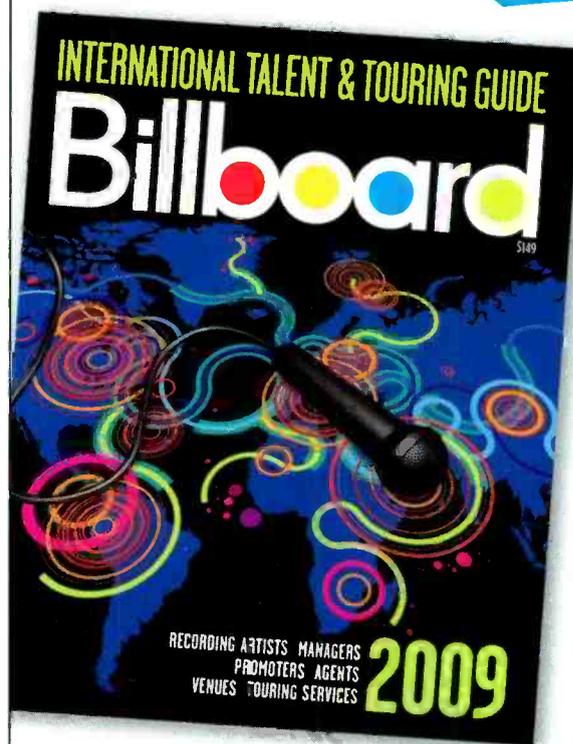
EXCLUSIVE MANAGEMENT:

(High School Musical, Hannah Montana, Ashley Tisdale and more)



www.myspace.com/kellycrookonline • www.kellycrook.com

The 2009 edition of ITTG is HERE!



So be the first on your block to have this completely updated edition, with over 30,000 artists, managers and agents from 76 countries worldwide, including the U.S. and Canada.

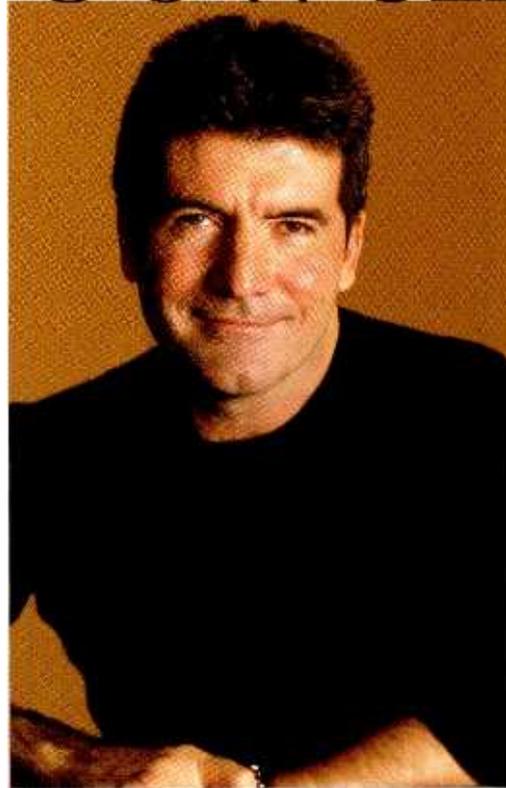
Go to www.billboard.com/order to get your copy today!



Simon Cowell

'AMERICAN
IDOL' JUDGE

The "American Idol" star and veteran A&R executive riffs on music reality shows.



Would "American Idol" judge Simon Cowell want to stay on the show if the series ever slipped from No. 1 in the Nielsen ratings?

Cowell bursts out laughing at the apparent obviousness of the answer.

"Absolutely not!" he says during an interview in his trailer before a taping of "Idol" at CBS Television City. "It's like running in the 100 meters and saying, 'I came in fifth'—then why bother?"

Of course, "Idol" doesn't appear in danger of relinquishing its status as a ratings juggernaut. Though the Fox show's audience has declined during the past few seasons, it still commands by far the largest audience in U.S. prime-time TV, averaging 25 million viewers per episode, according to Nielsen Media Research.

Still, Cowell says he hasn't decided what he'll do once his contract with Fox expires at the end of next season. One possibility: launch a U.S. version of his U.K. singing competition series "The X Factor." Cowell's production company Syco produces the show, which became a massive hit and supplanted "American Idol" predecessor "Pop Idol." The success of "Factor" was worrisome enough for Fox to forbid Cowell from introducing the show in the United States as part of his current "Idol" deal.

Between the continuing popularity of "Idol" and his ownership of "Factor," Cowell is sitting in the catbird's seat. In an interview, Cowell talked about "Idol" and other music-oriented reality shows.

Will producers continue making tweaks to the show's format next year?

You have to. The minute you start assuming that the audience is very happy to see the same show again, you're dead. Of course, they're going to complain, "Why did you change this? Why are you making these changes?" But the simple truth is, if the show looked now as it did in season one, it probably wouldn't be on the air now.

Is there too much product placement on the show?

I don't think so. I don't feel that we really are in the hands of the sponsors. Let's put it this way: We don't get any orders. So I've got a Coke cup in front of me. Who cares? I don't like Coca-Cola. The Coca-Cola moment [segment of the show] is a conversation. I don't feel it interferes with the flow of the show. Let's be honest—to make a show in this day and age, with the production values we have, it's got to have a little bit of sponsorship and placement.

One thing "Idol" has never done is release the vote tallies. Would that add anything?

We do release it on the night of the finale in the U.K. I'd have no prob-

lems doing the same thing again. I think people would be interested.

What about having the wild-card round? Does it make sense to save people that, in all probability, aren't going to win?

I think it's a good thing, I really do. Because people like Jennifer Hudson and Clay Aiken wouldn't have been in the competition without the wild card. What I would've done, and we do it in the U.K., is that we should've given contestants a survival song. In other words, if at any point they are in that position, there's one song in the world that they want to sing, instead of hearing the same song again. And I think that's probably a better idea. We could probably introduce that next year. I think now we've got to a point where we can't change the show too much. But can we bring on another music show? For sure.

Like "The X Factor"?

Yeah, and maybe it'll be "X Factor," maybe it'll be something new. It's something we've been thinking about but I would definitely do it now. I think it has to be sufficiently different. I think that's why I'm answering your question in a

roundabout way. Which is, I think the purity of "Idol" works very well, and you don't want to change it too much. It is what it is. But that also enables you, I think, to bring in another format. In the U.K., there is more than one type of music show running throughout the year. And I think the same type of thing could happen [in America], because for the second half of the year, nothing really happens.

The idea would be Fox doing a music show in the fall to not take away from "Idol" but to complement it?

Yeah. I say this because I think there's an awful lot of people who would enjoy another show. I wouldn't compete with "Idol"—that'd be crazy.

Does Fox seem open to the idea of doing "X Factor"? Has it been discussed?

I genuinely don't know whether it would be "X Factor." It just strikes me that there is room for more than one show, but with the understanding that we would protect "Idol" in the second half of the year. It just seems logical as long as it's different from "Idol." You have to look forward to one show one season

and then another show afterward.

"The X Factor" in the United Kingdom has done better than "Pop Idol."

It's done something that other shows haven't done in the past three years: It's grown its audience year over year, by quite a significant amount, 10%-15%. I love the show. It's my baby.

How would "The X Factor" do compared with "Idol" in the United States?

If we have half of the "Idol" audience, we're doing well. I always believe that shows should increase their audience every time you're on. That's just my ego. So "Idol," actually, I think the ratings could go higher. I don't accept the argument of fragmentation or declining numbers. That's bullshit. The Super Bowl goes up every year. You've just got to find audiences something interesting.

What other shows do you watch?

I find a lot of the reality stuff boring now. I think I may have to ban all these American composers. This terrible sort of dramatic sort of music, which I hate, on all of them.

And I can see the process, where absolutely nothing is happening on the show and it's sort of like they put music behind it trying to create something. It's just like, "Oh, shut up." So I get irritated by a lot of that... I think "Dancing With the Stars" is very good. And I'm jealous that we don't own that format because it's a format you can run for years.

Will NBC's a cappella show, "The Sing-Off," work?

It's going to be boring. Look, you could do an a cappella week on "Idol" maybe, but I think any more than that sounds a bit pretentious.

So many music shows have been tried stateside. Why do the copycats fail?

They're not very good. They are rubbish. There are only, thank goodness, a very small team of people who know how to make great entertainment shows. The "Idol" team—one of the best in the world. And then the guys who make "X Factor" and "Got Talent." Genius. We're kind of living in a super brand world. "Idol," "Dancing With the Stars"—they're super brands. And they get more money invested in them each year. I don't really see how anyone could compete with those now.

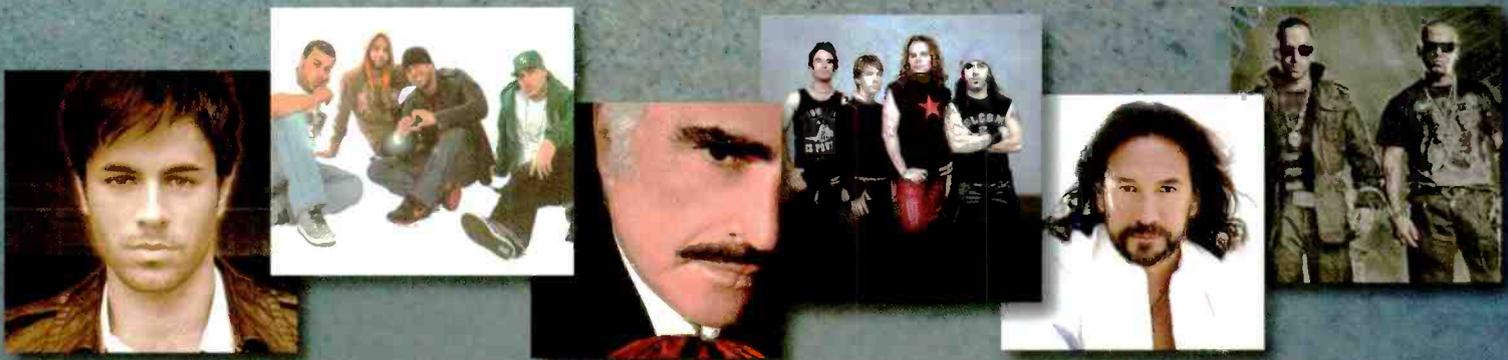
Have you ever, in your free time, listened to a CD by an "Idol" contestant?

No, you just don't do that. If one of the particular songs comes on and I like it, OK. But I think it'd be odd if I was driving around Beverly Hills with the roof off playing a Taylor Hicks album. It's just too weird.

Go to the Hollywood Reporter's Web site at thr.com/tv for an expanded version of this interview, including Cowell's predictions on who will win "Idol" this season, what he thinks of his fellow judges and why he'll never again read viewer comments online.

I think the ratings could go higher. I don't accept the argument of fragmentation or declining numbers. That's bullshit. The Super Bowl goes up every year.

SOUTH FLORIDA'S HOME TO THE LATIN STARS
CONGRATULATES THE
BILLBOARD LATIN MUSIC AWARD WINNERS



PLUS SPECIAL AWARD WINNERS: SANTANA & DADDY YANKEE

You have all honored us by performing at the AmericanAirlines Arena
and we look forward to welcoming you back again.



South Florida's Ultimate Waterfront Sports & Entertainment Showplace.





GREEN DAY Returns With A Rock Opera
Thrashtastic Enough For Its Old Fans—And
New Ones

BY MITCHELL PETERS
PHOTOGRAPH BY MARINA CHAVEZ

21ST

CENTURY

ROCK

MAY 9, 2009 \$17 www.billboard.biz

Green Day bassist Mike Dirnt is fatigued from the three stage dives he took last night at Oakland, Calif.'s Uptown Nightclub. For the final plunge, "I decided to climb up on the monitors and dive in from there," says the 36-year-old musician, who's also nursing a mild hangover. "I'm just feeling it today a little bit. But it was a good time."

The mid-April \$20 ticket gig was the fourth installment of what drummer Tre Cool calls a "guerrilla Bay Area Green Day assault." In the days leading up to the tightly packed show—the Uptown holds about 750—the Oakland-based trio also played its forthcoming album, "21st Century Breakdown," from start to finish at the Independent and DNA Lounge in San Francisco and the newly opened Fox Theater in downtown Oakland.

The members of Green Day insist the hometown gigs grew from their desire to break away from tedious rehearsals and test out new material in front of an audience. "We've been deprived of playing live for so long that it was kind of a free-for-all, like we were playing as if our lives depended on it," singer/guitarist Billie Joe Armstrong says. "It was kind of like playing your first show all over again."

The last-minute shows surprised Bay Area concert promoters. "An arena band like that doesn't usually show up at a nightclub, especially in their home base," says Larry Trujillo, co-owner/talent buyer at the Uptown. "You wouldn't see that from Madonna or U2."

The band plans to continue marketing "21st Century Breakdown," due worldwide May 15 on Reprise/Warner Bros., with an eye to appealing to its longtime fans, as well as the younger audience that came aboard in 2004 with the release of "American Idiot." "I don't think they ever abandoned the roots of where they came from," Warner Bros. chairman/CEO Tom Whalley says. "On top of them not abandoning who they are from when they were a young punk band, they've also become more comfortable about their stature of being one of the best rock bands in the world."

A politically driven rock opera, "American Idiot" moved away from the band's routine three-chord punk anthems and into new depths of songwriting. And at a time when people worldwide were questioning the actions of President George W. Bush, the social and political messages behind the set helped Green Day earn its first No. 1 album on the Billboard 200 and nab Grammy Awards for best rock album and record of the year. With two top 10 hits ("Boulevard of Broken Dreams" and "Wake Me Up When September Ends") on the Billboard Hot 100, the album has sold 5.8 million copies in the United States, according to Nielsen SoundScan. It is also Green Day's biggest album next to 1994's "Dookie," which has sold 7.9 million. "American Idiot" peaked at No. 1 on the European Top 100 albums chart and hit No. 1 in the United Kingdom and Australia.

Like its predecessor, "21st Century Breakdown" has a narrative structure, telling the story of a young couple, Christian and Gloria, growing up amid the turbulent times of the early 21st century. "The main message is trying to make sense out of desperate times and chaos," Armstrong says, noting that the 18-track set features social commentary about religion, war, politics and love. "We're writing the best material we've ever written in the past five years."

Produced by Butch Vig (Nirvana, the Smashing Pumpkins, Garbage), "21st Century Breakdown" is divided into three acts: "Heroes and Cons," "Charlatans and Saints" and "Horseshoes and Handgrenades." But the band didn't set out to do another concept album. "We went down to Costa Mesa [Calif.] for summertime, let our families take a vacation, and then we hit the small studio every day," Dirnt says. "Billie pulled out all the lyrics and read through them and we started looking at what was making sense, and seeing the correlations from song to song, and what songs were naturally making different chapters of this record."

That includes new musical directions. On "Restless Heart Syndrome," a piano-driven rock tune that morphs into a crunchy four-chord progression, Armstrong sings in falsetto. The album's title track, a melodic midtempo rocker with power chord verses, features Armstrong's summation of society—"My generation is zero/I'd never make it as a working class hero"—and then moves through a Who-style breakdown with sustained guitar blasts and thumping drums before settling again. And on

"March of the Dogs" the band experiments with complex song structures, weaving numerous short ideas into a grand final product. Atop vicious riffing, this screed appears to compare religion to "a dog that's been sodomized," and Armstrong also proclaims, "The sirens of decay will infiltrate the faith fanatic."

So far, U.S. retailers seem confident that "21st Century Breakdown" will be another success. "We're in pretty big on this one," says Jim Pinfold, a buyer for Bull Moose, which has stores across Maine and New Hampshire. "We expect it to be one of the biggest releases of the first half of the year."

"The band's profile is significantly higher now than it was [before "American Idiot"]," Warner Bros. senior VP of marketing Peter Standish says. The marketing plan is more ambitious, too. "21st Century Breakdown" was announced during the Feb. 8 broadcast of the Grammy Awards in Los Angeles, where the title was revealed by a voice-over announcer just seconds before Green Day presented an award. The graffiti-style album cover was posted the following day on the band's Web site.

In April, 90 seconds of Green Day performing its new punk-leaning single, "Know Your Enemy," was featured during the opening segment of the NCAA championship game on CBS. Released to radio April 16, the song is No. 1 on this week's Modern Rock chart. It has sold 87,000 digital downloads, according to Nielsen SoundScan.

Radio programmers wasted no time adding the track. Within the first 24 hours, it became the No. 1 most-played song in Chile, the No. 1 most added at radio in Australia and attracted attention from several major stations in the United Kingdom, France, Germany and Italy. The "Know Your Enemy" video premiered April 24 in 41 countries. The band also received an unusual promotional boost with the announcement that the Tony Award-winning director Michael Mayer would adapt "American Idiot" into a musical for the Berkeley (Calif.) Repertory Theatre in September (see story, page 19).

In connection with the album's May 15 street date, portions of songs from "21st Century Breakdown"—including "See the Light," "21 Guns" and the title track—will be featured on ESPN. That will be followed by Green Day playing live on morning and evening TV shows from mid-May through June. The band has also signed a deal with Comcast that calls for performances of its recent concert at the Fox Theater in Oakland to be featured on the cable company's on-demand platform beginning in early May.

Overseas, Matthieu Lauriot-Prevost, senior VP of international marketing at Warner Music International, hopes to work

"21st Century Breakdown" for the next 18-24 months. Green Day is scheduled to visit the United Kingdom, Germany, France and Japan for promotional activity within the first five weeks of the release.

Warner also hopes to connect Green Day with the rest of the world through the new Web site greendayworld.net, which launched April 20 after several months of development by WMI and Green Day manager Pat Magnarella. Linked from the band's official Web site (greenday.com), Green Day World has pages in English, Japanese, Italian, French, Spanish and German that give fans multilingual versions of the site's content as well as the ability to buy music from partner sites in local markets (excluding Europe, which uses Warner Music's own e-commerce platform). "The world has changed tremendously, and there are so many options and partners that didn't exist four years ago," Lauriot-Prevost says. "We're definitely looking at different opportunities to be on the most updated and coolest platforms to reach the fans."

Green Day's world tour, its first in more than three years, will start with a 38-city North American arena jaunt, beginning July 3 in Seattle and wrapping Aug. 25 in Los Angeles. Ticket prices for the United States and Canada will be between \$25 and \$50. Dirnt declined to reveal production details for the summer trek but says it will be "angry and sexy and all that shit." The stage design will reflect the cover art for "21st Century Breakdown," which features a spray-painted sketch of two young lovers embracing against the backdrop of an orange-yellow brick wall.

The North American dates will be followed by performances in Europe, Australia and New Zealand. In 2010, the band will hit Japan, Southeast Asia and South America before returning home for more North American shows. Armstrong also hopes to "explore some different places that we've never been before," he says, which could include China.

"They're truly defined as a global touring band, because they can sell tickets in every corner of the globe," says Jason Garner, CEO of global music at Live Nation, which will promote about half of Green Day's performances worldwide. "It's one thing to sell a lot of tickets in one city, state or country, but Green Day has become one of those global touring powerhouses that can sell tickets from Stockholm to Paris to Kansas City to Toronto."

Green Day proved its strength at the box office in 2005, when it cracked the Billboard Boxscore top 10 list of the year's biggest tours, pulling in \$36.5 million from 76 concerts that drew more than 978,000 people. For the first time, the band played multiple arena dates and even a few stadiums.

In 2002, a co-headlining tour with Blink-182 grossed \$19.6 million from 45 shows that attracted 632,491 fans. The previous outing, in support of Green Day's 2001 greatest-hits album, "International Superhits!," "was extraordinarily effective in turning a whole new group of younger fans on to Green Day,"



Standish says. "That was one of the pillars that helped put them in a strong position as they entered 'American Idiot.'" "

Prior to its success with "American Idiot," Green Day maintained respectable album sales, but the trio was "clearly not having the impact they once had," Whalley says. The two studio albums that followed 1994's "Dookie"—"Insomniac" (1995) and "Nimrod" (1997)—have sold 2.1 million copies each, according to SoundScan; "Warning" (2000) has sold 1.1 million.

Green Day's Cool says the band was getting used to being the underdog but that it was never driven by sales. "We don't do it for record sales," he says. "I don't think any record is going to do what 'Dookie' did ever again, so you can't really compare the record to something that was that much a part of pop culture. We just wanted to keep going forward and opening new doors for ourselves musically and challenge ourselves as songwriters."

Even so, when the band returned home after the "American Idiot" tour, it didn't want to lose its rediscovered stardom. "We came home and were at the top of mountain, saying, 'I sure as fuck don't want to get off the top of this mountain,'" Dirnt says. "So we somehow had to figure out how to get to the highest peak. It definitely had an impact and inspired us to chase some of our heroes and try to go for that next step and be the greatest band Green Day can be."

To keep things interesting, the threesome toured small clubs last May behind their alter-ego side project, the Foxboro Hot Tubs. "We were sitting around one night and drinking a bunch of wine at the studio," Dirnt recalls, "so we decided to write a bunch of trashy songs." The result was the EP "Stop Drop and Roll," which debuted at No. 21 on the Billboard 200 and has sold 55,000 copies, according to Nielsen SoundScan. The side project "gave us a platform to put something out and have some fun and get out from underneath the Green Monster," Dirnt says.

Armstrong notes that the '60s garage-rock sound of the Foxboro Hot Tubs is the "complete opposite" of material found on "21st Century Breakdown." The other members agree that the rock opera is the band's most ambitious album to date. After playing it live for the first time at clubs in San Francisco and Oakland, Dirnt says "21st Century Breakdown" is "probably the most physical record we've ever done. It's physically really hard to play." Cool says his intensive drumming during rehearsals and the gigs erased some of his fingerprints and has given him "new muscles on my arms that I don't know where the hell they came from."

So far, all three band members say fans have reacted positively to the new material, and they expect the rest of the world to agree. And Armstrong says the punk-at-heart trio won't stop making new music anytime soon. "Nobody leaves this band," he says, "unless it's in a coffin."

Additional reporting by Jen Wilson in London.



O Town: GREEN DAY performs in Oakland, Calif.

WAXING NOSTALGIC

Green Day Catalog To Get Vinyl Rerelease

Under the direction of Warner Bros. Records vinyl czar and GM/executive VP of promotion Tom Biery, Reprise Records is reissuing Green Day's entire catalog on vinyl in 2009. "I'm a vinyl junkie myself," Green Day frontman Billie Joe Armstrong says. "Outside of iTunes, I go to the record store and buy vinyl. That's pretty much it."

On March 24 Reprise put out new vinyl releases of the band's first two albums, then released "Dookie" on Record Store Day (April 18). About 5,000 copies of each title have been shipped to retailers, Biery says.

Between now and the end of the year, Green Day's remaining albums will come out in chronological order, some with such bonuses as 7-inch singles and re-creations of original cover art. Also in the works is a boxed set of 7-inch singles that Biery says could cost about \$110. All of them will be pressed at Pallas in Diepholz, Germany, "which is renowned for making the best records in the world," Biery says.

Reprise also will issue "21st Century Breakdown" June 18 as a limited-edition set of three 10-inch records for

\$89.99 with a bound 60-page booklet. Those who pre-order it on vinyl will receive a digital download of the album on street date.

"We started noticing that you couldn't find a lot of Green Day records at stores," he says. "Everywhere I went I looked for Green Day vinyl, and there was none—used, new or otherwise. And whatever we happened to come across always seemed to be at collector prices."

Most of the vinyl reissues will cost approximately \$20, a price that doesn't completely satisfy some retailers. Dilyn Radakovitz, the co-owner of the six-store Dimple's chain, says the 180-gram vinyl release of "Dookie" is priced at \$21.98 (manufacturer's suggested retail price), costly for younger Green Day fans. "Kids won't buy it if it's too pricey," she says, noting that the high grade of the vinyl drives up the price. "Maybe audiophiles care, but is a punker an audiophile?"

Other retailers disagree. "There's got to be a little bit of an understanding that the Green Day audience is not 17," says Jim Pinfold, a buyer at Bull Moose, which has 10 stores in Maine and New Hampshire. "The Green Day audience is slightly older and they have a little bit more money." —MP



Vinyl fetish: Green Day's catalog will be reissued on LP.



SUNSET BOULEVARD OF BROKEN DREAMS?

'American Idiot' Gets Reinvented As A Musical

Green Day spent the early '90s cutting its teeth in the gritty punk clubs of Gilman Street in Berkeley, Calif. Nearly 20 years later, both just down the street and a world away, the band's "American Idiot" will be staged as a musical at the Berkeley Repertory Theatre.

"American Idiot" will be brought to life onstage by director Michael Mayer, known for Broadway's "Spring Awakening," which won eight Tony Awards in 2007, including best director and best musical. The musical will run Sept. 4-Oct. 11 at the Berkeley Rep's Roda Theatre, which holds about 600 people.

Members of Green Day aren't "guys who go to the theater or anything," the band's bassist Mike Dirnt says. But the trio thought "American Idiot" could have a life beyond a plastic disc. "We kind of wrote the album with that sort of ambition," drummer Tre Cool says.

Mayer and frontman Billie Joe Armstrong collaborated on the script for "American Idiot," which follows the album's working class heroes—including Jesus of Suburbia, St. Jimmy and a female protagonist called Whatsername—as they respond to the politics of the world around them. Steven Hoggett will



Stage presence: director MICHAEL MAYER

choreograph the 19-member company of musicians, singers and dancers.

A longtime Green Day fan, Mayer remembers discovering "American Idiot" after hearing "Boulevard of Broken Dreams" on the radio. "I listened to it over and over again, because to me it seemed like an opera," he says. "I usually listen to Green Day songs and all I hear is Billie Joe singing. But with these songs I heard other voices as well, and I got really excited by the potential of fleshing this out and putting it onstage and making it a theatrical event."

After staging several workshops last summer in New York, Mayer invited Green Day to see his vision of the musi-

cal firsthand. "I didn't know what to expect," Armstrong says. "And then when we saw the workshop, there wasn't a dry eye in the house."

The musical will feature all of the album's songs, plus two B-sides and three tracks from "21st Century Breakdown": "Know Your Enemy," "Before the Lobotomy" and "21 Guns."

The production will open the Berkeley Rep's 2009-10 season. Tickets for early performances went on sale starting at \$32 after the musical was announced in late March. "We sold more than 2,200 tickets in little more than a week, enjoying two days that now rank among the highest-grossing dates at the box office in our history," says Terence Keane, the theater's director of public relations. "It's an interesting and unusual indicator to sell this many seats for a theatrical project six months in advance, especially without spending a nickel on marketing."

The musical's future beyond the Berkeley Rep hasn't yet been decided, Mayer says. "I don't know how it's going to go, or if it's going to hit Broadway, or if they're going to tour it in tiny rock clubs, but it's amazing and a dream come true," Armstrong says. "If it goes beyond that, it's like your wildest dream come true." —MP



The Beat Goes On

Despite The Shuttering
Of Zavvi And Woolworths
Stores, British Retail
Remains Optimistic
By Mark Sutherland
Illustration By Michael Cho

At first glance, it looks like any other clothing store among the dozens on London's Oxford Street. There are mannequins in the window, racks of asymmetrical tops in clashing colors and shop assistants who look down their noses at shoppers for wearing the wrong asymmetrical top in the wrong clashing colors.

But look above the storefront and one will see that, just a few weeks ago, this was anything but just another outlet. The Zavvi banner still hangs limply in the April breeze, the last reminder that this cavernous retail space was once British entertainment retail's most mighty citadel.

The former flagship store for Virgin Megastores—renamed Zavvi in September 2007 after a management buyout severed ties with Richard Branson's Virgin Group—essentially invented the large-scale selling of music in the United Kingdom when it opened in 1979.

A decade later, this writer would journey up from England's south coast just to visit the store, such was the allure of its gargantuan stocks of music. As recently as February, it was still packed with shoppers, albeit those who had come to pick the last, heavily discounted bones from its carcass after Zavvi entered administration (the U.K. equivalent of U.S. Chapter 11 bankruptcy proceedings) on Christmas Eve.

To see it diminished to hawking concession space to fashion brands is the same as seeing the Tower Records on Sunset Boulevard shuttered—a sure sign that all is not well in the fine art of selling music to the Great British public.

It's hardly the only example of music moving to the wayside. There are now around 1,000 fewer places to buy music in the United Kingdom than at this time last year. Along with the 125 shuttered Zavvi stores—although 23 were sold to HMV and another eight to Head Entertainment—800 branches of Woolworths, the mass merchant where successive generations of U.K. music lovers made a pilgrimage to buy their first record, vanished since it entered administration Nov. 27, 2008. Also gone is Woolworths' distribution arm, EUK, which serviced Zavvi and many U.K. supermarkets, which may be primarily concerned with selling food but also accounted for 25.2% of unit album sales in 2008, according to the Entertainment Retailers Assn. (ERA).

Add in the perilous state of independent retail—where businesses keep disappearing as surely and as swiftly as if a misprogrammed Terminator had traveled back from the future to destroy the snarky record store clerks who mistook "High Fidelity" for a documentary—and a reasonable conclusion is that every High Street in the United Kingdom will soon go the way of central Manhattan and be left without a single record shop worthy of the name.

Yet, further down Oxford Street, market leader HMV's own flagship store is packed with Easter shoppers. And it's worth remembering that

'HMV seems to have attracted the customer who previously purchased product at Zavvi and Woolworths.'

—BRIAN ROSE, UNIVERSAL MUSIC U.K.

somehow—amid the EUK mayhem, as many retailers struggled for stock during the all-important Christmas sales period—the U.K. biz managed to post an increase in sales. Figures from the Official Charts Co. (OCC) show fourth-quarter album sales were up 0.9% from 2007.

Figures for the first quarter were less encouraging, showing a unit sales decline of 6.4% year on year, as Zavvi and Woolworths stores finally closed. But given that, according to the BPI, the two chains accounted for a combined 19.9% of album units sold in 2007—the latest figures available—things could have been a lot worse.

And there are grounds for optimism, according to ERA director general Kim Bayley, who anticipated half of Zavvi and Woolworths sales vanishing.

"The results have proven that where people can buy physical music, they are buying it," she says. "And the only people who aren't buying it are those people who've had [the opportunity] taken away from them, rather than made a choice not to buy it."

Bayley believes the missing sales leave "space on the High Street for someone to mop up those sales." So far, however, there are few signs that such a white knight will arrive.

In the meantime, existing retailers are scrapping for those floating sales and Brian Rose—managing director of the commercial division at Universal Music U.K. and the man who called back trucks carrying 400,000 copies of Take That's "The Circus" (Polydor) album from outside the EUK warehouse the day it entered administration—says clear winners are already emerging.

"HMV seems to have attracted the customer who previously purchased product at Zavvi and I think Woolworths as well," he says. "They've

obviously looked at the opportunity this has created. But—and we weren't sure whether it would play out this way—we're also seeing some phenomenal growth from the independent sector. They may be in towns where there isn't an HMV but there was a Woolworths. All in all, the market seems to be rebalancing itself."

First-quarter figures from ERA are inconclusive since they don't break out individual retailers, but they do show the independent

sector increasing its albums market share every month this year (from 2.1% in January, to 2.6% in February, to 3% in March).

Ahead of its preliminary financial results that will be released June 30, HMV Group issued a trading update showing that HMV U.K. & Ireland increased total sales growth by 11.7% in the 16 weeks ending April 25, compared with the same period last year, which had an increase of 4.3%. In a conference call, HMV Group chief executive Simon Fox confirmed that CD and DVD sales had enjoyed "double digit" growth in the 16-week period.

However, Fox isn't taking any chances. He's pledging to "make our stores as attractive as possible to those who used to shop at Woolworths and Zavvi" and working hard to ensure HMV's future earnings aren't wholly reliant on physical entertainment product. This involves ventures like social hubs and juice bars in its "next generation" stores to the launch of a new "purehmv" loyalty card this summer, which will reward customers for regular spending. In April HMV announced a deal with the film distributor Curzon Artificial Eye to open small in-store screening areas.

Distro Inferno

The U.K. Distribution Business Regroups After The Demise Of EUK And Pinnacle By Tom Ferguson

As if things weren't traumatic enough on the retail side, many of the U.K. shops and labels in the business of selling physical music also are dealing with the distribution sector's meltdown.

First the market-leading music/DVD/games wholesaler EUK (billboard.biz, Nov. 27, 2008) shuttered, then the key independent distributor Pinnacle (billboard.biz, Dec. 3, 2008)

went into administration, the U.K. version of Chapter 11 bankruptcy protection.

The closure of Pinnacle—the distributor for some 400 labels including Rough Trade, One Little Indian and Dramatico—was "pretty catastrophic," says Alison Wenham, chair of the independent labels trade organization AIM.

However, she adds, "the indies have a remarkable resilience and tenacity. They can rebuild themselves—and they did." After Pinnacle's collapse all sectors temporarily united in an attempt at damage limitation, Wenham says, with long- and short-term offers of assistance coming from major labels and other indie distributors. As a result, she says, "I'm pretty confident that most Pinnacle labels have found new homes."

The London-based PIAS U.K. was widely expected to pick up many of Pinnacle's labels. However, managing director Pete Thompson says the labels ended up at a variety of distributors.

"We were happy with our own roster," he says, "so [we] only highlighted

a handful of labels. Everybody got a little boost to their business."

Essential Music & Marketing—a joint venture between Cooking Vinyl chief executive Martin Goldschmidt and former Vital Distribution managing director Mike Chadwick—reacted swiftly to Pinnacle's demise. Essential Sales and Marketing opened Dec. 15 and now represents 45-50 active labels.

"We're not here to take on everything that moves," Chadwick says. "The idea was always to be more selective."

Meanwhile, most supermarkets—with the notable exception of the market-leading Tesco—changed their distribution model in the wake of EUK's col-

lapse. Tesco's main rival, the Walmart-owned Asda, now deals directly with suppliers, rather than seeking a rackjobber to do the in-store product displays. However, other mass merchants have moved to the Lancashire, England-based MBL, which now services Sainsbury's, Morrisons, Somerfield and the Co-operative Group.

Looking forward, however, Thompson emphasizes that the market remains tough for distributors. "I want to feel positive, but it's a battle," he says. "In the past, if you could sell 5,000 or 10,000 albums, then you'd feel, 'We can make this work.' But those sales are quite elusive now. You're probably only selling 1,500 instead of 5,000 now—and you can't make a business out of that."



WENHAM



Talking shop: HMV's outlet in Westfield, England; inset: the store's social hubs in its Liverpool location.

But the most striking change came in January, when it announced a joint venture with MAMA Group to operate 11 U.K. venues—believed to be the first time a retailer has taken a stake in the touring business. Fox expects the venture to make EBITDA (earnings before interest, taxes, depreciation and amortization) of £5 million (\$7.5 million) for the year to October 2009. But he's more excited about the move's strategic worth.

"We've been looking at the value chain in music for some time and it's clear that there's been a decline in revenue from recorded music, while artists are looking to live as a key income stream," he says. "Venue ownership and ticketing seem to cross over best with what we understand at HMV—we bring this fantastic customer base, plus our label relationships. It has the power to be really quite transformational."

HMV already rolled out ticketing kiosks at 20 of its stores and will soon install HMV shops in some of the venues. But it's clear this is just the start.

"If there's a new artist, they've got a choice of venues," Fox says. "But if they choose an HMV venue, they get the support of our 260 stores and our 1 million dot-com visitors a week. We can promote what's going on in our venues across stores and Web site in a way that, clearly, no other venue can."

But if the market leader in music retailing is looking for opportunities outside the sector, what message does that send about physical retail's long-term viability?

"I don't see it as [a move] away from our core business," Fox says, noting that the chain's slogan is "Get closer." "The ultimate way of getting closer is a live venue."

Independent retailers can only dream of such deals. Despite calamitous declines in that sector—according to ERA, 103 stores closed in 2008, leaving just 305, less than half the 2005 total—there may finally be some light at the end of the tunnel.

"If [the decline] carried on at this rate, there actually wouldn't be a single record shop in the country in three years," says Graham Jones, sales manager at Proper Music Distribution and the author of the new book "Last Shop Standing," which details the decline of the Great British Record Shop in painstaking—and occasionally painful—detail. "But talk to most independent shops and they're up on what they were doing this stage last year, largely due to the Woolworths factor."

"What I'm hoping is that the record companies recognize there's an opportunity here to actually support record shops. They've lost those Woolworths and Zavvi outlets but it's the independents that give local bands a foot on the ladder."

Ultimately, survival of the physical retail sector may boil down to whether the boost from Zavvi and Woolworths customers proves to be a short-term blip or something that can be built on. As the transition to digital picks up pace in the United Kingdom—digital album sales were up 64% year on year in the first quarter, according to the OCC—and sites like Play and Amazon take an increasing slice of the physical market, will there really be any record shops on the High Street in five or 10 years' time? Or will that distressing Oxford Street spectacle play out in town centers everywhere?

"It is very sad to see music stores close," Fox says. "But the High Street will regenerate. More of the market every year will move online, but will there still be HMV stores on the High Street in 10 years' time? Without any doubt."

Euro Vision

European Markets Face Retail Upheaval As Specialist Music Stores Battle With Mass Merchants

GERMANY

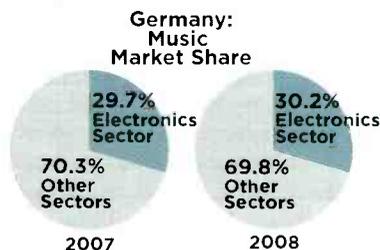
Label sources estimate that 2,800 German stores sell music as a key product line, down from 4,000 five years ago. The consumer electronics chains like Mediamarkt (218 shops) and Saturn (129) dominate

Germany's music market, where labels organization BVMI reports market share in terms of specific retail sector where music is sold. The electronics sector increased its share from 29.7% in 2007 to 30.2% in 2008, although overall retail values fell 4.7% to €1.6 billion (\$2 billion).

In second place came health and beauty/drug stores, up from 7.9% to 8%, followed by mass merchants (down from 8.2% to 7.6%) and department stores (7.3%-6.1%). Actual music specialists account for only 3.6% of sales values, down slightly from 3.7% in 2007.

At the Hamburg-based retailer association AMM, managing director Jürgen Hottas remains optimistic, saying his 80 members specialize in niche genres. "Our retailers have been able to assert themselves well in the market," Hottas says, "thanks to the quality of their service and the credibility of their recommendations to consumers."

—Wolfgang Spahr



FRANCE

Entertainment specialists are grabbing a bigger slice of the pie in France—but the pie is getting smaller, shrinking 15% at wholesale values to €606 million (\$795 million) in 2008, according to the labels organization SNEP, while physical sales slumped 19.9% to €530 million (\$695.2 million). Still, the industry group Observatoire de la Musique reports entertainment specialists' market share in value terms climbed from 47.5% to 50.4% during 2008. Simultaneously, mass merchants' share dropped from 41.8% to 37.7%, attributed by SNEP to a reduction in supermarket shelf space for music.

The French retail market is dominated by the entertainment specialist Fnac, which has a 23% share, according to the research firm IFOP, followed by mass merchants Carrefour (13%) and Auchan (9.4%). Virgin Megastores is the second-highest-ranked specialist, with 7.2%. There have been casualties, however—most recently with the closure of France's best-known independent retailer Rennes Musique and the bankruptcy of the indie distributor Nocturne.

Laurent Fiscal, president of the retailers' trade group SDLC, reports that the 2009 market is dropping at the same pace as 2008's. "There are no signs that the market will follow the slight improving curve seen in December," he says.

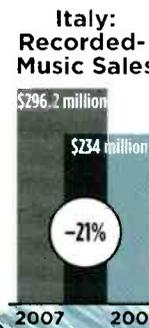
—Aymeric Pichevin



ITALY

According to the major-labels trade organization FIMI, recorded-music sales in Italy fell 21% in 2008 to €178 million (\$234 million). FIMI says there are 754 independent stores selling music as a key product line and that there were 993 stores in 2006.

Large, nonspecialist chains dominate



music retail, with major players including the 98-store bookstore chain Feltrinelli. While official industry figures aren't available, retailer estimates suggest Feltrinelli took 23% of the Italian music market in 2008.

Other important players include the electronics chain Mediaworld; French entertainment retailer Fnac, which operates seven superstores in Italy; and the Messaggerie Musicali chain.

The larger chains appear to be holding up, at least for now. At Fnac's flagship store in Milan, head of music Angelo Leone says, "The Milan store saw a decline of 4% in music sales value last year, but Fnac as a whole in Italy actually saw music sales grow by 2%."

—Mark Worden

SPAIN

A familiar picture emerges in Spain, with independent stores losing ground to nonspecialist retailers. Luis Linacero, director of the retail/distribution trade group Anedi, says many small outlets have closed in the past three years. "All shops where record sales are the most important thing are destined to close sooner or later," he says. "We're pessimistic, without a doubt."

The highest-profile casualty was Barcelona's six-store record chain Discos Castelló, which declared a trading loss of €827,500 (\$1.3 million) for 2007—2008 figures haven't yet been published—and closed two of its stores in February.

The market-leading music merchant is the 95-outlet department store chain El Corte Inglés, which accounts for 25%-30% of all sales, according to Iñigo Palao, business unit director at the research company GfK Spain. It's followed by the 18-store French-owned Fnac at 20% and German-owned MediaMarkt at 15%. Mass merchants take 20%, with independent music specialists accounting for 5%-10%.

Promusicae president Antonio Guisasola says first-quarter 2009 "closed with very, very important falls [in sales] compared to the same period last year."

—Howell Llewellyn



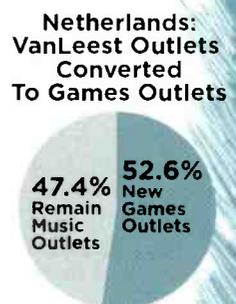
THE NETHERLANDS

The music market leader Free Record Shop is revamping its 258 outlets in the Netherlands and Belgium to give more floor space to computer games at the expense of CDs and music DVDs. FRS' upmarket sister chain VanLeest is converting 30 of its 57 outlets into games outlets.

Leading independents like Get Records, Bullit and Boudisque fell by the wayside in recent months. But while Martin de Wilde, chairman of the Dutch entertainment retailers organization NVER, laments the closure of "some quality shops," he says the future lies with more stores selling household goods alongside entertainment product.

Universal Music head of sales Bart Engel adds an optimistic note: "We will lose some shop floor space, but sales per square meter can still increase. [The] shakeout of independent stores will ultimately prove to be healthy, as the strong survive."

—TJ Lammers



SOURCE: Germany, BVMI; France, SNEP; Italy, FIMI; Spain, GfK Spain; The Netherlands, VanLeest

Hal David *Chairman & CEO, Songwriters Hall of Fame*

Linda Moran *President, Songwriters Hall of Fame*

Charlie Feldman & Karen Sherry *Show Chairs* Robbin Ahrold *Media Chair*

Jules Goldberg *Dinner/Catering Chair* Irwin Z. Robinson *Journal Chair* Del Bryant & Paul Williams *Honorary Dinner Chairs*

Martin Bandier, Paul Caine, Roger Faxon, Henry Juszkiewicz, John LoFrumento, Frances W. Preston *Co-Chairs*

invite you to



Induction Ceremony & Awards Presentation

Thursday, June 18th, 2009

New York Marriott Marquis, Broadway at 45th Street, New York City

2009 Inductees Jon Bon Jovi & Richie Sambora Felix Cavaliere & Eddie Brigati
Roger Cook & Roger Greenaway David Crosby, Stephen Stills & Graham Nash
Galt MacDermot, James Rado & Gerome Ragni (posthumous) Stephen Schwartz

Special Awards

Brian Holland, Lamont Dozier & Eddie Holland *Johnny Mercer Award*

Jason Mraz *Hal David Starlight Award*

Sir Tom Jones *Howie Richmond Hitmaker Award*

Maxyne Lang *President, Williamson Music* *Abe Olman Publisher Award*

"Moon River" *Lyrics by Johnny Mercer, Music by Henry Mancini, Sony/ATV Harmony (ASCAP)* *Towering Song*

Andy Williams *Towering Performance*

Produced by Phil Ramone

Tickets begin at \$1,000 and can be purchased by calling Buckley Hall Events, 914-579-1000.

Coordinating Producer, Nancy Munoz

Publicity, JLM Public Relations

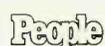
Event Management, Buckley Hall Events

Invitation Design, The Oliphant Press, NY

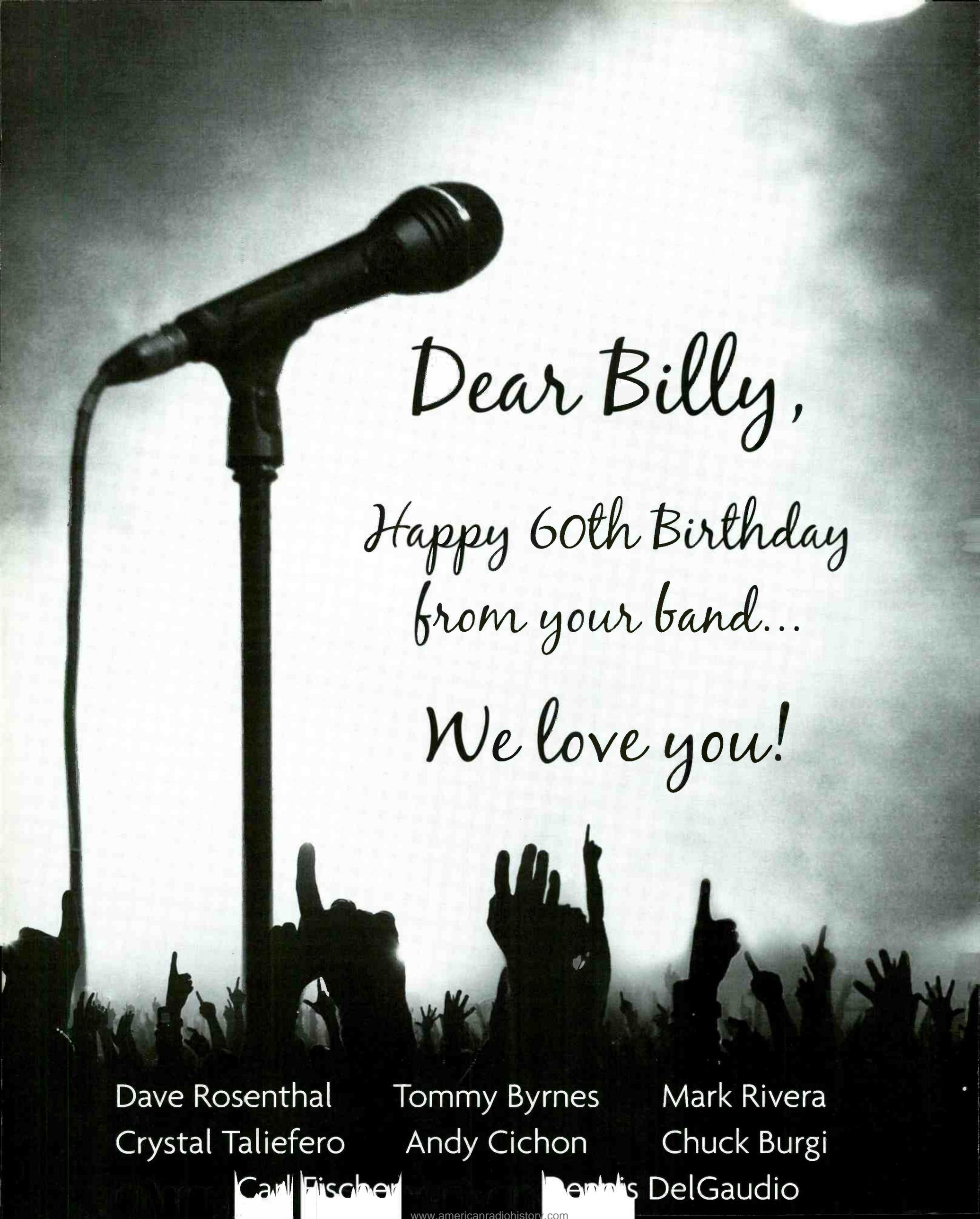
Visit the Songwriters Hall of Fame on-line auction

at www.charitybuzz.com live from June 4 – June 30, 2009.

Songwriters Hall of Fame's ongoing mission is to celebrate and honor the contributions of our great popular music songwriters who have written the soundtrack for our nation's history, while developing new writing talent through workshops, showcases, scholarships and digital initiatives.



www.songhall.org



Dear Billy,

Happy 60th Birthday
from your band...

We love you!

Dave Rosenthal

Tommy Byrnes

Mark Rivera

Crystal Taliefero

Andy Cichon

Chuck Burgi

Carl Fischer

Anthony DelGaudio

BILLY JOEL



**A 60th BIRTHDAY CELEBRATION
OF THE GLOBALLY ACCLAIMED
MUSICIAN—AS HE RETURNS
TO THE ROAD**

BY RAY WADDELL

MY

TURNING 60, A 'HAPPY AND CONTENTED' BILLY JOEL LOOKS BACK

LIFE

IT'S APRIL IN Manhattan but winter is lingering, a fact Billy Joel notices as he looks out the window of his West Village townhouse. ■ Joel is mildly surprised. "Oh, my God, it's snowing, look at this." Yet not much surprises Joel as he approaches his 60th birthday, taking a break from the massively successful Face 2 Face tour with Elton John. ■ He has sold millions of records, owns multiple box-office records, has endured personal and professional highs and lows, and has firmly secured his place in rock'n'roll history. Those who know him best say Joel's in a good place now, although that may not always have been the case. ■ "It's a different Billy I'm seeing on this tour, a very happy and contented one," John says. "He's always been funny, always been razor-sharp, but this is a very happy and contented Billy, and I'm very happy that he's found that space to be in." ■ Joel turns 60 May 9, a milestone he plans on marking with "a nice, big dinner, eat really good food and enjoy each other's company. There's not going to be any wing-ding masquerade ball, no over-the-top rock'n'roll affair, just a big family dinner." ■ Joel seems, in a word, comfortable. He's generous with his time, warm and witty in his recollections and seemingly at peace. And he still doesn't take any shit from anybody.

Do you do any kind of assessment at this point of your life and career?

I'm not a looking-back kind of person. What I've realized about turning 60 is I'm not just one age, I'm every age I've ever been. Sometimes I'm 11, sometimes 16, sometimes I'm 25, sometimes I'm 38, sometimes I'm 42, sometimes I'm in my 50s. I'm all over the place. And it comes in handy, especially in this line of work.

Growing up in Hicksville, N.Y., was being a professional musician a dream of yours?

Oh, yeah, I knew when I was a little boy I was going to have

some kind of career with music, because I've loved music as long as I can remember. I just didn't know what form it would take. Hicksville is just a blue-collar area, working-class people. Most people after high school went into the service, some went on to college. Being a musician wasn't really a viable option for people from that neck of the woods.

But, we were right next to New York City, so we got all that music coming out of New York. There were always great bands coming through, great music on the radio, always something exciting in New York City.

I knew when I played my first gig in 1964, the same year the Beatles came out. I hooked up with a band [the Echoes] and played at a church dance. I just had such a blast doing it. We were making this great noise, this girl I had a crush on actually looked at me. And then at the end of the night the priest gave us each \$15. I guess in 1964 that was like \$15,000 to a kid that age. So I said, "That's it. That's what I'm doing." And there was never any question about it after that.

What kind of music did you love growing up?

I liked all music. All my life I've loved rock'n'roll, I've loved jazz, I've loved classical, I loved Broadway shows, blues, coun-

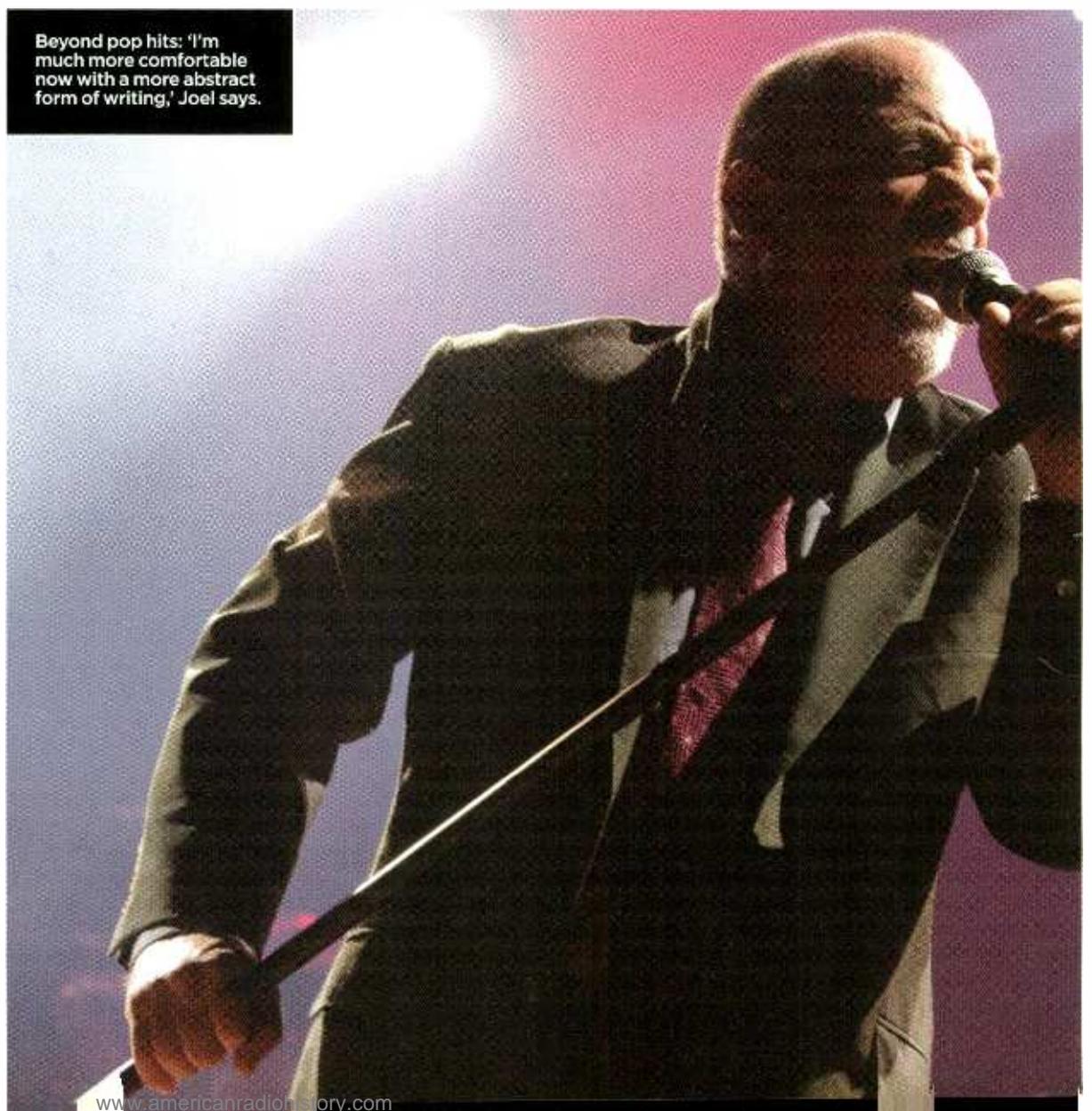
try, every kind of music I ever heard. And the Beatles kind of synthesized it for me when I saw these guys on "The Ed Sullivan Show." You have to remember, the Beatles hit in America right after [President John F. Kennedy] was assassinated. JFK was killed in November of 1963, the Beatles came here in February of '64, and this country had the blues. Especially young people. They took the young guy away from us and it was back to the old-boy network.

And when the Beatles came, we all went nuts, because they were the alternative. I saw these four guys, working-class guys, from a town called Liverpool. What a name; that's worse than Hicksville. They weren't made in Hollywood, they weren't pretty boys. I mean, girls thought they were cute, but they weren't the typical Fabian types. They wrote their own songs, they played their own instruments, they were kind of like a little gang. And I said, "This is possible, this can be done."

Was there a healthy music scene on Long Island at the time?

There were a lot of garage bands. There were a lot of music clubs on Long Island, so there was a pretty healthy music scene, very competitive. There were bars **continued on >>p28**

Beyond pop hits: 'I'm much more comfortable now with a more abstract form of writing,' Joel says.



Dear Billy,

The model for me has always

been to do my job

as well as you do yours.

Happy Birthday!

Love Dennis

from >>p26 and nightclubs, there were Sweet 16s, weddings, bar mitzvahs. This was the era of “goodfellas,” and they always had bands playing at their parties and stuff. We actually used to play for those people; we didn’t know they were connected. All we knew was they paid good and they always had booze in the house. I think they were part of the Gambino family. We were trying to make out with their daughters and stuff, not knowing we probably would have been killed had we been able to do that.

The big band in the New York area at that time was the Young Rascals—they were like our Beatles. And then there was a pecking order. You had a band like the Vagrants; Leslie West from Mountain was in the Vagrants—they were a great band. You had the Vanilla Fudge, who used to be called the Pigeons. There were the Rich Kids, the Illusion, the Hassles, which was the band I was in. It was a thriving music scene, lots of bands.

Were the Hassles any good?

Uh, no. We weren’t bad. The Echoes were pretty much a cover band; we would do jukebox songs. We did all kinds of stuff: instrumentals by the Ventures—“Apache,” “Wipeout,” “Let’s Go.” Then we would do Beatles songs, Dave Clark Five, Rolling Stones, Kinks, Zombies, Sam the Sham & the Pharaohs, Roy Orbison, R&B music—anything that was popular, we’d play it in the Echoes. The Echoes became the Lost Souls about ’65-’66. Then I joined the Hassles in ’67, in the Summer of Love.

Were you the lead vocalist for the Echoes and the Hassles?

I was the lead vocalist for the Echoes and the Lost Souls, and then the Hassles actually had a frontman—his name was John Dizek; they called him “Little John.” Really good-looking guy, he had all the Mick Jagger moves—he was jumping around, banging the tambourine. I eventually became the lead vocalist because Little John, he was a great frontman but he wasn’t a great singer. But he was a lot better-looking than I was, so they kept me in the background and I did a lot of vocals.

The Hassles got a record deal, didn’t they?

The Hassles got signed to United Artists. We made records with the Lost Souls, too. We were signed to Mercury, we made a few singles; nothing happened with them. When I went to the Hassles, we signed with United Artists. We did two horrible albums with UA, and nothing happened with that, thank God. And then when the Hassles disintegrated it became just two guys, me and the drummer [Jon Small], and we became a heavy metal duo called Attila.

I’ve heard some Attila. It has its appeal.

Oh, God; well, maybe. There’s probably somebody out there who liked it. We were trying to be Led Zeppelin with two guys. We had an album deal with Epic; nothing happened with the album. It was terribly recorded. We didn’t know what we were doing. We were trying to be as loud as possible, destroy the world with amplification. It’s a good thing it didn’t work because I never could have continued to sing like that. I was screaming my head off, trying to do the Robert Plant thing, and play the organ and play the bass. Lot of stuff going on. And after that was when I decided I just wanted to be a songwriter.

When did you start writing songs?

I was writing songs since I was a little kid. They were kind of like ersatz Beatles tunes, kind of Merseybeat British pop tunes. Then when I was in the Hassles I was writing stuff that was more R&B-influenced, more like soul music, like Sam & Dave songs, stuff like what the Rascals were doing, that was a big influence on me. I wrote all the stuff for Attila, then I got the rock-

’n’roll star stuff out of me. I just wanted to be a songwriter and have other people do my stuff.

So I compiled a demo of all these songs I had written, which eventually ended up becoming the “Cold Spring Harbor” album [in 1971]. It was really not meant for me to be the singer or the recording artist. I just compiled these songs with hopes some other singer would do them. But the advice I got from the music industry was, “Make your own album.” This is the beginning of the era of the singer/songwriter.

So unwittingly I kind of got swept up in the whole singer/songwriter thing and became a recording artist and a singer. I was touring to promote this album I had done, which was supposed to be a demo tapes of songs. Kind of a backward way of becoming a pop star.



Early days and deals: THE HASSLES “weren’t bad” says BILLY JOEL (first from left). Attila was ‘trying to be Led Zeppelin.’

Even as you went solo and pursued the singer/songwriter thing, you always seemed to have a band mentality.

I always thought of myself as part of a band. Knowing I was going to go out and play these songs to promote the album, I recognized [that] I didn’t want to be this stand-up crooner kind of guy, I wanted to be in a band, like I always had been. I think people have this mistaken story about me playing in piano bars all my life. I only did that for six months while I was trying to get out of a bad contract that I had signed. All of my life prior to that I’d been in rock’n’roll bands, so for me it was quite natural to be in an ensemble. There are other singer/songwriters that have that same mentality, [Bruce] Springsteen, for example. He’s a songwriter but he’s part of a band. We both came from kind of the same place—New Jersey, Long Island, very similar kind of music scene going on.

When you’re trying to find your first success, do you kind of take direction from how the record label sees you?

No, not really, I never really got directed by a record label to go in any particular direction. Of course, they were always looking for hit singles. If you had a hit single like “Piano Man,” I’m sure they would have liked to have had “Piano Man II” or “The Piano Kid,” “Son of Piano Man.” But I didn’t go in that direction, I just went wherever I was going to go.

The only pressure I remember getting from the record company was about scheduling: “We need new stuff, next album, next, next, next.” I think whenever there has been a misstep in my career it’s when I put out an album that I wasn’t ready to put out. “Streetlife Serenade” [in 1974] was not a good album, I was not ready to put it out, but I got pressured to put it out. And I can hear it to this day—it’s a weak album. The same with “The Bridge” [in 1986]. There’s a live album, the Russian album [1987’s “Kohuept”], that never should have come out. That was a deal that was cooked up between my ex-manager and the record company. They figured out they could get an advance and do a little money sharing among themselves if we get Billy to put out this live Russian album, which is horrible.

When was your first national tour?

That would be “Cold Spring Harbor” in 1971.

Any memorable stories from that tour?

We didn’t make any money, nobody got paid. We were touring around in one of these little camper trailer things, eating peanut butter and jelly sandwiches. And there were these two groupies that were following us around. We really weren’t sure who they were. This was when I was signed to Artie Ripp’s label [Family Productions]. And as it turned out, these girls, their job was to follow the band around and bang the DJs so they’d play our records. They were two hookers. We thought they were groupies. But no, it was kind of a payola thing. It was quite a wake-up call to find out that’s what’s going on. That’s when I thought, “I’ve got to get out of this deal. This is really corrupt stuff.”

You signed with Columbia Records and had that red label on your albums. Was that significant for you?

Oh, hell yeah. I had to get off a terrible record label I was on at the time—Family Records, a Gulf & Western distribution deal. The two labels I wanted to be on at that time were Atlantic Records, which was the hip, hard rock label, and Columbia Records, which was the label that had Bob Dylan. I met with both companies, Jerry Wexler and Ahmet Ertegun at Atlantic and Clive Davis at Columbia, and we decided we were going to go with Columbia because Columbia just seemed like more of a career-oriented company.

If you think about it, I put out “Cold Spring Harbor,” then I put out “Piano Man,” then “Streetlife Serenade,” then “Turnstiles.” “The Stranger” was the fifth album I’d recorded and I still hadn’t been dumped by my record label. And I had-

n’t had a hit album. In this day and age I don’t think that could happen anymore. I don’t think there’s any patience, I don’t think there’s any budget, I don’t think radio support is there, I don’t think the A&R talent is there, I don’t even know if the audience is there anymore. This was the baby boomer generation. There’s a lot of kids listening to the radio. For an artist to be able to have four bomb albums before he has a hit and still be on a label like Columbia Records, that’s a testament to Columbia Records.

How did having a hit in “Piano Man” change your life?

“Piano Man” didn’t really propel us to any kind of new level. It wasn’t until “The Stranger” album that we really noticed the huge shift in where we were in our career. “Piano Man” got us some attention, “Captain Jack” got us some attention, “The Entertainer” grew it a little bit, [as well as] “New York State of Mind” and “Say Goodbye to Hollywood.” It was small, small increments and career shifts. But “The Stranger” was a jump into a whole other stratosphere.

What’s your take on the record business?

I’ve had a very good relationship with Columbia Records. There are always some key people. Clive Davis was the guy who originally signed me. Goddard Lieberman, who took over after Clive, was a very musical man. I had a lot of respect for him. When Walter Yetnikoff came in, that made a very big difference in my career as well. Walter was personally interested in my career and directed the company to help us with our budget for touring. We weren’t necessarily having hit records all the time, and Walter thought I was going to be an important artist for the label and gave us a lot of tour support.

We knew all the local promotion guys, a lot of the radio guys. We had a lot of good relationships with local radio, depending on where we were playing. And we knew all the local record company people. Record companies were big, big organizations in those days. There were a lot of people working at record companies. A&R people, radio and record people, promotion guys, record company executives, art department people. We knew them all. They had a job just like we did, and everybody got along pretty well. We were making it up as we were going along in those days.

continued on >>p30

Billy
P R A N O

Not another can of beans!

H A P P Y B I R T H D A Y

from everyone at



Founded 1967

Gelfand, Rennert & Feldman LLP

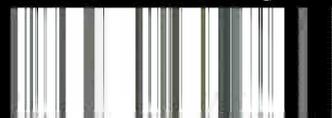
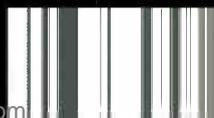
Los Angeles ■ New York

Business Management

Royalty Examination

Tax Services

Tour Accounting



from >>p28 **Did you generally have a positive experience with concert promoters?**

It was sort of like we were all in the same boat. If business wasn't good for you, it wasn't good for the promoters. These were the days of independent promoters, and sometimes they took a bath. But if they stayed with you, you tried to develop a loyalty for them, because they took a chance on you, and if you came through, you went back to the same promoter again. It wasn't all about dollars and cents. A lot of it was about building careers.

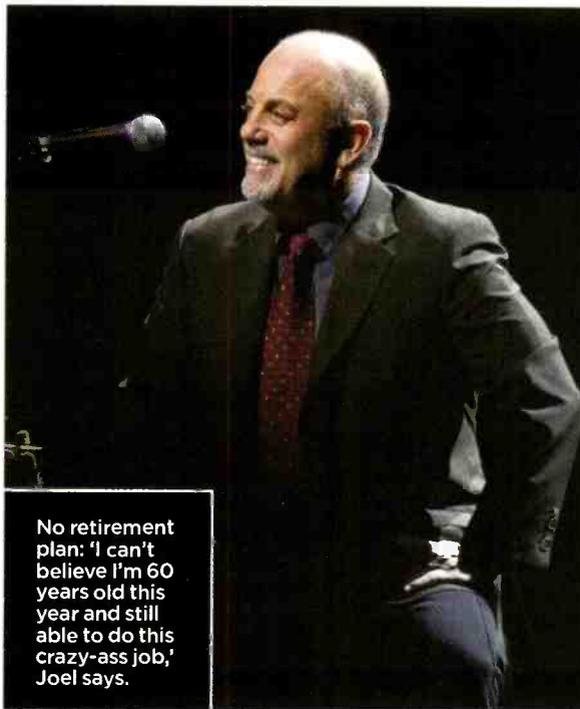
It's been a while since you went into the studio. Are you writing or planning on recording?

Well, I never stopped writing music. I'm just writing a different kind of music now. I'm writing instrumental music and thematic music. To what end, I really don't know. It may end up being a movie score, some of it could be symphonic, it could end up being songs. I'm writing themes. I'm just not writing songs like I used to. I stopped writing songs back in the early '90s. I'm not really interested in songwriting these days, I'm interested in music writing. I'm much more comfortable with a more abstract form of writing. I like the idea of music speaking for itself.

I kind of rediscovered classical music. Back in the early '90s I was listening to the Beethoven symphonies and that had such incredible impact on me, recognizing that this music is just so evocative and so well-written and well-composed, so emotional and moving. I wanted to try and do that. Not that I could ever be Beethoven. But I was going to try and give it a shot.

What do you take the most pride in: singer, songwriter, performer, musician?

The hardest part of the job is to write. That's what it all comes down to as far as taking the most pride in, the composing of the music. And then the next thing would be as a piano player. I think being a good musician is very important. As a singer, I've never thought much of my own voice. I'm always trying to mess with my voice and sound different than I actually do because I don't like my voice. I think a lot of singers are



like that. Everybody wants to sound like Ray Charles.

And as a performer I take a great amount of professional pride in delivering a good performance. I still can't believe I'm 60 years old this year and I'm still able to do this crazy-ass job. That's a real honor. I thought there was a mandatory retirement: When you're 40, get out.

Do you care what critics say about you?

You want to get a good review. When I got criticized for something that wasn't correct, a misperception, that kind of bugged me. If somebody doesn't like my music, that's fair enough—everybody's entitled to like or not like whatever they want. It was just when I was accused for doing things for monetary interests or to have a hit single, as if it was all this calculated machine. I never got that. I don't work like that. If you're

going to not like what I do, don't like it for the right reasons. Don't dislike it because of a misperception you have. At least do your homework.

But I made more out of bad reviews than I probably should have. Most of the reviews actually were good. If there was one bad one, I'd go up onstage and go off on him—"Did you see what this guy wrote?" Of course, everybody started paying attention to that when I made a big deal about it. You don't make any friends like that. What's the old expression? "You don't get into a pissing war with people who order urine by the barrel." A lot of it was self-manufactured, but that's my neighborhood, that's where I come from. Somebody smacks, you smack them right back. We don't turn the other cheek in New York.

Dating back to the '70s you always ended shows saying, "Don't take any shit from anybody." What does that say about you?

I don't know, maybe I got a chip on my shoulder or something. That may be a Long Island thing, too, because people in the city always tend to look down on Long Island. We're the country bumpkins. So you sort of have a defensive attitude. And sometimes that's OK, it's a motivator. It kind of keeps you going, keeps you edgy. "Don't take any shit from anybody." I still believe that.

Is there anyone you'd like to acknowledge now?

Everybody I've ever worked with. The promoters, the record company people, the musicians, the roadies. Everybody. And the people that stayed with us. The people that kept coming to the shows, the people that bought all those records. They're all part of the family, too.

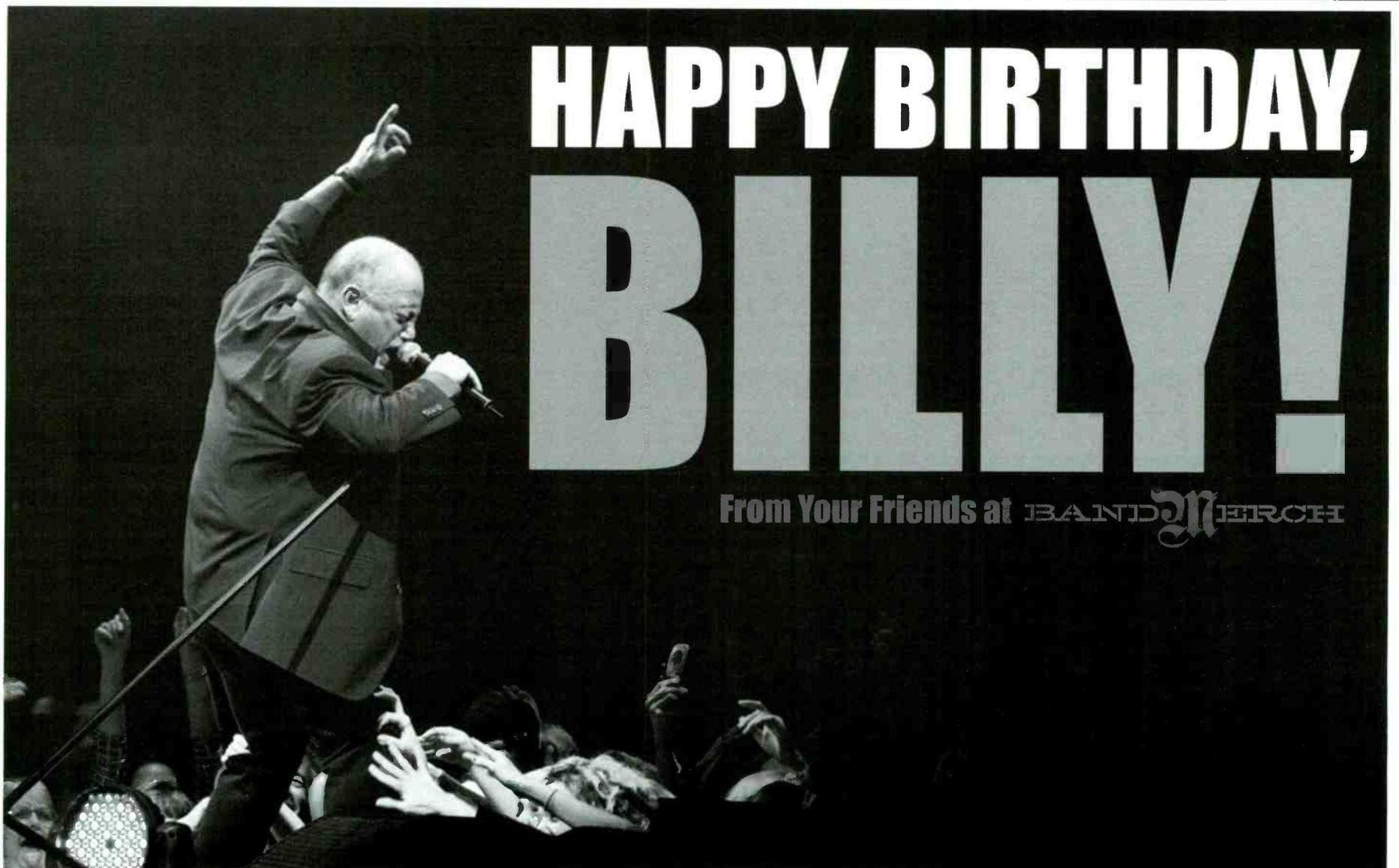
Do you see a time when you'll quit?

I don't think there will ever be a time when I stop being a musician. Possibly not being a performer, possibly not recording anymore, but I will always be a musician.

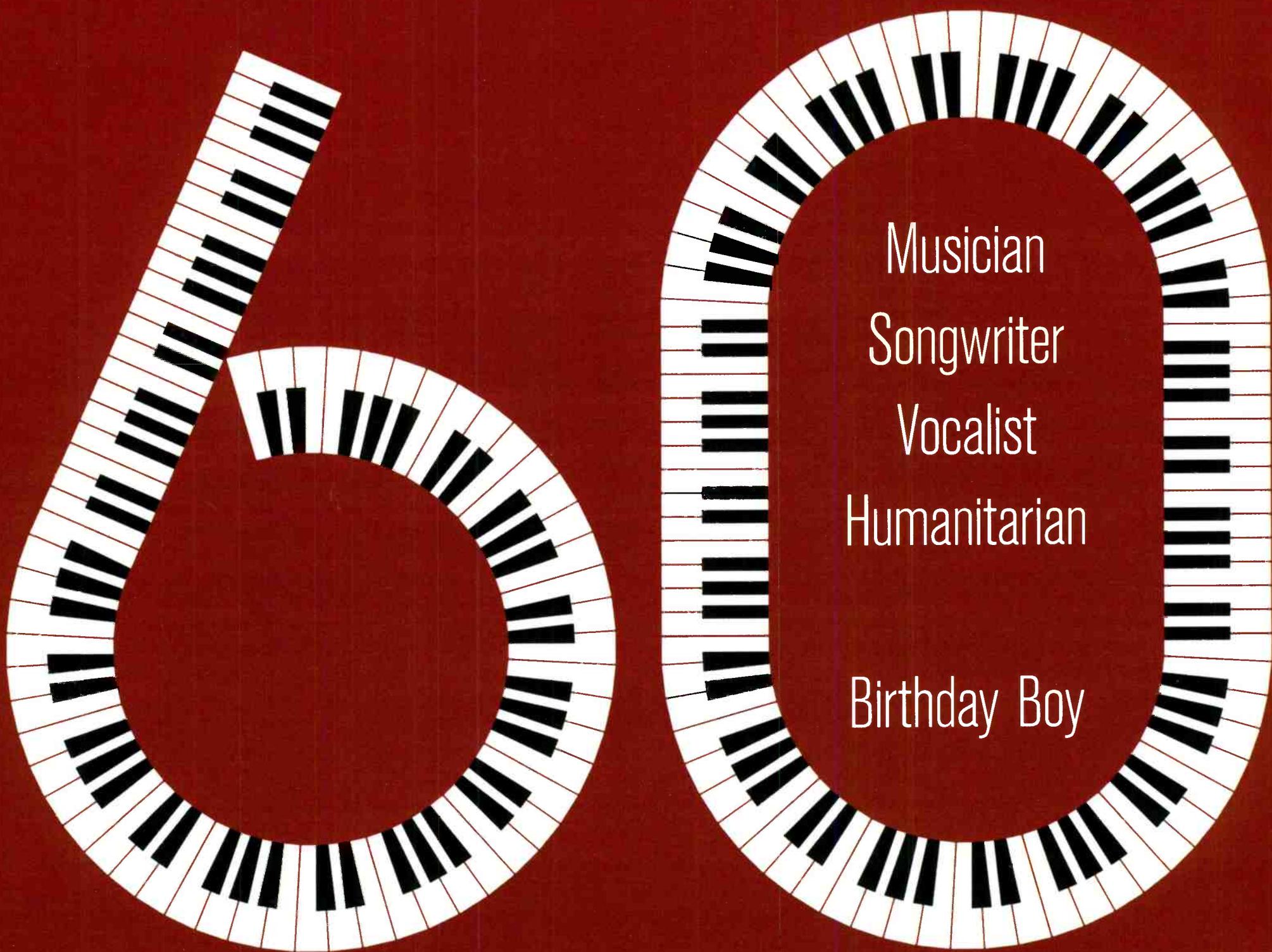
—Ray Waddell

biz An extended version of this Q&A is available exclusively on billboard.com/billyjoel.

GREG GORMAN



BILLY JOEL



Musician
Songwriter
Vocalist
Humanitarian

Birthday Boy

Happy 60th Birthday! Many, Many Happy Returns.

Best Wishes from your friends at



140 SONGS. 17 ALBUMS. 4 COMPILATIONS. 19 #1 HITS. 88 KEYS.
60 YEARS YOUNG. 1 LEGENDARY PIANO MAN

HAPPY 60TH BIRTHDAY

BILLY JOEL

IT'S BEEN AN HONOR TOURING WITH YOU THROUGH THE YEARS.

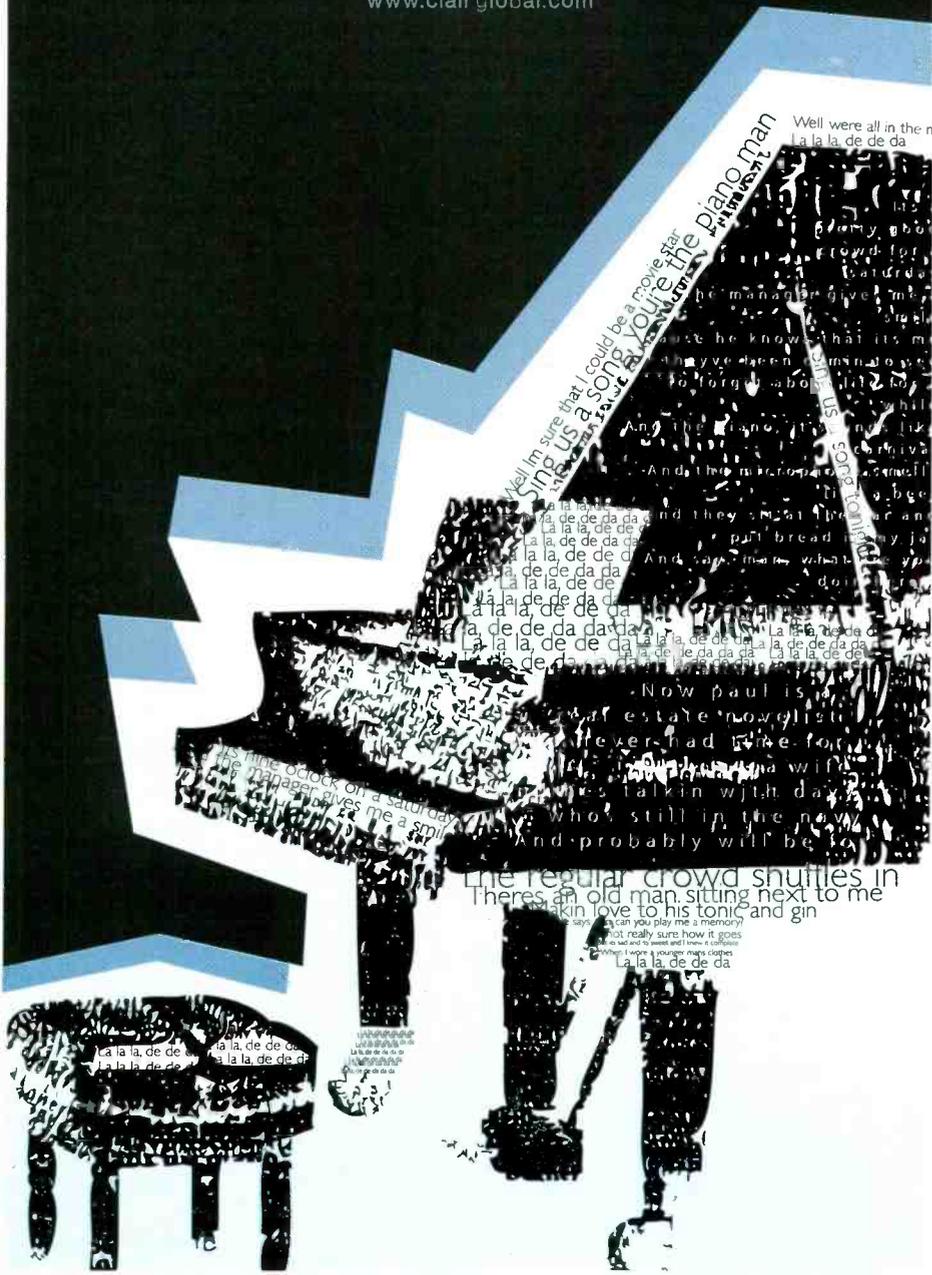


CLAIR

GLOBAL SERVICE & LIVE SHOWS SINCE 1966

LITITZ · NASHVILLE · CHICAGO · LOS ANGELES · TORONTO · EUROPE · JAPAN · AUSTRALIA

www.clairglobal.com



Big shot: Joel was 'one of the hot guys on the Long Island music scene,' his agent Dennis Arfa says.

THE LEGEND OF BILLY THE KID

FROM HICKSVILLE TO HITMAKER, RECALLING JOEL'S FOUR DECADES OF STRUGGLE AND SUCCESS

BILLY JOEL is still the pride of Hicksville, N.Y., still the Piano Man and maybe still Billy the Kid. But he's no longer an "Angry Young Man" as he celebrates his 60th birthday May 9.

"A true master of American popular music, Billy Joel has created a catalog of songs that stand among the finest ever written," says Steve Barnett, chairman of Columbia Records, which has been Joel's record company home for more than 35 years.

"In addition," Barnett says, "Billy is one of the most dynamic and charismatic live performers on the road today. Quite simply, Billy Joel is an American treasure, and Columbia Records is proud to be home to the man and his music."

The journey that took William Martin Joel to superstar Billy Joel began in New York's Long Island suburbs, spurred on, as was the case for so many rockers, by the Beatles' 1964 appearance on "The Ed Sullivan Show."

At 14, Joel joined a band called the Echoes that played anywhere and everywhere there was a gig. The Echoes became the Lost Souls and even scored an ultimately unsuccessful record deal. But by the late '60s, Joel was well on his rock'n'roll way in a band called the Hassles, which released two records on United Artists.

Dennis Arfa, Joel's booking agent since 1976, first met Joel when a band Arfa was managing, the Salvation Navy, opened for the Hassles at a club called the Eye in Long Island's Hamptons.

"In those days Billy was one of the hot guys in the Long Island music scene," Arfa says. "There was the Vagrants, the Illusion and this guy Billy Joel who played with the Hassles."

Following a brief sidetrack as the hard rock duo Attila with drummer Jon Small, Joel decided to focus on his songwriting skills, recording a demo that eventually became his first solo

album, "Cold Spring Harbor," in 1971.

That debut contained such chestnuts as "She's Got a Way" and "Everybody Loves You Now," songs that never got their proper due until they appeared on the live album "Songs From the Attic" a decade later.

National touring began for Joel in support of "Cold Spring Harbor," as did the hard lessons of the music industry. Unhappy with his first record contract at Artie Ripp's Family Productions imprint, Joel waited it out as the piano player Bill Martin at the Executive Room in Hollywood, a time period Joel says has been exaggerated by legend. But the experience led him to write "Piano Man," for his Columbia Records debut released in 1973. The single was Joel's first hit on the Billboard Hot 100, entering the top 40 on the chart dated April 6, 1974, and peaking at No. 25.

Joel still feels his 1974 follow-up album, "Streetlife Serenade," was too rushed by his label to achieve its potential. But the album did include such concert staples as "The Entertainer" and "Root Beer Rag."

By 1976, Joel had moved back to New York and released "Turnstiles," another less-than-hit album that nevertheless boasts the now-classic "New York State of Mind," one of his best-loved songs.

By then, as a live performer, Joel was a headliner. "We didn't want to be an opening act anymore around the mid-'70s," Joel says. "Our best way of showing what we could do was to headline smaller places. It was a longer, harder slog to do it that way, but we thought that was the best way to do it."

Headlining in smaller venues made for some memorable shows, like at the legendary Exit/In in Nashville.

"I remember the Exit/In in Nashville had a good PA system," Joel recalls. "They had a good piano there, they have a good sound system, they've got good acoustics, they've got a good music audience. So places like that were really key for us. They were watershed gigs."

Slowly Joel and his **continued on >>p34**

HAPPY BIRTHDAY BILLY

FROM ALL YOUR FRIENDS AND FANS AT
COLUMBIA RECORDS AND LEGACY RECORDINGS.

WE'RE HONORED TO HAVE BEEN
PART OF YOUR MUSICAL JOURNEY
FROM THE VERY BEGINNING.



"Columbia" and "CMV" and design, "Legacy" and "L" Reg. U.S. Pat. & Tm.
Off. Marca Registrada. / © 2009 Sony Music Entertainment

from >>p32 band began to build touring strongholds.

"Philadelphia was a big town for us. Phoenix, Memphis, Miami, Buffalo [N.Y.], Austin," he says. "A lot of college towns, that was our bread and butter, places like Lehigh Valley [in Pennsylvania], where we worked a lot."

While his early recording success was relatively modest—none of his first three releases for Columbia Records reached the top 20 on the Billboard 200—Joel's touring was strategic.

"When we did a show it was never just a booking, it was, 'What is the purpose of this? What are we doing next?'" Arfa says. "It was about playing the right room at the right time and knowing how to keep a perception of heat in play."

The relentless touring and modest airplay set the stage for "The Stranger" in 1977. Produced by Phil Ramone, the album made full use of Joel's crack touring band, translating the live energy into a mix of stirring ballads and jubilant anthems.

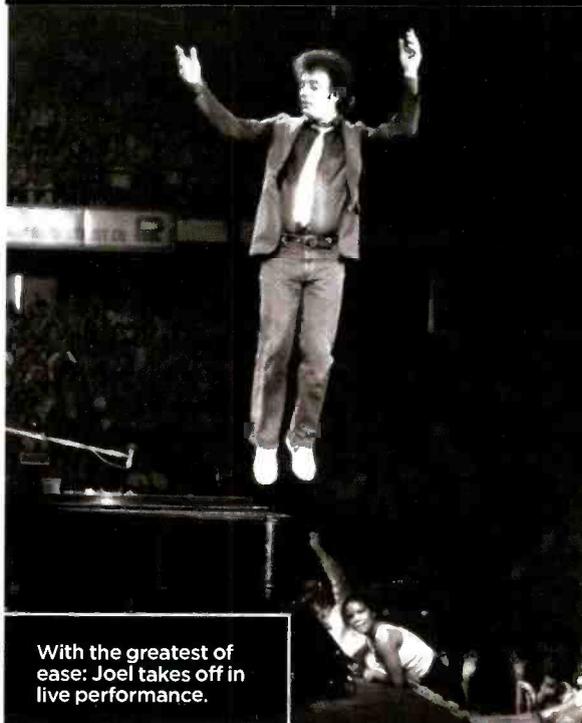
With such classics as "Just the Way You Are," "Moving Out (Anthony's Song)," "Only the Good Die Young" and "Scenes From an Italian Restaurant," suddenly the switch was flipped.

"I remember we were opening for the Doobie Brothers in 1977 in Pittsburgh. The name of the venue was the Syria Mosque, I'll never forget it," Joel says. "We had been opening for the Doobies, and it was, 'Get off the stage!' The audience didn't want to hear 'Piano Man,' they wanted boogie. And we got about halfway through the set and played 'Just the Way You Are' and the crowd went crazy."

"We looked at each other like, 'What the hell was that all about?' We didn't realize how much airplay that song was getting. We didn't even like doing the song, we thought it was like a chick song. It was just a new song to do so we did it. And, boom, the audience just goes nuts. Obviously something was going on, and after that it all changed."

"The Stranger" was a landmark pop album of the late '70s, spending six weeks at No. 2 on the Billboard 200 and eventually earning certification for sales of more than 10 million from the RIAA. The single "Just the Way You Are" won Joel his first two Grammy Awards, for song and record of the year.

At the time of Joel's breakthrough, other popular artists noticed. "I've always been a fan of Billy, from the word go," says Elton John, Joel's co-headliner on their Face 2 Face tour. "I



happened a little bit before Billy, and Billy was always referred to in the beginning as 'the American Elton John.' To be honest with you, I never saw that. I thought he was so American and not British at all in the way he wrote songs.

"I just loved the way he wrote songs," John continues. "He was different, he was American, and I love people who sound American. We became friends quite early on and we've always been friends ever since."

Hit albums followed: "52nd Street" (1978, his first No. 1 release); "Glass Houses" (1980), with his first No. 1 single, "It's Still Rock and Roll to Me"; "Songs in the Attic" (1981); "The Nylon Curtain" (1982); and "An Innocent Man" (1983).

A two-disc "Greatest Hits" package released in 1985 has been certified by the RIAA for sales of more than 20 million copies.

"The Bridge" (1986) contained the top 10 hit "A Matter of Trust"—on which the piano man plays guitar. "Kohuept (Live in Leningrad)" (1987) marked Joel's concert performances in the Soviet Union. "Storm Front" (1989) included the chart-

topping "We Didn't Start the Fire."

"River of Dreams" (1993) is Joel's most recent album of original pop songs. In 1994, he received the Billboard Century Award, the magazine's highest honor for creative achievement. "Greatest Hits Vol. III" (1997) was followed by the live set "2000: The Millennium Concert" and his classical compositions on "Fantasies and Delusions" (2001). The "12 Gardens Live" album (2006) documented his record-setting dozen shows at New York's Madison Square Garden.

"Billy is a music icon. He defines timeless songwriting, showmanship, and his work continues to have a lasting effect across generations. He holds the record for most sell-outs at Madison Square Garden and yet he manages not to take himself too seriously," says Lee Leipsner, Columbia senior VP of pop promotion.

While Joel has focused on live touring in recent years, no one disputes his songwriting legacy.

"'Just the Way You Are' is a fucking amazing song. It's a standard people will be singing long after Billy and I are dead and buried," John says. "He's a proper songwriter in the old tradition of songwriting. And he writes about issues that are very close to his heart, like 'Allentown,' and that's why I really admire him. If he believes in something, he'll write about it."

Critical opinion of Joel ebbs and flows, but the ultimate judgment comes from the court of public opinion, which Joel rules by way of the box office.

"What matters is your own opinion and the opinion of people that you respect that you work with," Joel says. "That's always been a constant in my life. If I don't do a good show, I know I didn't do a good show, and the guys I work with know, and I let them down. That's really what's more important, your own opinion of yourself."

And Joel feels an obligation as a performer: "Never lose sight of the fact that it's the audience who's paying your bills. You are the entertainer, that's what you're there for," he says.

"I don't think you're onstage to make political speeches or dump a whole bunch of new material on an audience when they want to hear stuff they know. There's a balance you have to strike, and there's also an obligation to the people who work with you and the people who pay to see you." —Ray Waddell

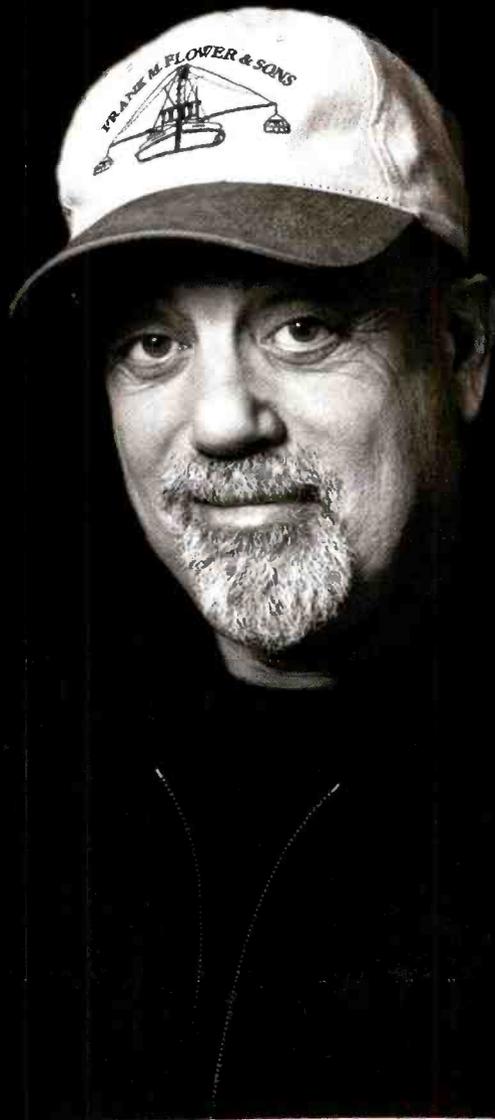
RICHARD E. AARON/RETNA

BIRTHDAY GREETINGS BILLY

ALL THE BEST FROM YOUR MATES IN AUSTRALIA
& NEW ZEALAND. LET'S DO IT AGAIN SOON!
MICHAEL GUDINSKI & THE FRONTIER TOURING COMPANY

 **FRONTIER
TOURING CO.**
AUSTRALIA & NEW ZEALAND
www.frontiertouring.com

BILLY,
YOU GOT US FEELIN' ALRIGHT



© GREG GORMAN

FROM ALL YOUR FANS AT
LIVE NATION



www.LiveNation.com



Just the way he was: 'With my own band, they got it,' Joel recalls of his recording sessions for 'The Stranger.'

MEETING 'THE STRANGER'

**AND TURNING DOWN
GEORGE MARTIN—HOW A
BLOCKBUSTER CAME TO BE**

BY THE MID-'70S, Billy Joel had already written a classic in "Piano Man" and had also achieved moderate FM radio exposure with such songs as "The Entertainer" and "Captain Jack." But when Columbia Records released Joel's fifth album, "The Stranger," in 1977, life as Joel knew it was about to change.

"[Producer] Phil Ramone loved the band and we were having a good time in the studio," Joel recalls. "I think it shows on the album. We were just having fun, which is really what rock'n'roll and pop music should be about."

Previous albums with studio musicians were more like work, Joel says. "I had to explain everything. I had to try to pass along the chemistry of what I was looking for. With my own band, they got it, they had the mileage on them. Phil encouraged that, and they blossomed in the studio."

"The Stranger" could have been something completely different. "I was going to do 'The Stranger' album originally with George Martin, the Beatles' producer," Joel says. "Remember, this is a big guy. But he didn't want to work with my band, he wanted to work with session players. He says, 'I love your material, I'd love to produce you, but I want to be able to work with other musicians.' I passed."

Joel can only imagine the reaction of executives at Columbia Records upon hearing this. "You got to imagine a little red pencil going through my name," he says with a laugh. "I was kind of a borderline, about-to-be-dropped artist."

"The Stranger" produced the Grammy-winning hit "Just the Way You Are," along with the hit singles "She's Always a Woman," "Movin' Out (Anthony's Song)" and "Only the Good Die Young." The album sold more than 10 million copies in the United States, according to its RIAA certification.

"I can't tell you at this point that I thought this was going to be a hit album, but we thought it was a good album, which was what we were going for at any time we've ever gone in the studio," Joel says. "I'm aware that the record company wants to have a hit single, but I don't say, 'OK, now it's time for me to sit down and write a hit single,' like I could do that."

"I wouldn't know a hit single if it bit me in the ass. I'm an album artist—I write a whole album, hand it in to the record company and say, 'Here, now it's your turkey, you figure it out.' And they do their study and focus groups and demographics and radio testing, blah blah blah, and they figure out what the singles are."

"And, to be fair, Columbia Records has a terrific track record of putting out the right singles. I always prefer the album tracks. The songs I like better are the ones that aren't the hits, so that shows you what I know."

The most noticeable way that life changed for Joel in the wake of "The Stranger" and subsequent success was his tours that visited bigger venues with more production.

"But I don't remember thinking to myself, 'Now I'm a big rock star, watch my dust.' It was one of those 10-year overnight sensations," he says.

"There was a wider recognition factor and more people asking for autographs, and we were headlining bigger venues," Joel continues. "But I really wasn't keeping track of how much money I was making. That really wasn't what it was about. In hindsight, now I realize I should have kept an eye on the books because I got taken to the cleaners a few times since then."

—Ray Waddell

BILLY'S BEST

A SELECTIVE GUIDE TO 10 OF JOEL'S FINEST ALBUMS

BY MELINDA NEWMAN

'PIANO MAN' (1973)

Billy Joel's first album for Columbia Records deserves inclusion for the title track alone, which remains his signature song. Other top tunes include the lovely "You're My Home" and the sweeping "Captain Jack," an early-'70s FM staple.

'TURNSTILES' (1976)

Track for track, an underrated classic. Joel comes into his own on this, his fourth solo album, which celebrates his return to New York after a stint in Los Angeles. "Prelude/Angry Young Man" celebrates Joel's most ferocious piano-pounding; "Summer, Highland Falls" remains one of his most poignant tracks, and "New York State of Mind" rivals "New York, New York" as the Empire State's theme song.

'THE STRANGER' (1977)

Joel's first collaboration with Phil Ramone is his top studio album seller and most loved collection. "Just the Way You Are" won Grammy Awards for song and record of the year. While the set spawned three other hits, it was equally known for its album tracks, including the dramatic seven-minute "Scenes From an Italian Restaurant," which became a centerpiece of Joel's live show.

'52nd STREET' (1978)

This follow-up to "The Stranger" scored Joel a Grammy for album of the year, as well as one for best male pop vocal performance. It was also his first album to go to No. 1. "52nd Street" finds Joel at his biting best on such songs as "Big Shot," "My Life" and "Stiletto" but also at his most tender and romantic with "Honesty" and "Until the Night."

'GLASS HOUSES' (1980)

Joel goes new wave. His most rock-oriented album up to this point (and second No. 1) includes his first No. 1 single, "It's Still Rock N Roll to Me." While there are some ballads, "Houses" is largely an uptempo collection of pulsing rockers, such as "You May Be Right," the syncopated "Sometimes a Fantasy" and the gently swaying "Don't Ask Me Why."

'SONGS IN THE ATTIC' (1981)

The best way to experience Joel has always been live. This set, recorded during two months on tour, focuses on his pre-"Stranger" material, including "Say Goodbye to Hollywood" and "She's Got a Way," both released as singles. Joel's touring band is in the zone here, playing with tightness and verve.

'THE NYLON CURTAIN' (1982)

This album isn't consistent, but it earns high marks for the tightly wound "Pressure," the chugging salute to an economically devastated "Allentown" and the ambitious "Goodnight Saigon."

'AN INNOCENT MAN' (1983)

With such tunes as "Uptown Girl," "The Longest Time," "Tell Her About It" and the title track, Joel paid homage to his love of doo-wop and the classic pop melodies of the '50s and '60s. The album was a barnburner at radio, generating six top 40 singles.

'STORM FRONT' (1989)

Joel returned to rock mode with Foreigner's Mick Jones as producer. "We Didn't Start the Fire," one of his few guitar-based hits, shot straight to No. 1. "I Go to Extremes" is a manic-depressed companion to "Summer, Highland Falls." "Shameless" provided Joel with a No. 1 on the country charts when Garth Brooks covered it a few years later.

'RIVER OF DREAMS' (1993)

The lovely "River of Dreams" is noteworthy simply for the fact that it's Joel's last pop album (so far). The title track spent a then-record-setting 12 weeks at No. 1 on the Hot Adult Contemporary Song chart.

**BILLY
JOEL**

46

**PHILADELPHIA
SELL-OUTS**

**WE LOVE YOU
JUST THE WAY
YOU ARE.**

**CONGRATULATIONS ON YOUR REMARKABLE CAREER,
60TH BIRTHDAY AND 46 MEMORABLE NIGHTS!**

Comcast
SPECTACOR
comcast-spectacor.com

**GLOBAL
SPECTRUM**
a subsidiary of ComcastSPECTACOR
global-spectrum.com

www.americanradiohistory.com

THE ENTERTAINER

BEYOND ALBUMS, AWARDS AND HITS, JOEL THRIVES ONSTAGE

HE HAS PLAYED for bar mitzvahs and Mafioso types, in hotel lounges and stadiums, at clubs and at the Colosseum in Rome. He supported an array of acts on the way up and shared the stage with a Beatle once he made it to the top. Along the way, he has rocked the house every single time. ■ Simply put, Billy Joel is among the biggest and best touring acts on the road. ■ "It's been a very, very consistent touring career," says Dennis Arfa, the president of Artists Group International and Joel's longtime agent. "Touring is something he respects and understands and something he's never abused. He's always respected and appreciated what he has and taken care of it well. He's never overplayed or screwed his public."

continued on >>p40

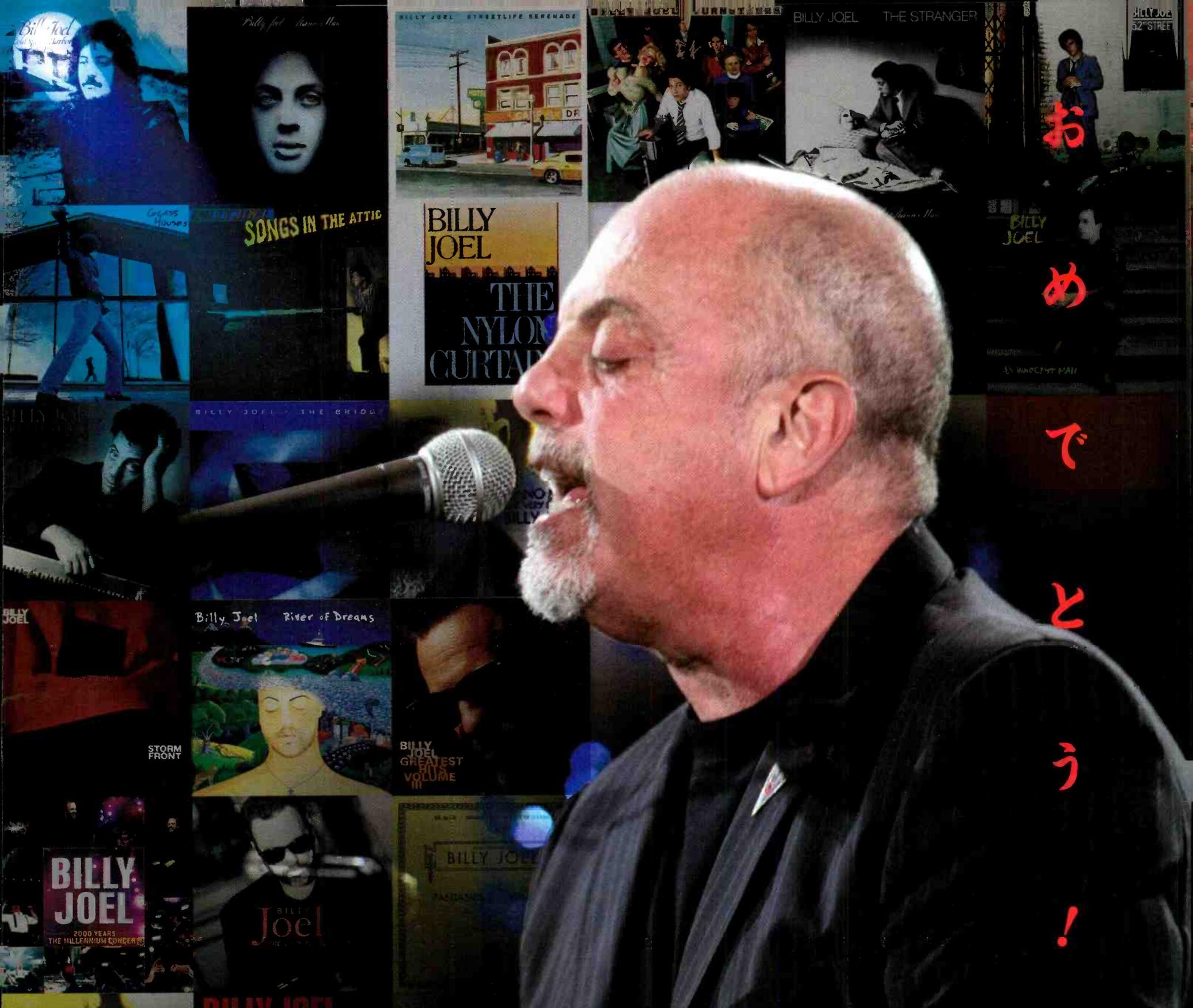


Keeping score: A banner marking BILLY JOEL'S 46th sellout at Philadelphia's Wachovia Complex (including the Wachovia Center and Spectrum) was raised high in March 2006 by, from left, Global Spectrum COO JOHN PAGE, AGI president DENNIS ARFA, Joel, Global Spectrum chairman PETER LUUKKO and concert promoter Electric Factory's LARRY MAGID.

Billy Joel • Nov. 18, 1977 • Riviera Theatre, Chicago, Illinois • Presented by Jam Productions, Ltd.

We're all in the
mood for a
melody
and you've got
us feeling alright





お
め
で
と
う
!

CONGRATULATIONS

BILLY JOEL 祝

ビリー・ジョエル 祝 還暦 kanreki



www.udo.jp 2F BIZ Harajuku 3-53-2 Sendagaya Shibuya-ku Tokyo 151-8542 Japan Tel: 81-3-3403-8077

www.americanradiohistory.com



Best bet: Shows at Connecticut's Mohegan Sun casino arena in May 2008 were 'a great run,' Joel says.

from >>p38

Although Joel has sold millions of records and is a radio staple, his touring career was built independently of recording or hits, which serves the artist well indeed today. Sixteen years since he released his last new studio material, Joel is selling more tickets than ever.

"'Never depend on the record.' That was our philosophy," Arfa says. "We could always count on a good show, count on getting more people the next time."

Dating back to 1971 and his first national tour, Joel opened for virtually all the big acts of the era, including Olivia Newton-John, the J. Geils Band, the Doobie Brothers, the Beach

Boys, Yes, the Eagles, Linda Ronstadt and Hall & Oates. "We got thrown off more tours than you can shake a stick at," Joel quips.

The experience was invaluable, Joel now believes. "It taught us how to get good. People don't go to see the opening act, they don't want you on that stage, so you better get damn good if you're going to get any attention," he says. "And we learned how to steal shows, which is why we got thrown off a lot of tours. We ended up being better than the main act sometimes."

By the time Arfa came onboard in 1976, Joel's days as a

next time and draw more people because his live show was so good," Arfa says. "Our thing was, let him sell out and we'll guess how many more we could have done."

Along the way, Joel made a lot of promoters happy and stayed loyal to the ones who took the risk early. Today, promoters are quick to sing Joel's praises. "Having promoted many Billy Joel and Elton John/Billy dates in my career, one of my fondest experiences was getting Billy to headline New Orleans' Jazz Fest in 2008," AEG Live CEO Randy Phillips says. "The greatest and most turbulent storm in the history of the [AEG Live-produced]

continued on >>p42

PHIL LAMPSON

Happy Birthday Billy!!

Thanks for sharing your first 60 years of song. Looking forward to more high notes...

Love, Claire

Claire Mercuri Public Relations

BILLY JOEL

HAPPY BIRTHDAY FROM YOUR MOST LOYAL FANS

at Mellon Arena, Nassau Coliseum, Nationwide Arena, Oracle Arena, Jacksonville Veterans Memorial Arena, Bank Atlantic Center, John Paul Jones Arena, Ford Center, BOK Center, Times Union Center, and the entire worldwide **SMG family of facilities.**



To inquire about SMG-managed facilities call 1.866.BOOK.SMG or visit www.smgworld.com

Photo By: Steve Chess

from >>p40

festival occurred just before the Piano Man was about to take the stage. Our insurance had not kicked in and the crowd did not diminish at all."

Phillips says many superstars wouldn't have braved the elements and electrical danger. "In spite of that, Billy went out and did one of the best sets ever performed at Jazz Fest," he says. "I would like to think he did the show to save me from this 'act of God.' However, those who have worked with this great artist in the past know he did it for his fans. That is who Billy Joel really is."

Joel is a sellout artist coast to coast and around the world, but certain markets and arenas are remarkably potent even for him. One of the latter is Madison Square Garden in New York, where Joel's record-setting 12 sellouts in 2006 grossed a staggering \$19.2 million. "We weren't sure how many shows we were going to be able to do. We put tickets on sale and there was demand for more tickets," Joel says. "We put more tickets on sale and it ended up being 12 nights."

Joel first sold out the Garden with a triple-night stand in 1978 on "The Stranger" tour and he has sold out the venue dozens of times since, with a total of 48 plays. A performance of "New York State of Mind" at the Garden is akin to "Born to Run" from Bruce Springsteen in New Jersey in generating fan fervor. MSG Entertainment president Jay Marciano says, "Billy Joel is like the Garden's resident son. We are honored that he has made the World's Most Famous Arena his home throughout his nearly 40-year career. Through his prolific songwriting, dedication to his fans and unparalleled showmanship, he is truly a musical ambassador for New York."

Joel digs the Garden, its acoustics and New York audiences, plus another trait of the building: "There are shock absorbers underneath the Garden to be able to handle the

train traffic from Pennsylvania Station," Joel says. "The building will rock up and down if the audience stamps their feet in unison. When we're onstage at the Garden you can feel the stage literally rocking up and down. It's really rocking the house. Nothing feels like that, having 22,000 people, this screaming New York audience, making the whole venue go up and down while you're playing. That's literally a physical transformation of the music."

In another of Joel's most memorable Big Apple bookings, he played the final two concerts at Shea Stadium July 16 and 18, 2008, welcoming Paul McCartney on the second night to encore where the Beatles played four decades earlier.

Joel holds the record for most individual performances by an artist at the 13-year-old Wachovia Center in Philadelphia, at 18. His six consecutive sellouts with Elton John at Wachovia Center in 2002 were the most performances by the piano-playing duo since they first toured together in 1994 and grossed \$13 million. Joel is one of only two artists to have commemorative banners hanging from the Wachovia Center rafters recognizing the record number of performances. (Springsteen is the other.)

"We used to play a lot at the Spectrum in Philadelphia. That was a special place for us," Joel says. "The new one, the Wachovia Center, is a really good room as well." Joel's "46" banner at Wachovia commemorates shows at the Spectrum, Veterans Stadium and Wachovia Center. He also performed a seven-night run between 1997 and 1998 at Wachovia Center.

"Billy Joel continues to be one of the most-requested entertainers in Philadelphia," says Peter Luukko, president of Comcast-Spectacor, which operates the Wachovia Center. "He has a tremendous appeal to audiences of all ages here in Philadelphia. We love having Billy play in Philly. It's usu-

ally six shows at a time. I have the utmost respect for Billy, as well as his agent, Dennis Arfa, whom I call one of my closest friends."

Live Nation Northeast chairman Jimmy Koplik says, "In the markets I promote in, New York and Connecticut, he is the king of concerts. He holds every attendance record in these markets and they will never be broken. Billy has sold out every show I have promoted with him since 1972, so he also holds the longevity record. He is Babe Ruth and Joe DiMaggio combined."

They're also feeling the Billy love in Boston. "Billy Joel is one of the most charismatic performers to have ever crossed the stage," says John Wentzell, president of Delaware North Cos./Boston and the TD Banknorth Garden. "Billy's presence and his great sense of humor are as powerful on the stage as off, making him one of our favorite performers to host."

And on Long Island? Forget about it. "Nassau Coliseum [in Uniondale, N.Y.] is proud to have hosted Billy for 19 performances, including a record-breaking nine sold-out shows in 1998," says Chris Wright, VP for SMG Sports & Entertainment and GM of the venue. "Long Island is honored to be part of the Billy Joel experience and proud that he calls Long Island his home."

The feeling is pretty much mutual in all these locations and more, as Joel can quickly name several favorite places to play. "We like the Palace at Auburn Hills in Detroit. I love a Detroit crowd—they're real rock'n'roll fanatic maniac crazies," Joel says. "Boston is always a good town for us. Hartford [Conn.] was great. We did a great run at the Mohegan Sun [in Uncasville, Conn.] that was a lot of fun. I got to commute to work by boat—I loved that. Nassau [Coliseum], the whole summer we held that place down."

Wherever the building, the crowd is part of the event. "To me the audience is a good 50% of the success of the show," Joel says. "I don't know if they're aware of it or not. But if you have a dead crowd, if you're playing to an oil painting, you don't really do a good show. You need the exchange of energy, you need a crowd that's happy to be there and rooting for you. It's like making love: If somebody's not making any noise, you're not doing it right." —Ray Waddell

'We could always count on a good show and count on getting more people the next time.'

**—DENNIS ARFA,
ARTISTS GROUP
INTERNATIONAL**

Robertson Taylor

Las Vegas | London | Los Angeles | Manchester | Nashville | New York

Billy Joel,
Happy Birthday
From all at
Robertson Taylor



Enterprising.
Open.
Progressive.



robertson-taylor.com

Las Vegas
T +1 (702) 589 4700
info@rtib.net

London
T +44 (0)20 7510 1234
enquiries@rtib.co.uk

Los Angeles
T +1 (818) 815 2600
info@rtib.net

Manchester
T +44 (0)161 233 7060
enquiries@rtib.co.uk

Nashville
T +1 (615) 342 0110
info@rtna.us

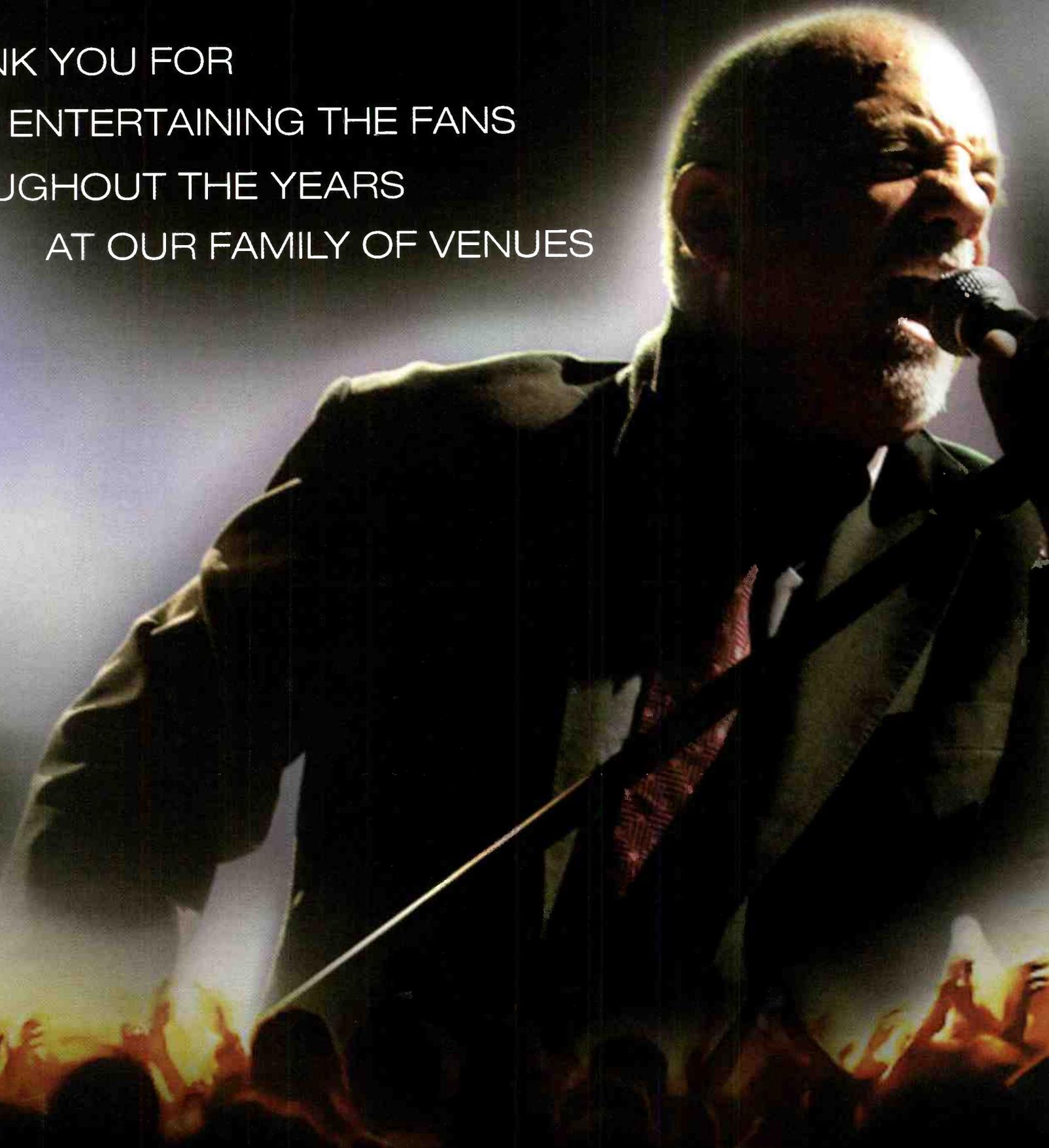
New York
T +1 (212) 279 4519
info@rtna.us

International Insurance Brokers

Lloyd's Brokers. In the UK authorised and regulated by the Financial Services Authority. An Oxygen Insurance Group Company.

CONGRATULATIONS BILLY!

THANK YOU FOR
ENTERTAINING THE FANS
THROUGHOUT THE YEARS
AT OUR FAMILY OF VENUES



giving the world reason to cheer

AEGWORLDWIDE.COM

www.americanradiohistory.com

TEAM BILLY

A 'GRACIOUSLY LOYAL' ARTIST IS BACKED UP BY LONGTIME COLLEAGUES



Billy's band: From left, keyboardist DAVE ROSENTHAL, percussionist CRYSTAL TALIEFERO, guitarist DENNIS DELGAUDIO, bassist ANDY CICHON, Joel, drummer CHUCK BURGI, musical director TOMMY BYRNES, horn player CARL FISCHER and saxophonist MARK RIVERA.

MANY IF NOT most of Billy Joel's key professional relationships go back decades. ■ Columbia Records. ■ Attorney Lee Eastman. ■ Tour director Max Lubiere. Production coordinator/set designer Steve Cohen. Live sound director Brian Ruggles. ■ And agent Dennis Arfa, the president of Artists Group International, who has survived different management teams during the past 30-plus years to the point where there is no manager at all.

As managers come and go, often so do agents. Not so with Arfa. "It speaks of his loyalty," Arfa says. "In my case, Billy understood what I did, he had a great instinct about it, so he couldn't be jaded or fed something that was too far from the truth. He had a good sense of what I did for him, and he's been graciously loyal."

Two things breed long working relationships: success and the ability to do one's job. Loyalty is a two-way street, Joel says, throughout his organization. "There's an obligation professionally that goes both ways. They know I'm going to come through for them, and I know they're going to come through for me," he says. "It's symbiotic."

Team Joel is run by committee, "but ultimately, he's the guy. It's his game, his life," Arfa says. "At different times he draws from different people who work in his circle."

Joel takes pride in the longevity of his relationships. "I've had the same sound guy for 40 years," he says. "I've had the same lighting director since 1975. Some of the guys in the band have been with me almost 30 years. A lot of the road crew has been with me that long."

And it's not like these guys couldn't get other gigs. "These are the best guys in the business," Joel says. "Bobby Thrasher, our production manager, used to do everybody—Bruce [Springsteen], Fleetwood Mac—and all these guys will go out with me at the drop of a hat if I'm going out."

Such consistency brings a comfort level when it's time to round up the troops and hit the road again. "There's hundreds of years of experience with all these people, and it helps me to do my job if all I have to concentrate on is what I'm supposed to do," Joel says. "It makes for a better show."

Joel's road crew is known for its professionalism and problem-free load-ins and load-outs. "You're only as good as the people you surround yourself with, and everybody on this crew is able to come to bat when we need them," Lubiere says. "They're seasoned veterans, so you don't have to worry as

much. You know the job is covered."

Wayne Williams has a big responsibility on the crew: He's the guy who takes care of the piano. "Yeah, I think taking care of Billy's piano is pretty high priority," Lubiere understatedly says. "Wayne just takes care of all Billy's needs onstage. You'll see Billy throwing the microphone every night when he's done doing 'Only the Good Die Young' or something like that, and Wayne is the one who has to catch it."

By all accounts, Joel is a pretty good boss. "I'm not a guy who rubs people's necks and throws in a lot of hyperbole telling them how great they are, hyping them all," he says. "On the other hand, I'm not a boss where I crash out orders and I treat people like employees. I always look at it as we're working with each other. Nobody's working for me—they work with me." —Ray Waddell

THE BANDLEADER

IGNITING ENERGY ONSTAGE

Billy Joel always was part of a band in his formative years, and he still is today.

He has learned what he likes in creating that onstage alchemy.

"No. 1 is musicianship," he says. "I like good players. I've worked with musicians that weren't all that good musically, and they tend to drag it down. If you've got to pull somebody along, it's taking away from what you should be doing."

They don't have to be flashy or the most technically proficient people, Joel says. "I just want them to be able to play the right thing. I've always tried

to insist on having people in the band who are musically proficient but who are also song-oriented," he says. "Sometimes, especially when you're working with a songwriter, it's not what you play—it's what you don't play."

That said, he loves it when his guys shine.

"I don't want anybody to be up there as if they're an accompanist. I want it to feel like a band," Joel says. "I don't want it to look like Tom Jones and his backing orchestra. I want everybody to step up to the plate and be able to take over. Sometimes one

of the guys steps up and does a solo and the spotlight is on them, and I'm perfectly happy. 'Take it away, man.' Sometimes a reviewer will say, 'Mr. Joel was willing to share the spotlight.' Willing? Are you kidding me? I'm happy. I get a little break."

The current lineup for Joel's touring band includes drummer Chuck Burgi, musical director Tommy Byrnes, bassist Andy Cichon, guitarist Dennis Delgaudio, horn player Carl Fischer, keyboardist Dave Rosenthal, saxophonist Mark Rivera and percussionist Crystal Taliefero. —Ray Waddell

An extraordinary artist deserves
extraordinary honors



Happy Birthday Billy
From the MGM Grand Family



maximumVegasSM MGM GRAND.
LAS VEGAS

mgmgrand.com

HOME RUN

SOLD-OUT SHEA STADIUM SHOWS RECALL DAYS OF BEATLEMANIA

IN A PERFORMING CAREER full of highlights, Billy Joel's Last (Double) Play at Shea last summer is among the most memorable.

In addition to Joel and his versatile band, the finale concerts at New York's Shea Stadium July 16 and 18 featured star turns by Tony Bennett, John Mayer, Don Henley, John Mellencamp, Garth Brooks, Roger Daltrey, Steven Tyler and Paul McCartney.

"Oh, yeah, that was a lifetime experience," Joel says. "We [originally] called it 'the Last Play at Shea,' but we ended up doing two nights because so many tickets got scalped for the first night." (The two nights at Shea, promoted by Live Nation and Mitch Slater, grossed \$12.8 million and moved 117,742 tickets.)

The crowning glory of the gigs was the appearance of McCartney, who had played the first concert at Shea with the Beatles in 1965. "That came together at the last minute," Joel's tour director Max Lubiere says. "We got a call about five that afternoon that Paul was coming over on a plane from London. It was scheduled to land at about 10:45 [p.m.] and that's when our crew came together.

Everybody pooled their connections, and we were very successful in helping facilitate Paul landing in a timely fashion."

Easier said than done. Those "connections" included air traffic control, federal air marshals, the City of New York and



With a little help from his friend: At Shea Stadium, Joel performed an encore with PAUL McCARTNEY (inset).

the U.S. Customs service, with a police escort that put McCartney onstage for the encore. The rock gods were smiling.

And so was Joel. "That was like St. Paul on the Road to Tarsus," he recalls. "He walks on-

stage with his Hofner bass he played with the Beatles at Shea back in '65, he just looks at us and says, 'What do you want to do?' We all looked at each other and said, 'Do you believe this?'"

Joel suggested "I Saw Her Standing There" and McCart-

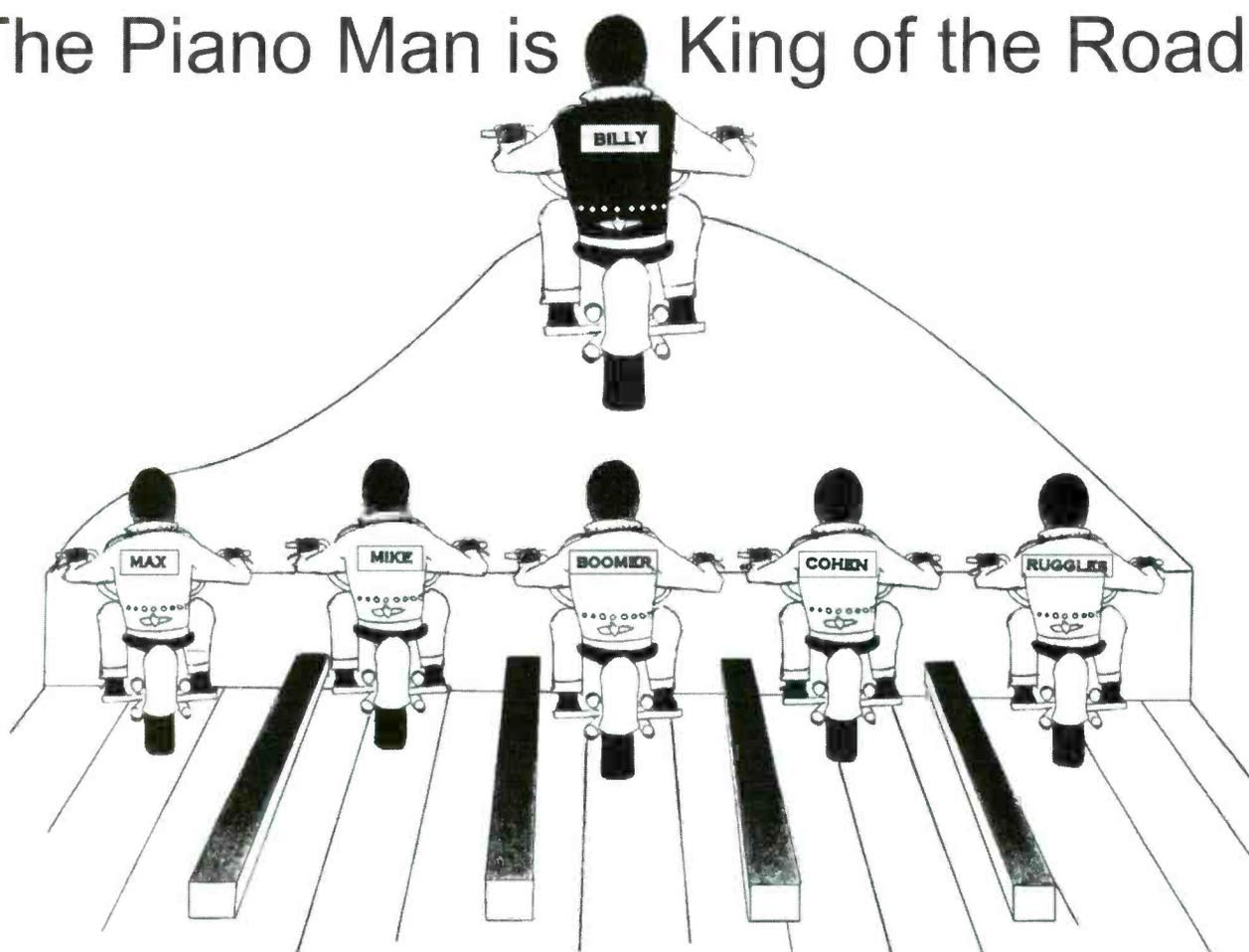
ney lit right into it.

"Then he says, 'What do you want to do now?' I said, 'How about 'She Loves You'?' Paul says, 'I don't know that one.' I think what he was really saying was 'I don't want to do that one.'"

McCartney suggested "Let It Be" with himself on piano. "It was the experience of a lifetime, watching Paul McCartney the Beatle, play 'Let It Be' on my piano while I sat right next to him," Joel says. "I was just one of the people in the crowd watching this happen. I think we were all in a state of shock for two weeks after that happened." —Ray Waddell

KEVIN MAZUR (2)

The Piano Man is King of the Road

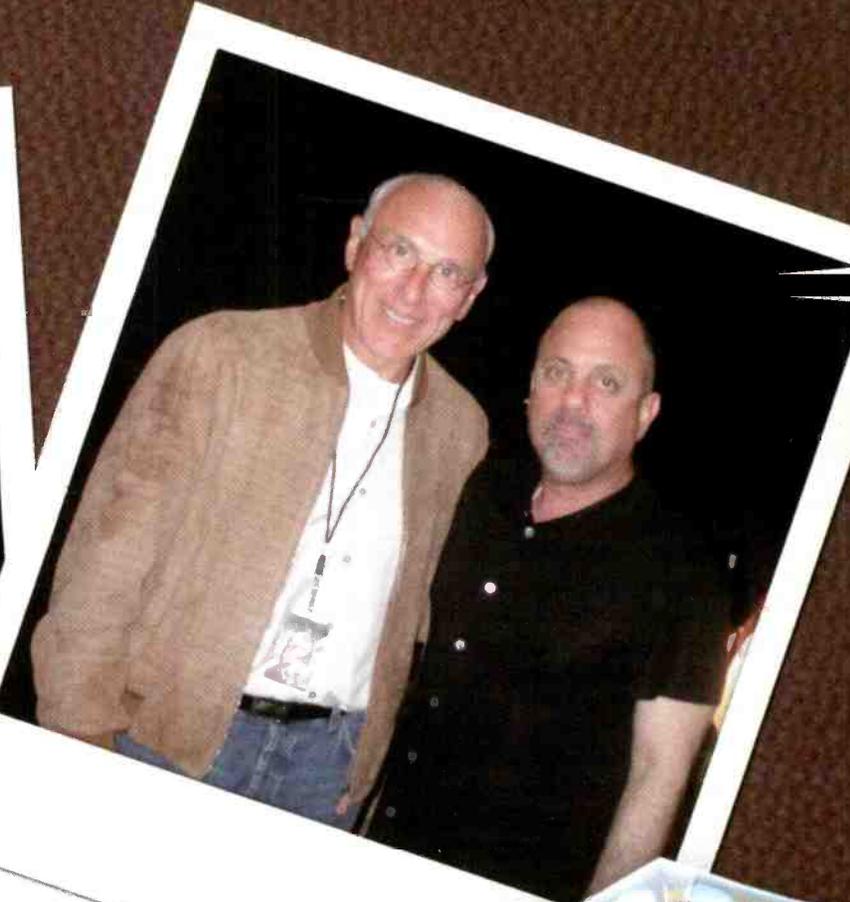
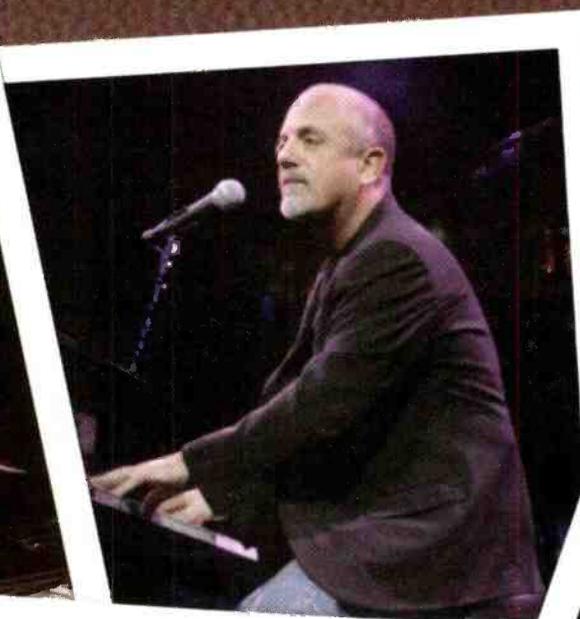


Congratulations **Billy Joel** on your 60th

"thanks for letting us be part of the ride"

Carol Green & Barry Liben





MAREK LIEBERBERG

DEAR BILLY,

YOU DEFINITELY STARTED AN ARTISTIC FIRE THAT HAS BEEN A BEACON OF CREATIVITY AND INSPIRATION EVER SINCE. IT IS JUST THE WAY YOU ARE, YOUR HONESTY AND GOING TO EXTREMES, WHICH DEFINES YOU AS A MUSICIAN AND MENSCH! I HAVE BEEN VERY FORTUNATE TO SHARE YOUR JOURNEY IN GERMANY AND AUSTRIA FROM THE FIRST CLUB SHOWS TO PACKED ARENAS. I'M ALSO GRATEFUL FOR OUR ALOHA ADVENTURE.

EVEN IF THERE ARE STORM FRONTS AND LOTS OF ANGRY YOUNG MEN OUT THERE, WE ARE KEEPING OUR FAITH IN A BRIGHT FUTURE TOGETHER WITH YOU.

MAZAL TOV AND TILL 120,

MAREK
AND ALL AT MLK

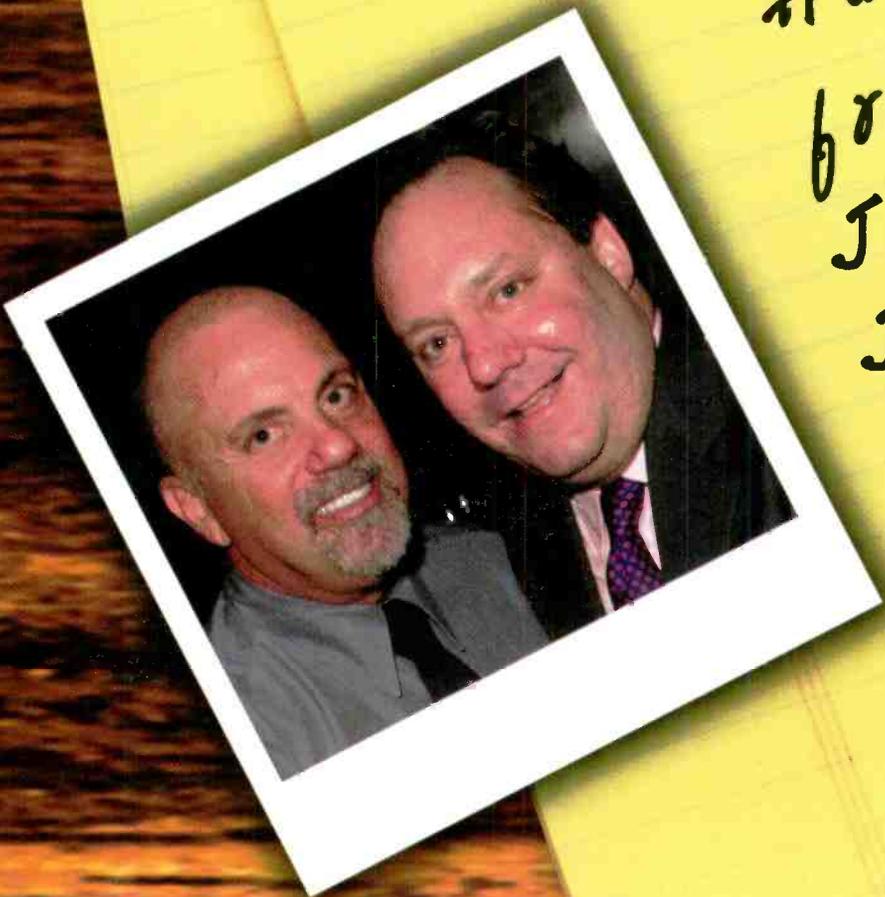




Dear Billy,
From the Bronx to Broadway
and many more
roads to come...

Happy Birthday!

from
James M. Nederlander
James L. Nederlander
and everyone at the
Nederlander Organization





Dynamic duo: Co-headlining a tour with Elton John is a welcome change of pace, Joel says.

from >>p48 that sold out in 35 minutes and the first concert at Nationals Stadium in Washington, D.C.

There's a reason fans eat it up. "Three hours, 20 minutes of nonstop music—there's not a gap in the show at all," John says. "We could go on for another three hours with the amount of catalog we both have. It's great fun."

Touring with another artist is a welcome change of pace, Joel says, particularly for a solo artist who hasn't gone through a band breakup. "If you start out as a solo artist, you can't break up with yourself, unless you're schizophrenic," he says. "The only other thing you can do is join something."

"So getting together with Elton is a lot of fun because I get to play his material, he plays my material, I get to work with his band, he gets to work with my band, we get to have both bands play together. So it's very, very fun. You get to step out of just being the guy by himself."

Joel admits a "friendly competition" with John pushes him to play better.

"He is a great piano player," he says. "Sometimes we'll be dueling on piano solos and he'll come up with this piano part and I've got to answer it. I'm thinking, 'Oh, my God, that was really good.' I've got to dig way down deep to respond."

John says he loves playing Joel's songs alongside his own.

"We start with 'Your Song' and 'Just the Way You Are,' and it's just so much fun. We do 'My Life,' which I love, and 'You May Be Right,' which I love, 'Uptown Girl' which I love, and 'Piano Man,' which is just so great—you couldn't finish a show with a better song than that if you're a piano player," John says.

"It's a very, very happy spirit on the road," adds John. He's got a great band, he's got a great bunch of people around him, and we have fun. I can't say enough about him. I'm glad he's catching up with me in age now. That's really thrilling." —Ray Waddell

GREG GORMAN

'FANTASTIC' HITS TO COME

JOEL WILL RETURN TO POP SONGWRITING, PREDICTS ELTON JOHN

Billy Joel released his last studio album of original songs in 1993, although in 2001 he released "Fantasies & Delusions," a classical album composed by Joel and performed by Richard Joo.

Today, Joel is ambivalent about writing new pop or rock songs, saying he's more interested in composi-

tion and theme.

"I sometimes wish he'd write a little bit more," says his co-headlining touring partner, Elton John. "I've always said that, [but Joel] says, 'Well, I'm not really that interested in writing anymore, blah blah blah,' and I don't really believe that for a second."

"Within Billy there's so much more to come out. He's only 60 years of age, for Christ's sake—he could be writing for the next 20 years. And I honestly think he will, eventually. And I think when it comes out, it will come out in a really fantastic way." —Ray Waddell

TAIT
T O W E R S

Congratulations Billy

Quality Shows

Thank you Billy, Steve & Boomer. We are proud to be a part of the BJ family. Sincerely, Michael, Winky & Adam



Thank you

for sharing a spectacular history and future with

Sprint Center and Kansas City!

Brenda Tinnen & Sprint Center staff



GLOBAL JOEL

FROM OYSTER BAY TO SYDNEY HARBOR, HOW BILLY CONQUERED THE WORLD

BY JEN WILSON



A place in history: Joel played six shows in the Soviet Union in 1987.

LONDON—Billy Joel has had an enduring career all around the world as a recording artist and a live performer. Even before he topped the U.K. singles chart in 1983 with “Uptown Girl,” Joel had built a formidable live following, thanks to a dedicated touring schedule that reached far beyond the United States beginning in the '70s.

The people behind his international sales achievements and live shows unite in their respect and admiration for Joel.

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia and New Zealand, has had a close bond with the star since Australia became the first territory outside the United States to break his song “Piano Man.”

“I love him like a brother,” Handlin says. “We go back such a long time, since he first came here in the mid-'70s.”

During that first visit, a fresh-faced Handlin took Joel to the Lone Pine animal sanctuary in Brisbane where, like most guests, the American singer posed for a photograph with a koala.

“Billy lined up like everyone else. He’s a great bloke and a very real character,” Handlin says.

Taking “Piano Man” to radio and “being the first country in the world to turn it into a big smash” remains one of Handlin’s career highlights. In turn, Joel has “shown great loyalty to Australia too, coming back so many times,” he says.

Joel, too, has fond memories of Down Under.

“In Australia we get great audiences,” he says. “We were actually well-known in Australia before ‘The Stranger’ album ever came out in the States.”

Michael Gudinski, chairman of the Mushroom Group of Cos., has promoted Joel’s tours since his first Australian shows in 1978. He also recalls Joel’s “amazing stamina.”

“Billy has always been renowned as a live performer and it’s traveled through his career,” he says. “I remember one night he was playing the Melbourne Festival Hall [in April 1978], which also hosted boxing and wrestling. There was a leak, and there was rain coming through [the roof]. But instead of throwing a tizz, he got one of his crew to get an umbrella and he put it on his head. With Billy, the show must go on.”

Marek Lieberberg, who has promoted all of Joel’s tours in Germany since the late '70s, recounts his own memorable experience during the artist’s early shows.

“I recall one event in the Stuttgart Trades Union Building, which initially looked like it would have to be canceled because we couldn’t get the grand piano onto the first floor,” he says of the gig, attended by just 300 people. “Only at great effort and by combining all our strength did we manage this at the very last minute.”

In Joel’s early days of touring Germany, Lieberberg remembers how the singer used to play the hotel bar piano after shows. “We had great times together and turned nighttime into day,” Lieberberg says.

Joel describes his German audience as “phenomenal.” His first show in Amsterdam—March 5, 1978, at the 600-capacity converted Sonesta Koepelzaal church—also drew just 300 fans.

“It would be another couple of months before ‘She’s Always a Woman to Me’ would become a top 10 hit, so sales were rather slow,” says Leon Ramakers, former CEO of MOJO Concerts. “Undaunted, Billy put on a very energetic, great show that laid the foundation for much bigger things to come in the near future.”

Thomas Johansson, now chairman of international music at Live Nation Europe, began promoting Joel’s shows in the late '70s while head of Sweden’s EMA Telstar, which has since been absorbed into Live Nation. He also rates his first concert with Joel as the most memorable. Held in spring 1979 at the Concert House in Stockholm, the 1,600-capacity crowd showed Johansson that Joel “was going to become one of the most important singer/songwriters and performers of our time.”

“As an artist, it’s been fantastic dealing with him and his people over the years,” he continues. “It’s

continued on >>p54



Traveling man: Concert promoters abroad are among Joel’s biggest fans.

FANS' FAVES

INTERNATIONAL EXECS AND PROMOTERS PICK THEIR PERSONAL HITS

During his years of touring worldwide, Billy Joel has made an indelible mark on the lives of the people with whom he’s worked. Billboard asked several of these executives and concert promoters to tell us which of Joel’s songs is their favorite and why.

“Two: ‘Honesty’ and ‘Scenes From an Italian Restaurant’—they’re just wonderful songs with amazing lyrics. It’s such a tough choice because he’s had so many amazing songs.”—Denis Handlin, chairman/CEO, Sony Music Entertainment Australia and New Zealand

“My favorite song is ‘Goodnight Saigon’ because it sums up the tragedy of a whole era and combines Billy Joel’s narrative and composing talent in an incomparable way.”—Marek Lieberberg, managing director, Marek Lieberberg Konzertagentur, Frankfurt

“Nothing beats ‘Uptown Girl.’”—Leon Ramakers, former CEO, MOJO Concerts, Amsterdam

“There are so many. There is some stuff he did really early and then there are some recent songs that I love. It really is dependent on what mood you’re in. He’s such an extremely prolific songwriter that there would be several songs.”—Thomas Johansson, chairman of international music, Live Nation Europe, Stockholm

“I love all his songs but I would have to say my favorite is ‘Honesty.’ When he sings the chorus, it gives me goose bumps every time.”—Seijiro Udo, CEO, Udo Artists, Tokyo

“Obviously ‘Piano Man’ is the greatest Billy Joel song of all time. It really set the tone for such an incredible career. But my favorite song is ‘We Didn’t Start the Fire’ because it came at a very important time [in his career] and it was a very significant song. It was so different from what Billy had done before and it was so strong politically. It took his career to further heights that perhaps people wouldn’t have expected.”—Michael Gudinski, chairman, Mushroom Group of Cos., Melbourne, Australia

Quotes compiled by Lars Brandle in Brisbane, Australia; TJ Lammers in Amsterdam; Rob Schwartz in Tokyo; Wolfgang Spahr in Hamburg; and Jen Wilson in London.

Happy 60th Birthday Billy

We Didn't Start the Fire...Your Birthday Candles Did.
But Don't Worry, Cleveland Loves You Just The Way You Are!

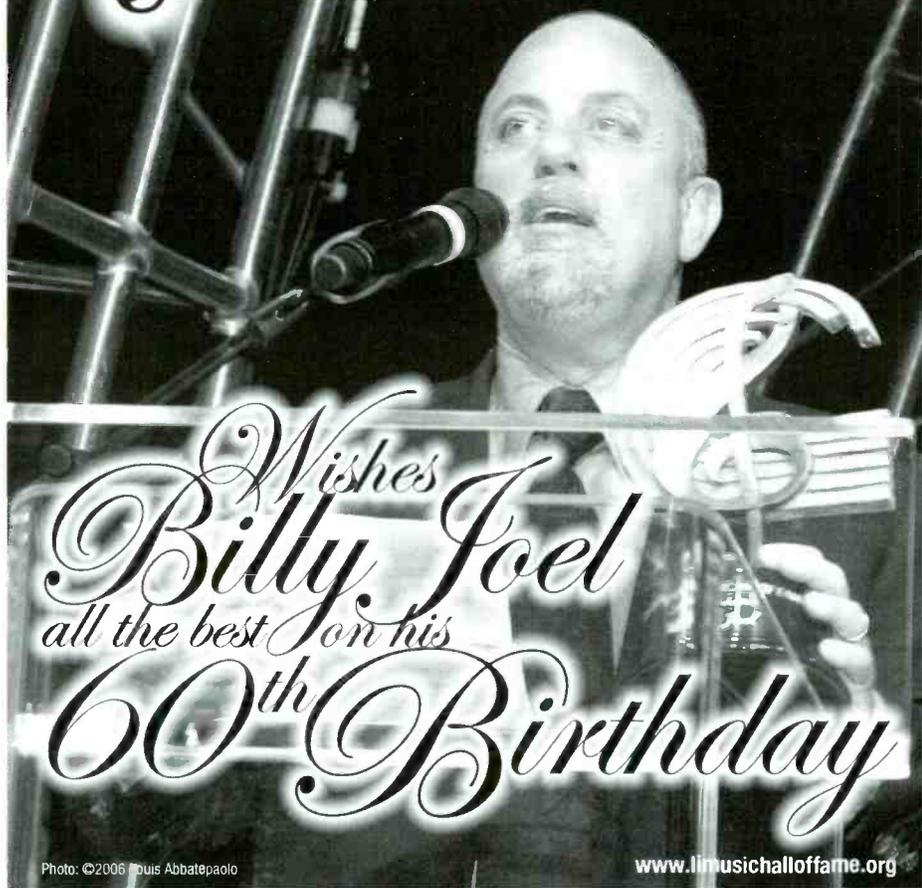


~ YOUR FRIENDS AT QUICKEN LOANS ARENA ~

Cleveland, Ohio



Long Island Music Hall Of Fame



Wishes
Billy Joel
all the best on his
60th Birthday

Photo: ©2006 Louis Abbatepaolo

www.limusicalloffame.org

SOLD OUT **SOLD OUT** **SOLD OUT**

HAPPY BIRTHDAY BILLY!

THANK YOU ALSO TO DENNIS ARFA AND AMY BENNETT
FOR YOUR SUPPORT! MAY THE YEARS OF
"SOLD OUT, SOLD OUT, SOLD OUT CONTINUE!"

BILL YOUNG PRODUCTIONS
THE POWER OF IMAGINATION

SOLD OUT **SOLD OUT** **SOLD OUT**

Hey, Big Shot...

We love you just the way you are!

— Shelley Lazar and
all the SLO Family

from >>p52 been a fun ride."

For Joel, it's the historic, watershed shows that "really made a difference."

"The series of concerts we did in the Soviet Union is one of the highlights of my life," he says. In July and August 1987, Joel played three shows at the Olympic Stadium in Moscow, followed by three shows at the Lenin Sports Complex in Leningrad. "Just being there at that particular time—such a transitional time in the history of Russia—was very, very exciting."

"The same thing happened in Germany," he recalls, "where we played in Berlin the night of the [1990] reunification of East and West Germany. We also played [a free show] in front of the Colosseum in Rome about two years ago."

Joel recalls the impact that a broadcast of the concert had. "They televised the show, half a million people came, and the next day I was like Frank Sinatra."

Seijiro Udo, CEO of Japan's Udo Artists, notes that Joel has been a huge draw in Japan.

"My most memorable Billy Joel tours have to be his first ever

and his most recent," he says. "We first presented Billy in April 1978. The [Nakano Sun Plaza] show sold out immediately, and it was clear to me that I was witnessing an incredible talent whose career was about to explode in Japan. He ended up selling out two [14,000-capacity] Budokan shows only one year later."

Udo adds, "He most recently came in November 2008 to play one show at the [43,000-capacity] Tokyo Dome, which he completely sold out. His performance was as powerful as ever and the crowd ate up every second of his show."

Joel hasn't released any new material for more than 10 years, yet catalog sales remain strong. His most recent international greatest-hits collection, "Piano Man: The Very Best Of" (Columbia/Sony), was an initiative that started in the Sony International office in London. Released worldwide, except the United States, in November 2004, the collection peaked at No. 34 on Billboard's European Top 100 chart.

In the United Kingdom, the album went top 10, while in Australia it reached No. 14. A TV advertising campaign for "Piano Man" sur-

rounding Joel's 2006 tour and a CD/DVD rerelease helped reignite sales. "Piano Man" is now certified triple-platinum in Ireland (45,000 copies), double-platinum in Australia (140,000) and platinum in the United Kingdom (300,000) and South Africa (50,000), with sales totaling 1.5 million globally, according to Sony.

Joel's classic 1977 breakthrough album, "The Stranger," was repromoted last year in the United Kingdom in various formats, including an exclusive iTunes package, to tie in with the airing of a special edition of ITV's "The South Bank Show," featuring interviews with and performances by Joel. Overall, in the United Kingdom, Joel's catalog sales since 1994 total 1.6 million copies, according to the Official Charts Co.

Meanwhile, Australia led the global market last year with the exclusive release of the three-CD set "The Essential 3.0" to coincide with Joel's 2008 tour. It peaked at No. 50 on the Australian Recording Industry Assn. albums chart. Handlin says that through consistent

'I love him like a brother. We go back a long time; since he came here in the '70s.'

—DENIS HANDLIN,
SONY MUSIC AUSTRALIA

marketing of his back catalog, particularly on TV, in conjunction with his tours, Joel "continues to sell well in Australia both in a recorded and live sense." Handlin estimates that Joel's total record sales in Australia have now exceeded 5 million copies.

Joel is currently on the second Face 2 Face tour in the United States with Elton John, with whom he first toured U.S. stadiums in 1994. Gudinski in 1997 booked them together to open the Crown Casino in Melbourne.

The shows were memorable with "Billy Joel and Elton John onstage together, with pianos facing each other," he recalls. "The greatest piano-playing songwriter from America with the American flag versus the great English songwriter with the English flag. It's [still] one of the hottest shows on the road, where one and one equals three."

Additional reporting by Lars Brandle in Brisbane, Australia; Tj Lammers in Amsterdam; Rob Schwartz in Tokyo; Wolfgang Spahr in Hamburg; and Ray Waddell in Nashville.

OUR MAN IN MOSCOW

As the pop music writer from 1975 to 1994 for Billy Joel's hometown newspaper—Long Island, N.Y.'s *Newsday*—it was important for me to occasionally go on the road to stay on top of the news on the region's biggest musical star. So when Joel scheduled a series of six shows in Russia in the summer of 1987, I was there—and I suspect it was a career highlight for both of us.

Ronald Reagan was still president of the United States, the man who had stamped the Soviet Union as "the evil empire." But Russia under Mikhail Gorbachev was changing: It

was still a communist dictatorship, of course, but his policies of "glasnost" and "perestroika" made people less tense about talking to foreigners, so it was possible to enjoy meeting Russian journalists, musicians and ordinary citizens. On the days and nights when Joel wasn't performing, we in the press corps went to see local bands, some of whom had government approval—there was a big heavy-metal concert one night in Gorky Park—and others still officially considered "parasites," who played word-of-mouth showcases at secret locations.

On an off-night, my Russian-speaking American guide took me to meet some Russian friends at their apartment. Trading cassette tapes was the main way Russians circulated Western music. I left behind my tape of the Beastie Boys' "Licensed to Ill" for my host's teenage son. Two years later the Soviet Union disintegrated and the Berlin Wall fell. I like to hope that, along with Joel's Soviet tour, my giving a Russian teenager "(You Gotta) Fight for Your Right (To Party!)" had something to do with that.

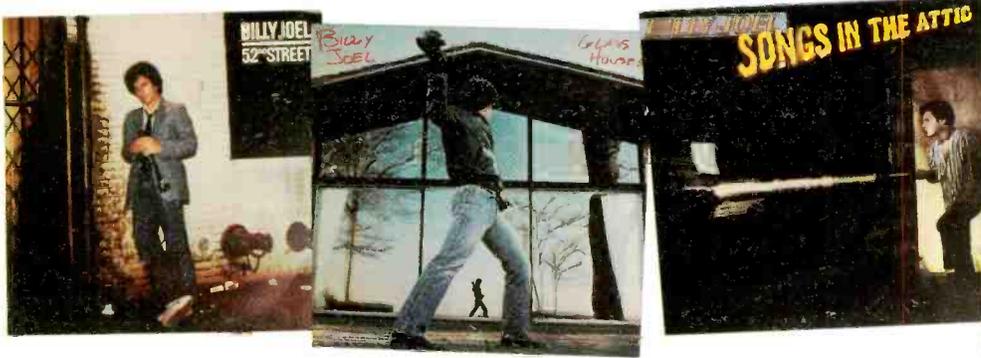
Wayne Robins is *Billboard* senior copy editor, features.

60... small potatoes



Happy Birthday

Love, Steve



These exclusive recaps of Billy Joel's success on the Billboard charts include his best-selling albums and singles from the '70s, '80s and '90s, as well as multiple-night live performance bookings that have only grown in scale and stature since Joel released his most recent collection of new pop songs, "River of Dreams," in 1993.

BILLY JOEL'S TOP ALBUMS . . .

Rank	Title	Peak Position	Debut Date	Label
1.	"52nd Street"	1 (eight weeks)	Oct. 28, 1978	Columbia/Sony Music
2.	"Glass Houses"	1 (six)	March 22, 1980	Columbia/Sony Music
3.	"River of Dreams"	1 (three)	Aug. 28, 1993	Columbia/Sony Music
4.	"Storm Front"	1	Nov. 4, 1989	Columbia/Sony Music
5.	"The Stranger"	2 (six)	Oct. 8, 1977	Columbia/Sony Music
6.	"An Innocent Man"	4	Aug. 20, 1983	Columbia/Sony Music
7.	"Greatest Hits, Volume I & Volume II"	6	July 20, 1985	Columbia/Sony Music
8.	"The Bridge"	7	Aug. 16, 1986	Columbia/Sony Music
9.	"The Nylon Curtain"	7	Oct. 16, 1982	Columbia/Sony Music
10.	"Songs in the Attic"	8	Oct. 3, 1981	Columbia/Sony Music

AND TOP SONGS

Rank	Title	Peak Position	Debut Date	Label
1.	"It's Still Rock and Roll to Me"	1 (two weeks)	May 24, 1980	Columbia
2.	"We Didn't Start the Fire"	1 (two)	Oct. 14, 1989	Columbia
3.	"Tell Her About It"	1	July 30, 1983	Columbia
4.	"Uptown Girl"	3	Sept. 24, 1983	Columbia
5.	"My Life"	3	Nov. 4, 1978	Columbia
6.	"Just the Way You Are"	3	Nov. 12, 1977	Columbia
7.	"River of Dreams"	3	July 31, 1993	Columbia
8.	"I Go to Extremes"	6	Jan. 13, 1990	Columbia
9.	"You May Be Right"	7	March 15, 1980	Columbia
10.	"You're Only Human (Second Wind)"	9	July 13, 1985	Columbia
11.	"An Innocent Man"	10	Dec. 17, 1983	Columbia
12.	"A Matter of Trust"	10	Aug. 9, 1986	Columbia
13.	"Modern Woman"	10	June 7, 1986	Columbia
14.	"The Longest Time"	14	March 24, 1984	Columbia
15.	"Big Shot"	14	Feb. 10, 1979	Columbia
16.	"Allentown"	17	Nov. 27, 1982	Columbia
17.	"She's Always a Woman"	17	Aug. 12, 1978	Columbia
18.	"Movin' Out (Anthony's Song)"	17	March 18, 1978	Columbia
19.	"Say Goodbye to Hollywood"	17	Sept. 12, 1978	Columbia
20.	"This Is the Time"	18	Nov. 15, 1986	Columbia
21.	"Keeping the Faith"	18	Jan. 26, 1985	Columbia
22.	"Don't Ask Me Why"	19	Aug. 2, 1980	Columbia
23.	"Pressure"	20	Sept. 25, 1982	Columbia
24.	"She's Got a Way"	23	Nov. 21, 1981	Columbia
25.	"Honesty"	24	April 21, 1979	Columbia
26.	"Only the Good Die Young"	24	May 13, 1978	Columbia
27.	"Piano Man"	25	Feb. 23, 1974	Columbia
28.	"Leave a Tender Moment Alone"	27	July 7, 1984	Columbia
29.	"All About Soul"	29	Nov. 6, 1993	Columbia
30.	"The Entertainer"	34	Nov. 30, 1974	Columbia

Titles on these charts are ordered by peak position on the Billboard 200 and the Billboard Hot 100, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or the top 40, depending on where the title peaked.

TOP BOXSCORES

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$19,215,942 \$89.50/\$49.50	BILLY JOEL Madison Square Garden, New York Jan. 23-April 24, 2006	226,038 12 sellouts	Live Nation
2	\$14,889,127 \$85/\$46	BILLY JOEL & ELTON JOHN Giants Stadium, East Rutherford, N.J. July 22-29, 1994	293,539 five sellouts	Delsener/Slater Enterprises
3	\$12,986,840 \$175/\$85/\$45	BILLY JOEL & ELTON JOHN First Union Center, Philadelphia Feb. 13-24, 2002	112,248 six sellouts	Clear Channel Entertainment
4	\$12,861,833 \$98/\$49.50	BILLY JOEL Shea Stadium, Flushing, N.Y. July 16-18, 2008	117,743 two sellouts	Live Nation, MJS Entertainment
5	\$9,557,771 \$99.50/\$49.50	BILLY JOEL Mohegan Sun Arena, Uncasville, Conn. May 23-July 5, 2008	96,058 10 sellouts	Live Nation
6	\$7,315,495 \$85/\$46	BILLY JOEL & ELTON JOHN Veterans Stadium, Philadelphia July 8-12, 1994	150,511 three sellouts	Electric Factory Concerts, PACE Concerts
7	\$7,236,695 \$175/\$45	BILLY JOEL & ELTON JOHN FleetCenter, Boston Jan. 22-31, 2002	68,155 71,564 four shows	Clear Channel Entertainment
8	\$7,168,453 \$175/\$45	BILLY JOEL & ELTON JOHN Nassau Coliseum, Uniondale, N.Y. Sept. 25-Oct. 13, 2002	67,769 four sellouts	Clear Channel Entertainment
9	\$6,856,592 \$75/\$45	BILLY JOEL Wachovia Center, Philadelphia Feb. 14-March 30, 2006	93,955 five sellouts	Live Nation
10	\$6,796,339 \$176.50/\$46.50	BILLY JOEL & ELTON JOHN Hartford Civic Center, Hartford, Conn. Feb. 4-9, 2002	62,900 64,888 four shows	Clear Channel Entertainment
11	\$6,192,840 \$175/\$45	BILLY JOEL & ELTON JOHN Continental Airlines Arena, East Rutherford, N.J., Oct. 2-8, 2002	59,688 three sellouts	Clear Channel Entertainment
12	\$5,818,001 \$175/\$85	BILLY JOEL & ELTON JOHN Office Depot Center, Sunrise, Fla. March 3-7, 2002	58,226 three sellouts	Clear Channel Entertainment
13	\$5,784,860 \$175/\$45	BILLY JOEL & ELTON JOHN Allstate Arena, Rosemont, Ill. May 7-11, 2001	52,946 three sellouts	Clear Channel Entertainment
14	\$5,768,205 \$178/\$48	BILLY JOEL & ELTON JOHN MCI Center, Washington, D.C. Jan. 13-20, 2002	55,820 three sellouts	Clear Channel Entertainment
15	\$4,929,450 \$300/\$150/\$75	BILLY JOEL & ELTON JOHN MGM Grand Garden, Las Vegas Feb. 17-18, 2001	27,422 two sellouts	House of Blues Concerts, Andrew Hewitt Co., Bill Silva Presents
16	\$4,886,945 \$175/\$45	BILLY JOEL & ELTON JOHN The Forum, Inglewood, Calif. Feb. 6-11, 2001	52,861 three sellouts	Staples Center, Nederlander Concerts
17	\$4,764,390 (\$6206,300 Australian) \$257.36/\$62.87	BILLY JOEL Rod Laver Arena, Melbourne, Australia, Nov. 10-12, 2006	30,988 two sellouts	Frontier Touring
18	\$4,746,453 \$85/\$46	BILLY JOEL & ELTON JOHN Foxboro Stadium, Foxboro, Mass. July 17-18, 1994	95,841 two sellouts	Don Law Co.
19	\$4,669,250 \$197.50/\$87.50/ \$47.50	BILLY JOEL & ELTON JOHN Palace of Auburn Hills, Auburn Hills, Mich., May 2-3, 2003	41,836 two sellouts	Clear Channel Entertainment, Palace Sports & Entertainment
20	\$4,476,252 \$999/\$75	BILLY JOEL Madison Square Garden, New York Dec. 31, 1999	18,865 sellout	SFX Music Group
21	\$4,462,200 \$300/\$150/\$75	BILLY JOEL & ELTON JOHN MGM Grand Garden, Las Vegas March 28-29, 2003	27,418 two sellouts	House of Blues Concerts
22	\$4,385,725 \$50/\$25	BILLY JOEL & ELTON JOHN Joe Robbie Stadium, Miami April 13-14, 1995	103,694 two sellouts	Cellar Door Concerts
23	\$4,363,051 \$38.50	BILLY JOEL Madison Square Garden, New York Dec. 5-22, 1998	114,000 six sellouts	Delsener/Slater Enterprises
24	\$4,359,569 (\$446,082,000 yen) \$108/\$96	BILLY JOEL Tokyo Dome, Tokyo Nov. 18, 2008	43,000 sellout	Udo Artists
25	\$4,312,294 \$375C	BILLY JOEL First Union Center, Philadelphia Feb. 5-14, 1998	116,837 six sellouts	Electric Factory Concerts

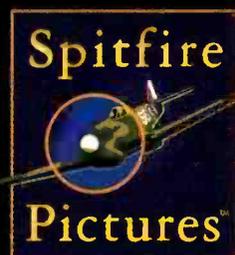
SPITFIRE PICTURES AND MARITIME PICTURES

THE PRODUCERS OF THE DOCUMENTARY MOTION PICTURE

LAST PLAY AT SHEA

CONGRATULATE BILLY JOEL ON 60
YEARS OF HITTING IT OUT OF THE PARK

CURRENTLY IN PRODUCTION
FOR DELIVERY • FALL 2009



Billy,

One of the bona fide good guys.....

Heartfelt congratulations on the much deserved recognition for all you have done!

Thank you for the many years of creativity, inspiration, laughter, music, memories ... and for letting us be your ride for the last 20 years!

Happy Birthday!

With love,
Glenn & Lisa McNamara

Nationwide Touring Services, LLC
Reservations 24 Hrs. 631-424-3540
Glenn52757@verizon.net



TV LAND
Kate Voegelé leaps off the screen.



GRRR...
Grizzly Bear roams Massachusetts island



PARDON ME
John Forte focuses on the future



FAMILY MAN
Jason Michael Carroll sings about growing up



VIRAL 'INFECTION'
Chimaira looks to break big with fourth set

60

60

61

65

66

MUSIC



Photo: PHOENIX

ROCK BY LAURA LEEBOVE

Phoenix Rising

French Indie Pop Conquers The States

The French rock band Phoenix signed with Glassnote Records in February with a couple of lofty goals: to play at a major festival and to perform on "Saturday Night Live."

Not long after booking slots at the Bonnaroo Music & Arts Festival in June and the Austin City Limits Music Festival in October, Glassnote founder/CEO Daniel Glass got a call from someone at "SNL" asking about the band's schedule. By some miracle, all of the members' visas were cleared and the group made it to the U.S. within two weeks' time ("You try getting into the United States with eight guys. It's not that easy," Glass says) to perform April 4 on the late-night NBC show. Missions accomplished, and its new album isn't even in stores yet.

After a stint on Astralwerks that included three studio albums and a live set, Phoenix is gearing up to release its fifth LP, "Wolfgang Amadeus Phoenix," May 26 through Glassnote and the band's own imprint, Loyaute. The "SNL" per-

formance gave the band an opportunity to preview the "Wolfgang" tracks "1901" and "Lisztomania," which fans could purchase on iTunes as an EP with two other new songs within hours of the show's airing. "The 'Saturday Night Live' performance has really accelerated the whole marketing process," says Alan Becker, senior VP of product development at RED, which distributes Glassnote. "We had to react to that in an interesting way."

Fans can use iTunes' Complete My Album feature when the full album comes out, but the "Wolfgang" EP reached No. 7 on Billboard's Top Heatseekers chart by selling 3,000 first-week copies, according to Nielsen SoundScan. It has sold 7,000 to date. "It would be a sin to do 'SNL' and fans not be able to buy the music," Glass says. "The beauty of the digital world is instant gratification, and it's been great."

Aside from the "SNL" and festival slots, 2009 marks a couple of other firsts for Phoenix: its first time on an indie label and first time using an outside producer. After three releases on a major, manager Simon White says the band needed a label with a smaller, more focused team and a high level of enthusiasm. Phoenix's hipster-approved pop might seem like an odd match for Glassnote, home to pop-rock act Secondhand Serenade and the tween-friendly Justin Nozuka, but everyone involved says it's all about the chemistry and the label's past successes. "The kids who were working at Glassnote were already Phoenix fans," White says. "A label's roster is not an indication of the people."

Frontman Thomas Mars says even though Phoenix spent

years on a major, he and his bandmates have maintained an indie mentality. "We've always done our record cover and controlled everything from the music videos to the press pictures," he says. "We always thought that if we do everything ourselves, it has more character and charm than something done professionally."

After 2006's "It's Never Been Like That," Mars says that without a label, the band was ready to spend as much time as necessary to make a solid album. To do that, Phoenix recruited Phillippe Zdar of the French house duo Cassius to produce "Wolfgang." "He's so opinionated and it's really helpful for us," Mars says. When it came to releasing the album, he says the goal was to be able to hand the final product to someone who understood it and was dedicated to the group. "Glassnote agreed with us on everything," Mars says.

Along with the physical CD release, Glass says "Wolfgang" will be released on vinyl with download cards and bonus tracks, and the band will tour in June, September and December. He says the team also is hoping for a few TV performances, including the mtvU Woodie Awards and MTV2's "Subterranean," and there are talks under way with Yahoo, AOL and Clear Channel for other performance opportunities.

Though the album already leaked online, no one is concerned. If anything, it's been just another way to get people talking. "Maybe they'll come to the show, maybe they'll buy a T-shirt, maybe if they like the album enough they'll decide to buy the vinyl version," White says. "Our biggest concern is growing it as an entirety—not just record sales." ■■■

LATEST BUZZ

>>>RUMORS REDUX

Leighton Meester, the star of the CW Network's teen drama "Gossip Girl," has signed a deal with Universal Republic through Time-Act Music to release her debut album in the fall. The 23-year-old actress began recording material—described as having an "electro-pop edge"—for the project in March and has clocked studio time with producers Polow Da Don (Usher, Fergie), Harvey Mason Jr. (Justin Timberlake, Pink) and Spencer Nezey (Jupiter Rising).

>>>LEGENDS OF THE SUMMER

John Legend will embark this summer on a major U.S. tour in support of his latest album, "Evolver." The trek, which will hit more than 50 cities, begins June 27 in Muskegon, Miss., and ends Sept. 7 in Berkeley, Calif.

India.Arie is scheduled to open select shows. Backed by an 11-piece band, Legend will make stops at the Essence Festival in New Orleans, the Greek Theater in Los Angeles, Chastain Park Amphitheatre in Atlanta, Mann Music Center in Philadelphia and Merriweather Post Pavilion in Columbia, Md. He will team with the nonprofit environmental organization Reverb to plan a green tour. Their efforts will include coordination with venues and local caterers to ensure and facilitate the use of green products and practices, along with neutralizing CO2 emissions from venue energy use, hotels, flights and touring vehicles. The tour's carbon footprint was calculated by Reverb and neutralized by financially supporting the construction of such renewable energy projects as wind farms. Eco-friendly merchandise will be available and an online ride-sharing service will encourage and assist carpooling to shows.

Reporting by Mariel Concepcion and Monica Herrera.



POP BY LAURA LEEBOVE

Art Imitates Life

Kate Voegelé Takes On TV And The Radio

When the singer/songwriter Kate Voegelé releases her sophomore album, "A Fine Mess," May 18, she'll have twice the celebrating to do. Not only is she releasing a new album, but the character she plays on the show "One Tree Hill," Mia, is also putting out the same set on the season finale.

Voegelé, who was discovered in 2006 on her MySpace page, was one of the first two artists to sign with MySpace Records, on which she released her 2007 debut, "Don't Look Away." She started on the fifth season of "One Tree Hill" in 2008 as the aspiring musician Mia, performing several of her own songs. The exposure helped drive the success of "Don't Look Away," which sold 237,000 copies, according to Nielsen SoundScan.

When it came to inviting Voegelé back to the CW drama for season six, the show's creator Mark Schwahn wanted to take her role a step further by showing Mia recording her second album.

"Artists' lives change so much after their first record," Schwahn says. "The second album usually has a lot of pressure. If Kate was going to go into the studio to work on her album, that would be a great opportunity to use those songs in the show." He says it could only be done if Voegelé was truly up for it, but she took it as a call to action. "I had to get stuff

in gear really quickly, but it was almost better than if I had had five months to write it," she says. "I work best under pressure, and it was a good pressure."

Not only were Mia and Voegelé recording sophomore albums, but Schwahn also used the artist's lyrics to shape Mia's storyline. "I knew Mark was going to make sure he was writing a character that wasn't so different from Kate," her manager Debbie Wilson says.

So far in season six, Voegelé has premiered the songs "Manhattan From the Sky" and "Angel," both of which are available on iTunes, and Wilson says three more will debut on the show by the finale. Fans can then use iTunes' Complete My Album feature to get the rest of the tracks. "Manhattan" has sold 37,000 copies and "Angel" 20,000, according to Nielsen SoundScan.

Voegelé was upstreamed to Interscope/MySpace for "A Fine Mess," but MySpace Records GM J Scavo says MySpace will still be doing heavy promotion, including streaming the album prior to release. "We wanted to make sure we were driving MySpacers to watch the show and driving show people back to MySpace to get more information about Mia and her real-life story as Kate," he says.

To promote the release, the single "99 Times" will be serviced May 4 to adult top 40 radio stations. Voegelé currently is on the Lift Me UP tour, sponsored by the University of Phoenix, where she takes online classes. For the past year she's blogged on MySpace about her experience balancing school and touring. The university also sponsored her spring 2008 tour.

Voegelé is recording video blogs and other updates on the social networking site. "It's a great way to connect the fans to the music," she says. "They're invested in 'One Tree Hill' and they're invested in these characters."

ROCK BY MARIEL CONCEPCION

Grin And Bear It

Can Grizzly Bear Claw Its Way To Success?

Last year the Brooklyn-based quartet Grizzly Bear went on the road for a two-week East Coast tour as the opening act for Radiohead. This time around, the indie rock band is aiming just as high—hoping to arrange a collaboration with none other than rapper Snoop Dogg.

Grizzly Bear singer/songwriter Ed Droste "has actually been using Twitter to stalk Snoop," says Daniel Rossen, the group's singer/songwriter/guitarist. "We're both going to be at Bonnaroo, and although there will be a bunch of people there and the chances of us actually seeing Snoop are slim, we're hoping we will bump into him. If there's a fun way to collaborate with Snoop, we'd absolutely love to."

While the group looks forward to working with Snoop, its current focus is the act's new album, "Veckatimest." Named after a small island off Cape Cod, Mass.—an area the group was inspired by while recording at Droste's grandmother's house—the album is slated for a May 26 release on Warp Records.

For the set, which Rossen describes as "a lot more clear and focused than our earlier records," Grizzly Bear recruited composer Nico Muhly; Beach House's Victoria LeGrand, who is featured on the lead single, "Two Weeks"; and the Brooklyn Girls Choir.

To promote the album, Warp label manager Priya Dewan says there's been a strong, hands-on viral campaign that includes group members posting on Facebook, MySpace and Twitter.

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>MAKING A NOISE

The U.K. pop-rock band Noisettes are in the fast lane following a synch deal with the car manufacturer Mazda. "Don't Upset the Rhythm (Go Baby Go)" was featured in a European TV ad that rolled out in January.

The disco-flavored track was added to the playlists of several national radio stations, including the top 40 network Radio 1, before charting on the U.K. singles tally March 29 at No. 2 and peaking at No. 4 on the Billboard European Hot 100. As a result, Vertigo/Mercury moved up the release of the band's sophomore set, "Wild Young Hearts," from

June 22 to April 20. The album debuted at No. 7 on the April 26 chart with sales of 12,600 copies, according to the Official Charts Co.

"Our expectations are to establish the band firmly in the mainstream," Vertigo Records label manager Clive Cawley says.

The act's debut, "What's the Time Mr. Wolf?," sold 9,800 copies in the United Kingdom, according to the Official Charts Co. It was released by Cherry/Universal Motown Records in the United States, selling 17,000 copies, according to Nielsen SoundScan. The more commercial "Wild Young Hearts" will receive a staggered international release in May through Univer-

Have a heart: NOISETTES



ing in an attempt to continue building relationships with fans. Widgets, video content, promotional music and remixes of existing tracks also will be released online through the group's social networking pages.

Offline, Grizzly Bear teamed with 70 independent retailers around the country for listening parties that will take place the day before the album's re-

lease, as well as selling limited-edition postcards of the group. While a marketing plan with bigger retailers is still in the works, Best Buy, Borders and Barnes & Noble all expressed an interest in stocking the album.

"We don't want to give them exclusive music because we don't want a Smashing Pumpkins-type situation where we have to create five different al-

bums," Dewan says. "That just isn't fair to their core fans."

The band already appeared on David Letterman's and Conan O'Brien's late-night shows and is in discussions to appear on both programs again closer to the release date. Grizzly Bear will also go on tour from May to mid-June.

In the meantime, the band hopes fans will appreciate its growth on "Veckatimest" and that they'll be drawn to the album quicker than they were with 2006's "Yellow House," which Rossen describes as a "slow grower."

"For 'Yellow House,' we were very anxious and wanted to try to do everything we could, which in turn made it sound young. 'Veckatimest' is a lot more mature," he says. "You can hear individual voices instead of the gang pile-up we did on the last one. The songs just came together in a very loose way. We have some very slow-growing songs on this record, but others that are more accessible. I just hope people catch on to this album sooner." ●●●

Grrr: GRIZZLY BEAR



sal. Negotiations are under way for a U.S. release.

Noisettes are published by Transgressive Publishing and Warner/Chappell; they are managed by Susan Collins at the London-based Bam Bam Music Management. A headline U.K. tour is planned for the fall, booked by the London-based Agency Group.

—Richard Smirke

>>> LUST FOR JAZZ

Six years after his last solo album and two years after the Stooges' comeback "The Weirdness" (Virgin), Iggy Pop will release "Preliminaires" on EMI. The album will be out May 25 internationally and June 2 in the United States on Astralwerks. The punk-rock legend is incorporating jazz into his work, as well as French literature: The set was inspired by Michel Houellebecq's novel "The Possibility of an Island," and the album's title means "foreplay."

"Preliminaires" is a "crooner album with overtones of jazz," EMI France product manager Vincent Florant says. It features a cover of the popular '40s song "Les Feuilles Mortes" (Autumn Leaves) in its original French.

EMI's campaign began with a dedicated English Web site (iggypoppreliminaires.com).

In France, the national broadcaster Canal+ screened a special edition of the TV show "La Musicale" April 27 featuring Pop performing with guests including Keren Ann and Peaches. Florant expects "Preliminaires" to sell more than Pop's rock albums because "his fans will follow him anyway and this album should reach other people." The initial shipment in France will be 20,000 copies, he adds.

Bug Music publishes Pop's compositions. His manager is Henry McGroggan of the Warsaw-based Central European Organization. John Giddings at Solo in London is his worldwide agent, except for North America, where he is booked by New York-based Marsha Vlasic at ICM. —Aymeric Pichevin

>>> NIK'S ON IN CHINA

Breaking China is a whole new ballgame for Australian Nik Phillips. The alt-country artist, who has released six albums through Festival Records and BMG, is best-known for his association with rugby: He's performed before packed stadiums and penned theme songs for teams in Queensland.

A trip to southern China's Guangdong Trade and Tourism

Festival in 2006—at the invitation of the Queensland government—landed Phillips a record contract with the Guangdong-based Pacific Audio and Video, the first such deal between an Australian artist and a mainland Chinese label.

Phillips collaborated with the Guangdong artist Orange Lam on "Hold Their Spirits High," a Mandarin-language track released in June 2008 in the wake of the earthquake that struck a month earlier in Sichuan, China. Southern Media Group, the country's second-largest TV and radio company and the owner of Pacific Audio and Video, aired the song and video on its networks, reaching an estimated 500 million people.

Phillips will return to China in August to record an English/Mandarin duet with a female Chinese artist whose identity hasn't yet been revealed and embark on his first headlining tour of the market. Pacific Audio and Video is negotiating sponsorship deals with local corporations.

"Mine is a test case of what the fusion of two cultures could result in," says Phillips, who is self-managed. Pacific Audio and Video handles publishing globally and bookings in China. —Christie Eliezer

6 QUESTIONS

with JOHN FORTE

by DAVID J. PRINCE

Singer/songwriter/producer John Forte was nominated for a Grammy Award in 1997 for his work on the Fugees' multiplatinum album "The Score." But he's now best-known for the November 2008 commutation by President George W. Bush after serving seven-and-a-half years of a 14-year sentence in federal prison for drug trafficking.

Since his release, Forte has been busy. He is laying down the framework for 24 new songs at a downtown Manhattan studio and hitting the stage for the first time in eight years in New York with the Roots, Talib Kweli, Chrisette Michele and Pharoahe Monch. In addition to signing a book deal with Simon & Schuster to publish his memoirs, he's blogging for the online news site the Daily Beast and working with In Arms Reach, a program committed to promoting a positive environment for children of incarcerated parents and at-risk youth.

1 The new tracks have a melancholy, lonely quality. Is that how you felt when you wrote them?

These songs were written while I was away but they're not necessarily about being away. The songs are like haiku in that they are concise. There is a tinge of solitude in them but it's a reflective, centered solitude. Not that I'd resigned myself to my fate of 168 months or 14 years in prison. I resigned myself to the present.

2 Did you listen to music while in prison?

I ended up listening to [Philadelphia's triple A station] WXPB in the south New Jersey area where I was for at least the last four years of my sentence. I got turned on to so much: Jose Gonzalez, Regina Spektor, Sia, Rachael Yamagata, Cat Power. I actually used those guys as barometers to my songwriting. The beauty of Cat Power is the divine imperfection in her voice. I don't listen to her expecting any perfect notes and pitches, but I believe her and that's what motivates me.

3 In some ways, you seemed to have evolved beyond hip-hop. How does that part of your past fit into your new material?

I take umbrage with the fact that when the press came out after my sentence was commuted that I was referred in every periodical as "rapper John Forte." I'd like to think of myself as a musician who happens to rap. But whether hip-hop becomes more commercial or more thugged-out or more about conspicuous consumption, it will always have that undertone of speaking truth to power, questioning the status quo. That's what always defines hip-hop, always has and always will.

Freedom writer:
JOHN FORTE



4 You were released in December, and you're already busy. How did you make such a swift transition?

I have great people in my life. It's through the competence, the compassion and the love of the people around me that has made this transition as seamless as it appears. It's not lost on me—the blessings and the opportunities that have been put before me.

5 Did people keep in touch with you during your time in prison?

When the really hard days hit and I felt despondent, dejected and the social pariah that a federal number sets you up to be, I'd go to mail call and get one letter from a fan. I was at my nadir, and then out of the blue—of course it's never out of the blue, everything happens for a reason—I would hear from a fan or somebody who appreciated what I put out there. It was reaffirming that the music had its own course.

6 Why did George Bush decide to grant you a commutation?

I don't think I'm qualified to answer that. I know that we went through the process like everyone else. I had a lot of support, but it was my last ray of hope. I went through my appeals process. It was a tiny sliver that opened up to me being here now. ●●●

THE BILLBOARD REVIEWS

SINGLES

Sabbath faithful pumping their fists in the air.—CAS

CHIMAIRA

The Infection

Producer: Ben Schigel
Ferret Music

Release Date: April 21

▶ Chimaira strides confidently toward a new direction on its fifth album, "The Infection," propelling each song with unflagging determination. The Ohio band's most experimental set doesn't sacrifice any intensity, despite the streamlined production that renders every sound taut and clear, from the first mellow ripples of "The Venom Inside." Guitar solos (save for "On Broken Glass") are traded for appropriate sound effects: clanking machinery fortifies "Come Alive," while the sound of gurgling water signifies the rage of "Secrets of the Dead." Vocalist Mark Hunter opts for traditional singing in the nightmare song "Impending Doom," then he sits out the nearly 15-minute instrumental treatise "The Heart of It All." The band's diligent work to spread "The Infection" has already paid off with a No. 30 debut on the Billboard 200, signaling that excitement for the album can still hit a fever pitch.—CLT

RIP-HOP

COMPANY FLOW

Funcrusher Plus

Producers: El-P, Mr. Len
Definitive Jux

Release Date: May 5

After Company Flow spent the majority of this decade in limbo with its former label Rawkus Records, the rights to the sole full-length from the highly influential New York rap trio have finally changed hands. In 1997, "Funcrusher Plus" altered the course of underground rap with complex beats that evoke the Bomb Squad and Robert Fripp/Brian Eno with equal combus-

tion, as well as cadence-defying rhymes interweaving street realism and Orwellian nightmare scenarios. Under the auspices of Co-Flow frontman El-P's Definitive Jux label, "Funcrusher" is introduced to a new generation with a beautiful remastering job. Longtime fans will welcome the addition of such rarities as the pre-1995 tracks "Juvenile Techniques" and "Corners 94" as well as the last trio of official Company Flow tracks, "Simple," "DPA" and "Simian Drugs." The return of this landmark work is a most welcome one.—RH

CHRISTIAN

KRISTIAN STANFILL

Attention

Producer: Matt Goldman
sixstepsrecords

Release Date: April 21

▶ As the first new artist signed since sixstepsrecords started in 2000, Kristian Stanfill has some big footsteps to follow. After all, this is the indie-label home of Chris Tomlin, Matt Redman, Charlie Hall and the David Crowder Band. But this impressive collection proves he's a worthy addition to the roster. A seasoned worship leader with experience at his home church in Georgia and internationally with the 2008 Passion world tour, Stanfill has a gift for writing compelling, uplifting lyrics and wrapping them in vibrant melodies. The opening track, "Alive and Running," is a prime example, with its joyful, anthemic sound punctuated by Stanfill's exuberant vocals. He's just as effective on such ballads as "I Need You" with its tender words. Combining worshipful lyrics with keen pop sensibilities, Stanfill is particularly engaging on such tracks as "Faithful," which demonstrate why he's such a promising new voice in the worship music community.—DEP

POP

MANDY MOORE

I Could Break Your Heart

Any Day of the Week (2:53)

Producer: Mike Viola

Writers: M. Moore, M. Viola

Publisher: not listed

Storefront Recordings

Mandy Moore has been a recording artist for 10 years and continues churning out mature, yet age-appropriate songs. The tongue-in-cheek single "I Could Break Your Heart Any Day of the Week" is a feel-good pop song with restrained production, refreshingly showcasing the melody and Moore's alluring vocals. She recorded her sixth studio album, "Amanda Leigh" (the title is the singer's birth name), with Boston producer Mike Viola, who tapped into a hand-clapped rhythm and funky clavinet sounds, resulting in a light and bubbly sound for the season. Moore's new album floats into stores May 26.—MM

MADCON

Beggin' (3:38)

Producers: 3Elementz

Writer: B. Gaudio

Publishers: EMI Longitude Music, Peggy Farina Seasons Four Music admin. by EMI Music Publishing
Next Plateau/Universal Republic

Unlikely Norwegian duo Madcon has a massive hit in Europe with "Beggin'," a retro soul groove that hit No. 1 in Norway and the top 10 in the United Kingdom, France and Germany. Tshwae Baqwa and Yosef Wolde-Mariam of Madcon (or Mad Conspiracy No. 3), bravely took on Frankie Valli & the Four Seasons' hit "Beggin'" with a vibrant vocal by Baqwa and an energetic rap twist from Wolde-Mariam. The magnetism that drew the music world to Gnarlz Barkley's "Crazy" is present in "Beggin'," with the potential for mass appeal and a hook that should be on loop for months to come.—MM

ROCK

CHICKENFOOT

Oh Yeah (4:10)

Producers: Chickenfoot,
Andy Johns

Writers: S. Hagar, J. Satriani

Publishers: The Nine/
Warner/Chappell/Kung-Foot
International/Schwanson
Music, ASCAP; Ava Nails
Music, BMI
Redline

How much of Sammy Hagar's Cabo Wabo tequila was involved in the christening of the supergroup Chickenfoot is questionable, but Hagar, bassist Michael Anthony, drummer Chad Smith and guitarist Joe Satriani make up for the absurdity on the raucous "Oh Yeah." Having converged for the sake of a good time, the four vets get a little silly—Hagar longs to be a gal's "hoochie coochie man"—as they throw down a jam in the vein of a new-millennium Journey. The choruses are pure Hagar, yet when Satriani lets it rip he's restrained since he's playing as part of a band instead of a soloist. The group has already sold out its nine-date Road Test tour, so active rock radio should open the door wider when it hears Chickenfoot scratching at it.—CLT

ANBERLIN

Feel Good Drag (3:08)

Producer: Neal Avron

Writer: Anberlin

Publisher: Primary Wave

Anberlin, ASCAP/EMI
Christian Music Group
Universal Republic
Anberlin's "Feel Good Drag" has already triumphed by crowning Billboard's Mod-

GREEN DAY

Know Your Enemy (3:12)

Producer: Butch Vig

Writers: B.J. Armstrong, Green Day

Publisher: WB Music/Green Daze
Music, ASCAP

Reprise Records

It's been five years since Green Day experienced a critical and commercial re-emergence with its Grammy Award-winning "American Idiot" album. The lead single from the band's new release, "21st Century Breakdown" (due May 15), finds the group just as politically charged as last time. "Know Your Enemy" sports a Modern Rock radio-ready chorus, with its repetitive chanting of the title, while producer Butch Vig brings enough punk/pop sheen for mass appeal. While the subject matter is broad and may be missed by some, "Enemy" has enough charm to amp up the airwaves until "Breakdown" is released.—CW



ern Rock chart after a 29-week climb; now it's time to see if it can crash the mainstream party on the Billboard Hot 100. This sly diatribe about fooling around with a no-good lover while her man's away first appeared on the band's 2005 set "Never Take Friendship Personal" before resurfacing on its 2008 album, "New Surrender." The success of "Drag" in its latest incarnation shows that sometimes a song can get a deserved second chance to make a first impression. The new version pumps up an already powerful track into a full-on charge that's lead by guitarists Joseph Milligan and Christian McAlhane. It's also been remixed, making it

cleaner and brisker than the multilayered original and lending each measure a harder punch. With Anberlin being a band on the verge for the last few years, "Drag" could finally pull it into breakout territory.—CLT

COUNTRY

DARIUS RUCKER

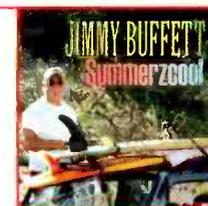
Alright (3:45)

Producer: Frank Rogers

Writers: D. Rucker, F. Rogers

Publishers: Cadaja
Publishing/New Sea Gayle
Music/EMI April Music,
ASCAP

Capitol Records Nashville
In the past, some pop/rockers looking to establish themselves in the country format haven't always found an enthusiastic reception, but Darius Rucker's great voice, respect for the genre's roots and affable personality have rapidly endeared him to country programmers and audiences alike. His previous two singles—"Don't Think I Don't Think About It" and "It Won't Be Like This for Long"—spent multiple weeks at the top of the charts, and "Alright" looks sure to do the same. Penned by Rucker and producer Frank Rogers, the song boasts a catchy, sing-along chorus and breezy melody that's perfect for summertime radio. Rucker's engaging delivery perfectly captures the sweet sentiment in the lyric and makes this the feel-good song of '09.—DEP



JIMMY BUFFETT

Summerzcool (3:17)

Producers: Michael Utley, Mac McAnally

Writers: J. Buffett, M. McAnally

Publishers: Coral Reefer Music,
BMI; Wordfarmer Music, ASCAP
Mailboat Records

Reminiscent of his 2003 country smash "It's Five O'Clock Somewhere" with Alan Jackson, this hooky splash of musical sunshine unquestionably deserves to become Jimmy Buffett's first Adult Contemporary chart entry since 1995. Lyrically, the first single from his new album, due this fall, finds the former Billboard staffer at his witty best: "What's up with this recession?/I refuse to participate/The answer is dancing on your tailgate." Country radio regularly sends feel-good songs like this to No. 1; there's no reason AC can't do the same with one of popular music's most revered icons.—GT

LEGEND & CREDITS

EDITED BY WAYNE ROBINS

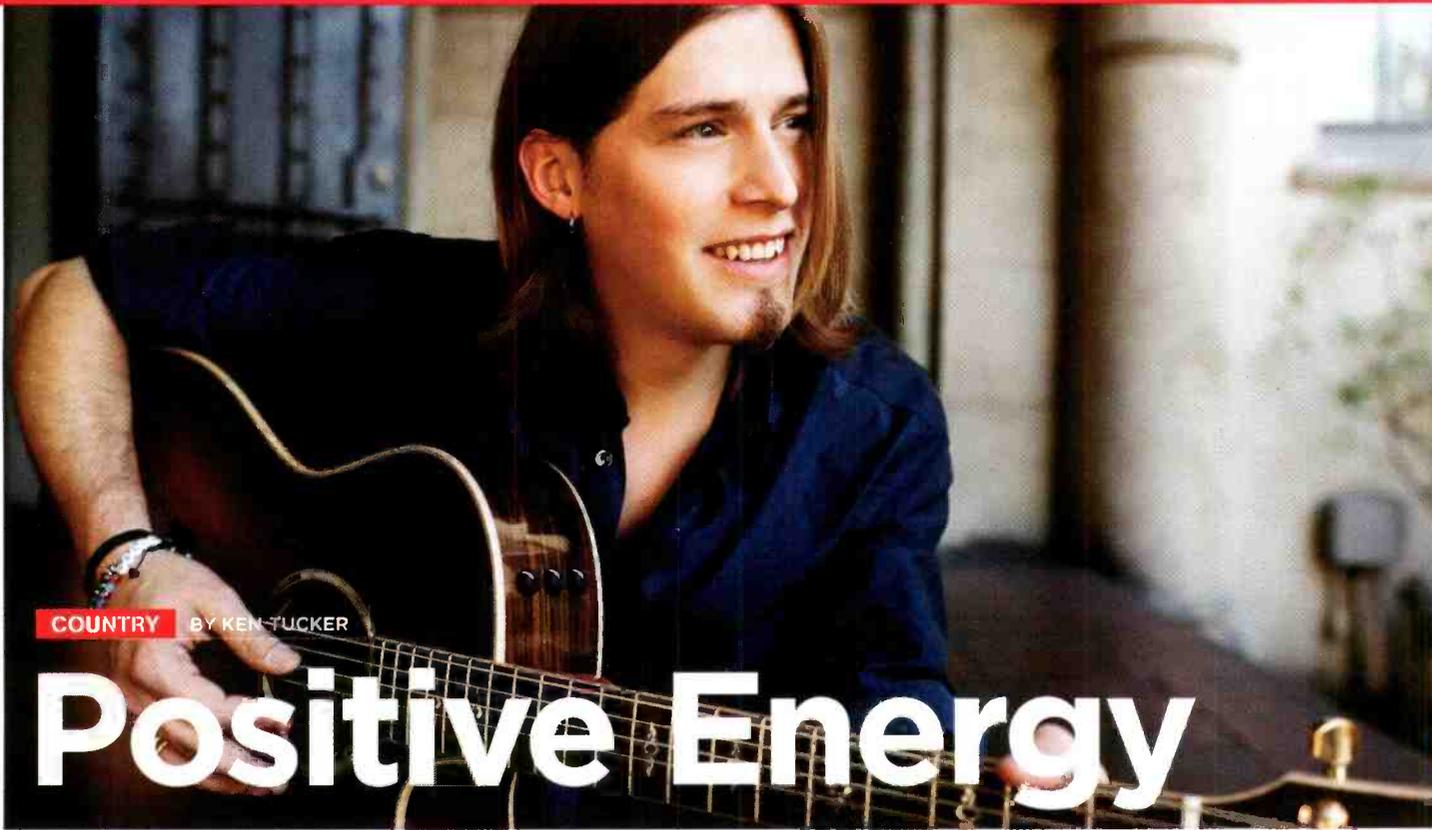
CONTRIBUTORS: Judy Cantor-Navas, Gary Graff, Ronald Hart, Monica Herrera, Michael Menachem, Dan Ouellette, Deborah Evans Price, Jon Regen, Wayne Robins, Carol-Anne Szel, Christa L. Titus, Gary Trust, Philip Van Vleck, Alex Vitoulis, Chris Williams

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

the corresponding format.

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

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



COUNTRY BY KEN TUCKER

Positive Energy

Jason Michael Carroll Reconnects With Fans On Second Album

While recording his second album, the rising country star Jason Michael Carroll was determined to expel any negative energy.

"We could have focused on the sophomore curse," Carroll says of his April 28 release "Growing Up Is Getting Old" (Arista Nashville). "But producer Don Gehman and I feel that if you focus on negative energy and you worry about things too much, then you reciprocate that negative energy. We did just what we did on the first record: put good songs on the album that meant something

to me. We were also looking for that little something extra to show growth over the last three years."

Carroll's 2007 debut, "Waitin' in the Country," sold 395,000 copies, according to Nielsen SoundScan. It also spawned two top 10 hits, the tear-jerker "Alyssa Lies" and "Livin' Our Love Song." Another single, "I Can Sleep When I'm Dead," peaked at No. 21 on Hot Country Songs.

Carroll, who co-wrote all three of those singles, says he became a victim of one new-artist pitfall: He got too wrapped up in promotional appearances and touring. "I'm ashamed to say it," he says, "but I hadn't written anything new until the label asked, 'What have you got for the second album?'"

It was a wake-up call. "I made a vow to write and make it a priority," he adds. "I got carried away with everything else that was going on."

While he co-wrote three songs on the new album, he didn't write the first single, "Where I'm From," which is No. 16 on Hot Country Songs. "I've always said that if there's another song I believe in more, then that's the one I want as a single," Carroll says. "I didn't write 'Where,' but it's my life. I relate to every line."

Co-written by Patrick Davis and Joe Leathers, the Gehman-produced track tells the story of a man flying cross-country to collect his brother, who is dying of cancer, and bring him back home to their all-American small town. Chris

Michaels, PD for KTTS Springfield, Mo., says the song hits home.

"I grew up in a small town in the South, so there was an instant personal connection," Michaels says. "The message is very simple and relatable. There was an immediate buzz and lots of positive feedback with this song. People want to be comforted during tough times."

On his first album, Carroll chronicled his desire to see his children in North Carolina after spending days on the road. His burgeoning success has made it tough to fulfill that commitment. "They are a big part of my life and I see them every chance I get," he says of the three children who live with his ex-wife and the son he has with his current spouse.

Of course, promoting a new album makes that contact tougher. "I've been out three straight weeks," he says of the days leading up to the album's launch.

It's a fact of life that's also addressed on the new album. "Tears," written by Arlis Albritton and Ron Davis, speaks to the heartbreak of sporadic communication with a child who lives with an ex: "All I do is think of her/And wonder how I'm gonna make things work."

Carroll, who commutes between Nashville and North Carolina, says he'll be on the "corn dog and funnel cake tour" this summer, meaning fairs and festivals. He hopes to land a spot on a major tour in the fall.

Named Billboard's top new country artist for 2007, Carroll also hopes to emulate the career of another country artist. "I want to be George Strait," he says. "For the next 30 years, if people are still coming to my shows to hear my music, that's all I can hope for. It'd be nice to have a No. 1 or sell a million records, but that's just a perk to the end goal."

CARROLL: DARREN ANKENMAN; MRAZ: JUSTIN RUHL

WE SING, WE CHART

Almost 14 months after it first appeared on the Triple A chart, Jason Mraz's "I'm Yours" keeps flexing its multiformat muscle. The song leaps to a new peak on Smooth Jazz Songs, rising from No. 26 to No. 18. ¶ The ubiquitous hit—the first single from his third album, "We Sing. We Dance. We Steal Things."—has already made history by topping the Triple A, Adult Top 40, Mainstream Top 40 and Adult Contemporary charts. No other single has reached No. 1 on all four lists. This issue "Yours" reigns for a 13th week at No. 1 on the AC chart. ¶ Concurrently, "Lucky," the second single from "We Sing," bullets at No. 9 on the Adult Top 40 tally. All this radio action has helped power sales for "We Sing," and it has become Mraz's best-selling album, with 1.1 million copies. It surpasses his 2002 debut, "Waiting for My Rocket to Come," which has shifted just slightly more than 1 million.

—Gary Trust and Keith Caulfield

2008

MARCH 15: Triple A Chart debut	APRIL 12: Adult Top 40 debut	MAY 3: Billboard Hot 100 debut	MAY 31: Mraz's third album "We Sing, We Dance, We Steal Things." debuts at No. 3 on the Billboard 200 with 73,000.	JUNE 28: Hits No. 1 on Triple A	AUG. 23: Adult Contemporary debut	SEPT. 20: Peaks at No. 6 on Hot 100	SEPT. 27: Mainstream Top 40 Chart debut	OCT. 18: Hits No. 1 on Adult Top 40	DEC. 20: Hits No. 1 on Mainstream Top 40
--------------------------------------	------------------------------------	--------------------------------------	---	---------------------------------------	--	---	--	---	--

'YOURS' IN TIME

In addition to topping four charts, Jason Mraz's "I'm Yours" earned two Grammy Award nominations, including song of the year. The little single that could began its multi-chart journey in March 2008.

MAY 9: "We Sing" stands at No. 35 on the Billboard 200 in its 50th week on the chart.	MAY 9: Hits top 20 on Smooth Jazz	APRIL 4: Debuts on Smooth Jazz Chart	FEB. 14: Hits No. 1 on Adult Contemporary
---	--------------------------------------	--	---

2009

Mr. Multiformat:
JASON MRAZ



METAL BY CHRISTA TITUS

Breaking Bigger



Chimaira Campaigns To Turn 'The Infection' Into Epidemic

The Ohio metal band Chimaira has suffered its share of hard knocks in its 10-year career. Since debuting in 2001 with "Pass Out of Existence," the group struggled with internal conflict, then switched record labels in pursuit of higher sales.

Successive albums have yielded stronger first-week numbers. "The Impossibility of Reason" (2003) arrived at No. 117 with 8,000 sold, according to Nielsen SoundScan. "Chimaira" (2005) debuted at No. 74 with 14,000, while 2007's "Resurrection" bowed at No. 42 with 16,000.

The push to break bigger "is the plight of a lot of metal bands," says Carl Severson, who is co-president/

partner with Paul Conroy of Ferret Music. "Hopefully, we'll linger a bit longer this time."

Severson's optimism is well-founded. Chimaira's new album, "The Infection," debuts this week on the Billboard 200 with 15,000 albums sold. Although the album didn't surpass the first-week sales for "Resurrection," Chimaira can still celebrate another milestone: "The Infection" bowed at No. 30. The group's combined U.S. album sales now stand at 392,000.

The main sales driver for "The Infection" was a viral campaign that turned Chimaira fans into street teams. Playing off the idea of spreading a disease (well before the swine flu outbreak), Chimaira provided downloads of its logo on spread-the-infection.com. Fans were asked to stick the symbol in interesting places and then

post a picture of it on the Web site. The logo has so far been photographed in such disparate locales as Mexico City—on a car windshield—and Whangerei, New Zealand—on the underside of a toilet lid.

The album's title stemmed from singer Mark Hunter breaking up with his fiancée after recording "Resurrection." Hunter says it would've been easier to let negativity consume him. But instead it became important for him to document those feelings. "The word 'infection' kept coming up," Hunter says. "I felt like I was infected with something."

Together with the viral campaign, Chimaira and Ferret created unique fan incentives and "Infection" products. These included 600 limited-edition boxed sets—the first 100 of which were autographed. Inside were such

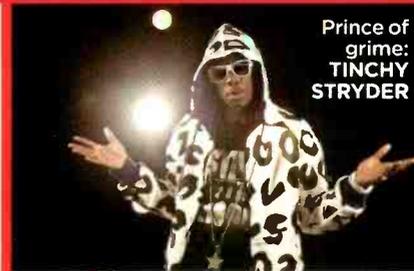
goodies as a laminate and a syringe-styled USB. To encourage purchase of the boxed sets, Chimaira introduced the Golden Ticket contest. Placed inside only three of the \$100 sets was a winning ticket for a Chimaira ESP signature guitar, a copy of "Guitar Hero" with the guitar controller or a trip to the band's annual Christmas concert in its hometown, Cleveland. Meanwhile, fans who bought the album between April 21 and 25 could e-mail a scan of their receipt to chimairapopcontest@gmail.com for a chance to win a boxed set and a gift card to the band's merch store.

Following its recent stint at the Dubai Desert Rock Festival, Chimaira is playing the Music As a Weapon tour. Launched April 1 and ending May 17, the tour also features Disturbed, Killswitch Engage and Lacuna Coil.

Severson feels the tour has helped set the stage for "The Infection" to "come out swinging hard and have that shot. But the one thing we've never had is radio, and radio still does make that difference."

The band is trying to change that by posting the phone numbers of metal stations on chimaira.com and encouraging fans to request the first single, "Secrets of the Dead." The song hasn't charted, but such things don't phase Hunter anymore.

"With music sales getting progressively worse for everybody, we're still outselling our previous albums," he says. "And 'Resurrection' worldwide has sold more than the self-titled album. That's constant progress, and that's all we can really hope to continue to have." ●●●



PARTNERS IN GRIME

Grime pays for Tinchy Stryder and the act N-Dubz. The two exponents of British hip-hop partnered for their first U.K. No. 1 single, the aptly titled "Number 1" (4th & Broadway/Island).

Using as its foundation grime music—which melds various elements including U.K. garage, dancehall and hip-hop—the single sold 72,000 copies in the week following its April 20 release, according to the Official Charts Co. (OCC). Credited to Tinchy Stryder featuring N-Dubz, the song was co-written by Stryder (real name: Kwasi Danquah), N-Dubz rapper/producer Dino "Dappy" Contostavlos and U.K. songwriter/producer Fraser T. Smith.

While advance mainstream radio play was scarce for such a big hit, the song is No. 2 on the U.K. TV airplay chart. Island co-president Darcus Beese says many factors contributed to its success. "It's the song and timing that give you a No. 1," he says. "N-Dubz had a good profile and Tinchy was coming off a top three record in 'Take Me Back.'"

Stryder was the main supporting artist on N-Dubz's recent 23-date U.K. tour. The tour sold 50,000-plus tickets, according to N-Dubz manager and Shalit Global chairman Jonathan Shalit. Each gig promoted an exclusive text number for fans to pre-order a download of the single through the digital music store 7digital.

Beese also cites the popularity of Stryder's "Star in the Hood" merchandising company, a joint venture between the rapper and Island. "Having a hit sells more T-shirts," he says. "And selling more T-shirts gives you more presence as a brand and as an artist."

The No. 1 crown marks a complete turnaround in fortune for N-Dubz. The hip-hop act won a best newcomer MOBO Award in 2007 but split with Universal's Polydor in 2008 after just one single. The group is now signed to the dance label All Around the World, coincidentally 50% owned by Universal.

The label "let N-Dubz make the record they wanted," Shalit says.

That record, "Uncle B," is now BPI-certified platinum (with sales of 374,000, per the OCC). Prior to "Number 1," media support for N-Dubz was largely limited to niche publications. The band has since received a double-page spread in Britain's biggest-selling newspaper, the Sun.

Shalit says N-Dubz now plans to look for an international deal. Stryder—signed worldwide to Island—will focus on the July 27 U.K. release of his debut album, "Catch 22," before heading stateside. —Jen Wilson

MOLDING ANOTHER HIT

Long known for exploring complex spiritual issues and social activism, Jars of Clay tackle different subject matter on "The Long Fall Back to Earth." Released April 21, the collection debuts at No. 1 this week on Billboard's Top Christian Albums chart and No. 29 on the Billboard 200 with sales of 15,000, according to Nielsen SoundScan.

"A lot of what we talked about on [Jars of Clay's 2006 CD] 'Good Monsters' was the need to be in community with other people and care about what was happening in the world," lead vocalist Dan Haseltine says. "What we found inspiring for 'Earth' were the relationships around us."

Haseltine drew inspiration from his experiences as a husband and parent. "Dealing with interpersonal relationships meant we couldn't write in the same kind of language we would normally use," he says. "The metaphors and the actual imagery had to be more specific. It was difficult finding a place where I actually felt I was writing honestly and poetically—but not so poetically that it became a barrier to understanding the song. What these songs are about is a bit more clearer than on any other Jars record."

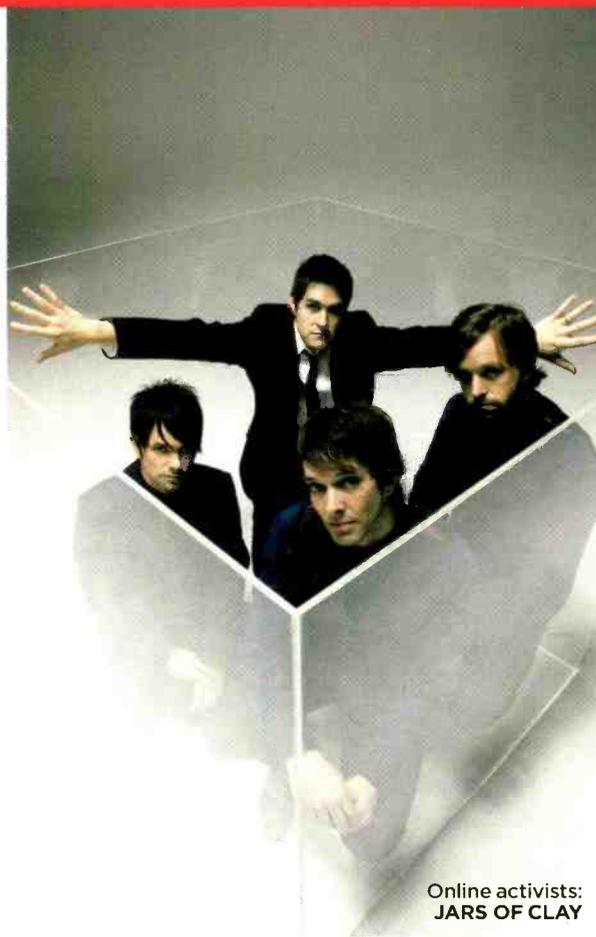
"Earth" reunites Jars' Haseltine, Charlie

Lowell, Stephen Mason and Matt Odmark with Provident Music Group. After 12 years on Essential Records, the band left in 2007 to start its own imprint, Gray Matters. "Going into this record we didn't have quite the team of people we needed to pull everything off and not kill people in the process," Haseltine says. "So we went back to Provident."

Provident will handle marketing and distribution as well as promotion of the single, "Two Hands," which is No. 13 on Billboard's Hot Christian Songs chart. In addition to visiting radio stations, the band has been active online with Twitter updates, MySpace posts and e-mail blasts.

"Through MySpace we premiered two songs a week leading up to the release date so fans got a taste of the whole record," says Provident Label Group senior VP of marketing and sales Ben Howard.

Fans can also buy a limited-edition package that includes the 14-track CD, a double-vinyl LP, an autographed 12-page oversized booklet with handwritten lyrics, an exclusive EP with three bonus tracks and three remixes, a DVD with extended song-by-song footage, a special access tour laminate and a full-album MP3 download. —Deborah Evans Price



Online activists: JARS OF CLAY

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Neil Sedaka



KIDDIN' AROUND

>> Neil Sedaka was just a kid when he earned his first Billboard Hot 100 hit at 19 years old, co-writing Connie Francis' 1958 single "Stupid Cupid." Now, nearly 51 years later, Sedaka bows at No. 4 on the Top Kid Audio chart with the children's set "Waking Up Is Hard to Do."

NO 'PROBLEMS'

>> On Top Comedy Albums, Ron White debuts at No. 1 with "Behavioral Problems," giving the comedian his second straight bow atop the list following "You Can't Fix Stupid" in February 2006. That album spent nine weeks at No. 1.



BOOKER RETURNS

>> Booker T. (of Booker T. & the MG's fame) returns to the Billboard 200 for the first time since 1972 as his new album "Potato Hole" debuts at No. 144. The Rock and Roll Hall of Famer's first solo album in 20 years features guests Nell Young and Drive-By Truckers.

CHART BEAT

>> Rihanna's "Umbrella" reigned on the Billboard Hot 100 in 2007, and the R&B/pop smash returned when Marie Digby and Taylor Swift charted on the Pop 100 with stripped-down cover versions. On the Pop 100 this week, a remake in the same vein debuts: The Fray arrives at No. 100 with its earthy rendition of Kanye West's "Heartless."

>> Not only does Depeche Mode notch its highest-charting album on the Billboard 200 since 1993 (see "Over the Counter," this page), a fellow act long at the forefront of danceable alterna-pop likewise reaches its highest position since that year. Pet Shop Boys bow at No. 32 with "Yes," their best ranking since "Very" debuted and peaked at No. 20 in October 1993.

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

iTunes Pass Pops Onto Chart; Box Office Matters

Rick Ross debuts at No. 1 on the Billboard 200 with "Deeper Than Rap" selling 158,000 copies in its first week. It's the third topper for the artist. His last set, 2008's "Trilla," bowed at No. 1 with 198,000, while 2006's "Port of Miami" ruled the chart with 187,000.

Ross bumps the "Hannah Montana: The Movie" soundtrack from the top slot, as the Miley Cyrus set slips to No. 2 with 104,000 (down 22%). Meanwhile, on the Top Country Albums chart, the "Hannah" album is granted entrance to the tally (see Between the Bullets, page 75).

MUSIC FOR THE MASSES: Depeche Mode's "Sounds of the Universe" starts at No. 3 with 80,000, giving the veteran band its second-highest-charting album. Only "Songs of Faith and Devo-

tion"—which bowed at No. 1 in 1993—has gone higher.

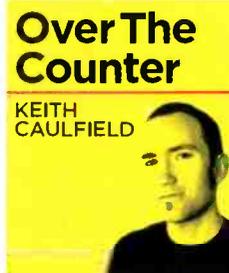
"Sounds" was the first album offered in the new iTunes Pass format, which launched Feb. 24. The Pass, priced at \$18.99, gives consumers the full album on street date, in addition to a wealth of content that was distributed in the weeks leading up to the set's release.

Before street date, Pass purchasers received the album's first single, "Wrong"; its music video; a short film; and six remixes. On the set's release day, its remaining 13 songs became available, along with another four remixes. Next, another seven tracks are scheduled to be disseminated in the Pass, before it expires June 16. All told, the "Sounds" Pass will have released 31 tracks and two videos. (A bargain for rabid fans, considering the \$18.99 price.)

Apple doesn't have a minimum requirement on the number of tracks included in a Pass, and labels set the price. However, Apple does encourage labels to distribute an ample amount of content for a reasonable price throughout the duration of the Pass.

On April 21, Dave Matthews Band's "Big Whiskey and the Groo-

grux King" became the third title to launch as an iTunes Pass. The Pass spent its first week lodged in the iTunes Store's often-updated top 10-selling albums list since its debut. While the Pass' sales haven't been disclosed, one can make an educated guess that it had



Over The Counter

KEITH CAULFIELD

to have sold at least as much as the No. 10 seller on this week's Top Digital Albums chart—Pet Shop Boys' "Yes," which sold 6,000. That's a nice first week for a new configuration of an album that doesn't street until June 2.

Sales for digital artist/album passes, like the iTunes Pass, will be aggregated and held for street date by Nielsen SoundScan if the proposed purchase ultimately promises the consumer a multitrack album download at a designated release date. For sales to be aggregated and held, a "Pass" must be predefined, with the description submitted to SoundScan and Billboard at least two weeks before the initial sales date.

For the complete list of guidelines and conditions about the pass format, e-mail kcaulfield@billboard.com.

TUNE-UP: For the third weekend in a row, the No. 1 film at the U.S. and Canadian box office starred an actor/singer

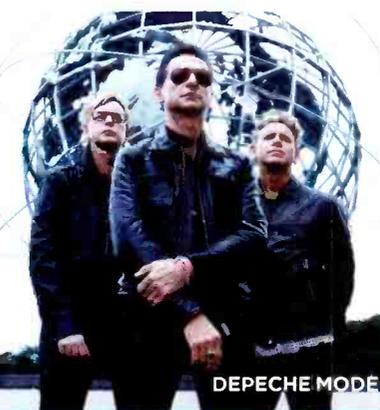
who had previously charted a No. 1 album on the Billboard 200.

The top grosser during the April 24-26 weekend was Beyoncé's "Obsessed," with \$29 million, bumping Zac Efron's "17 Again" out of the top slot. Miley Cyrus' "Hannah Montana: The Movie" started the trifecta during the April 10-12 weekend.

Beyoncé has notched three solo No. 1 albums and two others with Destiny's Child and was also a primary performer on the No. 1 "Dreamgirls" soundtrack. Efron has been part of two No. 1s—the first two soundtracks of the "High School Musical" film franchise. Cyrus has claimed two No. 1s under her own name and another two as part of the first "Hannah Montana" TV soundtrack and the recent big-screen "Hannah" soundtrack.

Unlike Cyrus in "Hannah Montana: The Movie," neither Efron nor Beyoncé sing onscreen. Although in "17," Efron's popular basketball player dances a bit—clearly a wink to his star-making turn as the b-ball-playing Troy in "High School Musical."

The next No. 1 movie at the box office, presumably "X-Men Origins: Wolverine," won't keep the streak alive. While its star, Hugh Jackman, won the 2004 Tony Award for best actor in a musical for "The Boy From Oz," he has yet to appear on a No. 1 Billboard 200 album.



DEPECHE MODE

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,176,000	1,333,000	20,564,000
Last Week	6,363,000	1,389,000	23,137,000
Change	-2.9%	-4.0%	-11.1%
This Week Last Year	6,869,000	1,129,000	19,032,000
Change	-10.1%	18.1%	8.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2008	2009	CHANGE
OVERALL UNIT SALES			
Albums	134,263,000	117,909,000	-12.2%
Digital Tracks	360,228,000	420,340,000	16.7%
Store Singles	509,000	509,000	0.0%
Total	495,000,000	538,758,000	8.8%
Albums w/TEA*	170,285,800	159,939,000	-6.1%

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

ALBUM SALES



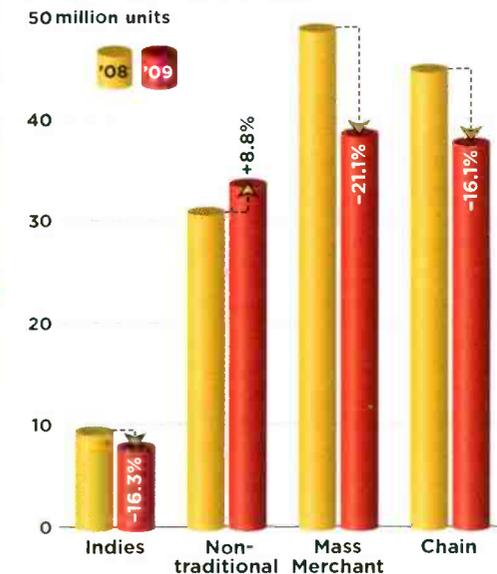
SALES BY ALBUM FORMAT

	2008	2009	CHANGE
CD	113,262,000	92,081,000	-18.7%
Digital	20,442,000	25,011,000	22.4%
Cassette	38,000	15,000	-60.5%
Other	521,000	802,000	53.9%

For week ending April 26, 2009. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 RICK ROSS MAYBACK/SUP-N-SLIDE/DEF JAM 012772*/DJMG (13.98) ⊕	Deeper Than Rap		1
2	1	2	SOUNDTRACK WALT DISNEY 03101 (18.98)	Hannah Montana: The Movie		1
3	NEW	1	DEPECHE MODE MUTE/VIRGIN 96769* CAPITOL (18.98) ⊕	Sounds Of The Universe		3
4	3	1	RASCAL FLATTS LYRIC STREET 002604 (18.98)	Unstoppable		1
5	NEW	1	ASHER ROTH SCHMIDTSON/LOUJ-3RC/UNIVERSAL MDTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle		5
6	4	8	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC 515923*/AG (18.98) ⊕	Twilight	2	1
7	8	10	GREATEST GAINER LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 011805*/IGA (12.98)	The Fame		4
8	2	-	DAY26 BAD BOY 517897/AG (18.98) ⊕	Forever In A Day		8
9	5	5	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/ZOMBA 012654/UME (18.98)	NOW 30		9
10	6	3	JADAKISS RUFF RYDERS 6-BLOCK ROC-A-FELLA/DEF JAM 012391*/DJMG (13.98)	The Last Kiss		10
11	10	6	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless		11
12	9	4	JASON ALDEAN BROKEN BOW 7637 (18.98)	Wide Open		12
13	14	13	NICKELBACK ROADRUNNER 618028 (18.98)	Dark Horse	2	1
14	13	15	KERI HILSON MOSLEY ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		14
15	18	31	KINGS OF LEON RCA 32712/RMG (17.98)	Only By The Night		15
16	NEW	1	LACUNA COIL CENTURY MEDIA 8980 (16.98)	Shallow Life		16
17	12	7	KEITH URBAN CAPITOL NASHVILLE 15751 (18.98)	Defying Gravity		17
18	11	11	DIANA KRALL VERVE 012432/VE (13.98)	Quiet Nights		18
19	15	9	PRINCE/BRIA VALENTE NPG 09549 FX (11.98)	Lotus Flow3r/MPLSoUND/Elix3r		19
20	22	23	BEYONCE MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce	2	1
21	19	12	KELLY CLARKSON S 19/RCA 32715/SONY MUSIC (18.98) ⊕	All I Ever Wanted		21
22	16	14	U2 ISLAND/INTERSCOPE 012630*/IGA (13.98) ⊕	No Line On The Horizon		22
23	26	23	ZAC BROWN BAND ROAD/BIG PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		23
24	20	25	THE-DREAM RADIO KILLA/DEF JAM 012579*/DJMG (13.98)	Love V/S Money		24
25	21	17	FLO RIDA PDC BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		25
26	17	16	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 11221/SMN (18.98)	Carnival Ride	2	1
27	25	19	JAMIE FOXX J 41294/RMG (18.98)	Intuition		27
28	34	39	THEORY OF A DEADMAN 604 618009/ROADRUNNER (11.98)	Scars & Souvenirs		28
29	NEW	1	JARS OF CLAY GRAY MATTERS 10903/ESSENTIAL (13.98)	The Long Fall Back To Earth		29
30	NEW	1	CHIMAIRA FERRET 121* (14.98) ⊕	The Infection		30
31	24	22	SUGARLAND MERCURY NASHVILLE 011273*/UMGN (13.98)	Love On The Inside		31
32	NEW	1	PET SHOP BOYS ASTRALWERKS 96470 (18.98)	Yes		32
33	7	-	SILVERSN PICKUPS DANGERD 035* (15.98)	Swoon		33
34	23	34	DARIUS RUCKER CAPITOL NASHVILLE 85506 (18.98)	Learn To Live		34
35	31	32	JASON MRAZ ATLANTIC 446508*/AG (18.98) ⊕	We Sing. We Dance. We Steal Things.		35
36	33	35	PINK LAFACE 38759/JLG (18.98)	Funhouse		36
37	NEW	1	MANCHESTER ORCHESTRA FAVORITE GENTLEMAN/CANVASBACK/COLUMBIA 35934*/SONY MUSIC (12.98)	Mean Everything To Nothing		37
38	29	23	THE FRAY EPIC 10202*/SONY MUSIC (18.98) ⊕	The Fray		38
39	27	46	YEAH YEAH YEAHS DRESS UP/DGC/INTERSCOPE 012735/IGA (13.98)	It's Blitz!		39
40	32	30	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		40
41	37	18	MERCYME INDIE/COLUMBIA 46605/SONY MUSIC (16.98 CD/DVD) ⊕	10		41
42	38	65	HOLLYWOOD UNDEAD A&M OCTONE 011331/IGA (12.98)	Swan Songs		42
43	28	20	UGK TRILL UGK/JIVE 86966/JLG (18.98)	UGK 4 Life		43
44	43	63	SHINEDOWN ATLANTIC 51244/AG (18.98)	The Sound Of Madness		44
45	39	36	LADY ANTEBELLUM CAPITOL NASHVILLE 03206 (12.98)	Lady Antebellum		45
46	35	21	TAYLOR SWIFT BIG MACHINE 079012 (18.98) ⊕	Taylor Swift	3	1
47	40	33	JAMEY JOHNSON MERCURY NASHVILLE 011237*/UMGN (13.98)	That Lonesome Song		47
48	48	54	ADELE XL/COLUMBIA 31859*/SONY MUSIC (15.98)	19		48
49	36	38	BRITNEY SPEARS JIVE 40387/JLG (18.98) ⊕	Circus		49
50	44	87	3OH!3 PHOTO FINISH 511181 (13.98)	Want		50



An \$11.98 sale tag at Target spurs a 9% increase for the set, enabling a 10th consecutive week in the top 10 for the album. Only Taylor Swift's "Fearless" (14 weeks) has had a longer streak this year.



The set earns its best sales week (22,000) since February and notches its highest chart placing since it debuted at No. 5 in October.



While this marks the band's highest-charting album, it enters with a smaller opening week (21,000) than its last set did when it started lower. "Karmacode" bowed with 34,000 at No. 28 in 2006.



Theory of a Deadman (pictured) and Saving Abel (No. 89) see their albums leap with gains of more than 20% since both titles were sale-priced for \$8.98 at Target last week.



The veteran duo's latest enters with its best sales week (slightly more than 14,000) since 2002, when "Release" bowed with a handful more copies at No. 73.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	NEW	1	RON WHITE CAPITOL NASHVILLE 98425 (18.98)	Behavioral Problems		51
52	79	115	SEETHER WIND UP 13127 (18.98)	Finding Beauty In Negative Spaces		9
53	52	76	ALAN JACKSON ARISTA NASHVILLE 19943/SMN (18.98)	Good Time		1
54	45	44	SOUNDTRACK INTERSCOPE 012502/IGA (13.98)	Slumdog Millionaire		4
55	47	28	DAVID COOK 19/RCA 33463/RMG (18.98)	David Cook		3
56	51	56	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/DJMG (13.98)	808s & Heartbreak		1
57	53	64	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MDTOWN 012334/UMRG (13.98)	Freedom		1
58	58	78	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTell'em		43
59	NEW	1	TINTED WINDOWS S-CURVE 59001 (11.98)	Tinted Windows		59
60	46	37	CHRIS BOTTI COLUMBIA 38735/SONY MUSIC (18.98) ⊕	Chris Botti: In Boston		13
61	49	42	RASCAL FLATTS LYRIC STREET 002763 (13.98)	Greatest Hits Volume 1		6
62	64	58	KID ROCK TOP DOG/ATLANTIC 290556*/AG (18.98) ⊕	Rock N Roll Jesus	2	1
63	57	66	LIL WAYNE CASH MONEY/UNIVERSAL MDTOWN 011977*/UMRG (13.98)	Tha Carter III	3	1
64	50	45	JOHN RICH WARNER BROS. (NASHVILLE) 508796/WRN (18.98)	Son Of A Preacher Man		16
65	63	85	THE LONELY ISLAND UNIVERSAL REPUBLIC 012570*/UMRG (13.98 CD/DVD) ⊕	Incredibad		13
66	54	77	YANNI YANNI WAKE/Disney PEARL SERIES 003659/WALT DISNEY (18.98 CD/DVD) ⊕	Yanni Voices		20
67	65	68	COLDPLAY CAPITOL 16886* (18.98)	Viva La Vida or Death And All His Friends	2	1
68	62	70	KEYSHIA COLE IMANI GEFENN 012395/IGA (13.98)	A Different Me		2
69	55	71	DOLLY PARTON POLY 925 (13.98)	Backwoods Barbie		17
70	42	103	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		2
71	59	60	THE ALL-AMERICAN REJECTS DGGHOUSE DGC/INTERSCOPE 012297/IGA (13.98)	When The World Comes Down		15
72	66	62	SLIM THUG BOSS HOGG/OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		15
73	56	50	PAPA ROACH DGC/INTERSCOPE 012651/IGA (13.98)	Metamorphosis		8
74	72	95	LILY ALLEN CAPITOL 87233* (18.98)	It's Not Me, It's You		5
75	61	61	METALLICA WARNER BROS. 508732* (18.98)	Death Magnetic		1
76	69	74	NE-YO DEF JAM 011410*/DJMG (13.98)	Year Of The Gentleman		2
77	NEW	1	CHESTER FRENCH STAR TRAK/INTERSCOPE 012582/IGA (12.98)	Love The Future		77
78	60	84	CHARLIE WILSON P MUSIC GROUP/JIVE 23389/JLG (18.98)	Uncle Charlie		2
79	41	19	NEIL YOUNG REPRISE 518030/WARNER BROS. (18.98) ⊕	Fork In The Road		19
80	70	67	KATY PERRY CAPITOL 04249* (12.98)	One Of The Boys		9
81	30	79	DEATH CAB FOR CUTIE BARSKUK/ATLANTIC 318246/AG (4.98)	The Open Door EP		30
82	68	101	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		3
83	77	99	KENNY CHESNEY BLUE CHAIR/BNA 3455/SMN (18.98)	Lucky Old Sun		1
84	84	116	SEAL 143 515868/WARNER BROS. (18.98)	Soul		13
85	81	93	GORILLA ZOE BLUICK/BAD BOY SOUTH BAD BOY 514278/AG (18.98)	Don't Feed Da Animals		8
86	74	107	MARY MARY MY BLUICK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		7
87	NEW	1	CAMERA OBSCURA 4AD 2907*/BEGGARS GROUP (14.98)	My Maudlin Career		87
88	67	75	MASTODON RELAPSE/SIRE REPRISE 459132*/WARNER BROS. (13.98) ⊕	Crack The Sky		11
89	115	137	SAVING ABEL SKIDDOW/VIRGIN 15019/CAPITOL (12.98)	Saving Abel		49
90	71	40	RODNEY ATKINS CURB 79132 (18.98)	It's America		15
91	89	69	SOUNDTRACK DECCA 011439 (18.98) ⊕	Mamma Mia!		1
92	99	104	FRANCESCA BATTISTELLI FERRET 08730/WARNER BROS. (11.98)	My Paper Heart		92
93	78	136	NEKO CASE ANTI-REPT/EPITAPH (17.98)	Middle Cyclone		3
94	95	92	VARIOUS ARTISTS EMI CMG PROVIDENT-INTEGRITY 887742 WORD-CURB (17.98)	WOW Hits 2009: 30 Of The Year's Top Christian Artists And Hits		31
95	101	119	DISTURBED REPRISE 41132*/WARNER BROS. (18.98) ⊕	Indestructible		1
96	113	118	THE KILLERS ISLAND 012197*/DJMG (13.98)	Day & Age		6
97	100	126	ANTHONY HAMILTON MISTER'S MUSIC/50 50 DEF 23387/JLG (18.98)	The Point Of It All		12
98	80	72	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 012676/UME (18.98)	NOW That's What I Call Power Ballads		30
99	83	51	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/JLG 012100/UME (18.98)	NOW 29		3
100	97	83	ISRAEL HOUGHTON INTEGRITY/COLUMBIA 42584/SONY MUSIC (13.98)	The Power Of One		100

THE BILLBOARD 200 ARTIST INDEX

3 DDORS DOWN	193	JASON ALDEAN	12	RODNEY ATKINS	90	ANDREW BIRD	166	JEREMY CAMP	155	DAVID COOK	55	THE-DREAM	24	THE FRAY	38	ISRAEL HOUGHTON	100	J. HOLIDAY	154	KINGS OF LEON	15	LEONA LEWIS	130
3OH!3	50	THE ALL-AMERICAN	12	AVENGED SEVENFOLD	181	BLACK LABEL SOCIETY	111	CAROLINA LIAR	157	BILLY RAY CYRUS	174	ELI YOUNG BAND	123	THE GROUCH & ELIGH	85	JENNIFER HUDSON	70	JACK GAFFIGAN	121	OIANA KRALL	18	LIL WAYNE	63
AC/DC	169	REJECTS	71	FRANCESCA BATTISTELLI	92	BLUE OCTOBER	124	NEKO CASE	93	MILEY CYRUS	162	GORILLA ZOE	86	IL DIVO	148	ALAN JACKSON	53	JAMES JOHNSON	47	LACUNA COIL	16	THE LONELY ISLAND	65
ADELE	48	ALL THAT REMAINS	191	NATASHA BEDINGFIELD	147	BOOKER T.	144	CHESTER FRENCH	77	DAUGHTRY	164	FALL OUT BOY	158	INOA.ARIE	82	ALAN JACKSON	53	JONAS BROTHERS	167	LADY ANTEBELLUM	4	DEMI LOVATO	107
THE AIRBORNE TOXIC	199	AS CITIES BURN	109	BEYONCE	20	CHRIS BOTTI	60	CHINA AIRA	30	ERIC CHURCH	116	FLEET FOXES	197	INDIE GIRLS	150	ALAN JACKSON	53	JIM JONES	105	LADY GAGA	7	LUOACRIS	182
AKON	57	AS CITIES BURN	109	FRANCESCA BATTISTELLI	92	BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	37
						BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	37
						BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	37
						BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	37
						BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	37
						BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	37
						BOW WOW	113	CELESTINE	138	DAY26	8	FLO RIDA	25	ANTHONY HAMILTON	97	ALAN JACKSON	53	JIM JONES	105	LAMB OF GOD	142	MANCHESTER	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	112	111	MICHAEL W. SMITH	A New Hallelujah		19
102	94	120	MUSIQ SOULCHILD	onmyradio		11
103	NEW	1	MEG & DIA	Here, Here And Here		103
104	103	133	MGMT	Oracular Spectacular		38
105	75	73	JIM JONES	Pray IV Reign		5
106	96	100	ROBERT PLANT / ALISON KRAUSS	Raising Sand		72
107	86	49	DEMI LOVATO	Don't Forget		29
108	109	90	CHRIS TOMLIN	Hello Love		34
109	NEW	1	AS CITIES BURN	Hell Or High Water		109
110	183	134	DAVID ARCHULETA	David Archuleta		2
111	NEW	1	BLACK LABEL SOCIETY	Skullage		111
112	111	124	SLIPKNOT	All Hope Is Gone		35
113	73	48	BOW WOW	New Jack City II		4
114	106	88	BRUCE SPRINGSTEEN	Working On A Dream		13
115	171	-	CAGE THE ELEPHANT	Cage The Elephant		2
116	90	110	ERIC CHURCH	Carolina		5
117	104	57	SOUNDTRACK	High School Musical 3: Senior Year		27
118	87	86	DONNIE MCCLURKIN	We All Are One (Live In Detroit)		4
119	126	131	THIRD DAY	Revelation		39
120	85	52	MARTINA MCBRIDE	Shine		5
121	130	105	JIM GAFFIGAN	King Baby		4
122	93	108	LEONARD COHEN	Live In London		4
123	RE-ENTRY	5	ELI YOUNG BAND	Jet Black & Jealous		5
124	92	96	BLUE OCTOBER	Approaching Normal		5
125	110	109	RANDY TRAVIS	I Told You So: The Ultimate Hits Of Randy Travis		6
126	82	94	THE DECEMBERISTS	The Hazards Of Love		6
127	105	102	QUEENSRYCHE	American Soldier		4
128	88	117	DIERKS BENTLEY	Feel That Fire		12
129	98	139	THE TING TINGS	We Started Nothing		37
130	128	130	LEONA LEWIS	Spirit		55
131	114	135	VARIOUS ARTISTS	WOW Gospel 2009: 30 Of The Years Top Gospel Artists And Songs		27
132	120	81	GEORGE STRAIT	Troubadour		56
133	131	114	KELLIE PICKLER	Kellie Pickler		19
134	76	-	METRIC	Fantasies		3
135	118	128	SOUNDTRACK	Twilight: The Score (Carter Burwell)		17
136	108	180	THE AIRBORNE TOXIC EVENT	The Airborne Toxic Event		10
137	125	132	RED	Innocence & Instinct		11
138	RE-ENTRY	12	CELTIC WOMAN	The Greatest Journey: Essential Collection		12
139	135	150	YOUNG JEEZY	The Recession		34
140	129	29	KIDZ BOP KIDS	Kidz Bop 15		12
141	197	181	HINDER	Take It To The Limit		25
142	134	138	LAMB OF GOD	Wrath		9
143	165	188	RAY LAMONTAGNE	Gossip In The Grain		28
144	NEW	1	BOOKER T.	Potato Hole		144
145	116	123	SOUNDTRACK	Fast & Furious		4
146	141	143	TENTH AVENUE NORTH	Over And Underneath		8
147	189	-	NATASHA BEDINGFIELD	Pocketful Of Sunshine		59
148	151	156	IL DIVO	The Promise		23
149	107	55	SMOKIE NORFUL	Live		3
150	145	163	INDIGO GIRLS	Posidon And The Bitter Bug		5



His performance on the "American Idol" results show (April 22) ignites a 59% increase for the album and its best sales week and rank since the March 21 chart.

115 As expected, the physical release of the band's album pushes a big 48% jump for the set. It also rises to No. 2 on Top Heatseekers, earning the Greatest Gainer trophy.



The ladies performed April 21 on "Dancing With the Stars," singing "You Raise Me Up" (fitting, for a dance show). Thus, this hits set, which features the tune, vaults back onto the list with a 151% increase.



The film's companion album starts with 3,000 in its debut week, also landing at No. 9 on the Top Soundtracks chart. The set features music from Cat Power, Young MC and Santigold, among others.

Missing the chart by a mere handful of units, Jane's Addiction's elaborately packaged four-disc boxed set, which carries a list price of \$74.98, begins with nearly 3,000 copies.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	119	80	JESSE MCCARTNEY	Departure		14
152	142	183	RAPHAEL SAADIQ	The Way I See It		19
153	139	158	LED ZEPPELIN	Motherhip		2
154	124	129	J. HOLIDAY	Round 2		7
155	159	152	JEREMY CAMP	Speaking Louder Than Before		22
156	NEW	1	THE OAK RIDGE BOYS	A Gospel Journey		156
157	148	-	CAROLINA LIAR	Coming To Terms		2
158	149	142	FALL OUT BOY	Folie A Deux		19
159	133	146	JAZMINE SULLIVAN	Fearless		31
160	162	169	RISE AGAINST	Appeal To Reason		29
161	166	187	MATT NATHANSON	Some Mad Hope		17
162	132	82	MILEY CYRUS	Breakout		40
163	192	186	FRANK SINATRA	Nothing But The Best		50
164	160	162	DAUGHTRY	Daughtry		127
165	137	179	THE SCRIPT	The Script		6
166	136	151	ANDREW BIRD	Noble Beast		14
167	123	43	JONAS BROTHERS	The 3D Concert Experience (Soundtrack)		9
168	153	174	TITO "EL BAMBINO"	El Patron		5
169	140	113	AC/DC	Black Ice		27
170	RE-ENTRY	56	JACK JOHNSON	Sleep Through The Static		56
171	147	154	VARIOUS ARTISTS	Punk Goes Pop Volume Two		7
172	RE-ENTRY	28	BRANDON HEATH	What If We		28
173	174	195	A DAY TO REMEMBER	Homesick		12
174	91	41	BILLY RAY CYRUS	Back To Tennessee		3
175	157	47	VARIOUS ARTISTS	Walt Disney Records Presents: Radio Disney Jams 11		13
176	127	106	SILVERSTEIN	A Shipwreck In The Sand		4
177	150	153	LA ARROLLADORA BANDA EL LIMON	Mas Adelante		5
178	181	155	MANDISA	Freedom		5
179	NEW	1	SOUNDTRACK	17 Again		179
180	RE-ENTRY	28	ROBIN THICKE	Something Else		28
181	161	167	AVENGED SEVENFOLD	Avenged Sevenfold		73
182	163	164	LUDACRIS	Theater Of The Mind		22
183	155	165	GARTH BROOKS	The Ultimate Hits		77
184	170	159	THE PUSSYCAT DOLLS	Doll Domination		31
185	168	157	JOHN LEGEND	Evolver		26
186	NEW	1	THE GROUCH & ELIGH	Say G&E!		186
187	122	53	MIMS	Guilt		3
188	167	178	PLIES	Da REAList		19
189	175	172	TOBY KEITH	35 Biggest Hits		51
190	177	171	STATIC-X	Cult Of Static		6
191	RE-ENTRY	13	ALL THAT REMAINS	Overcome		13
192	RE-ENTRY	14	THE VERONICAS	Hook Me Up		14
193	184	175	3 DOORS DOWN	3 Doors Down		49
194	185	-	LUIS FONSI	Palabras Del Silencio		15
195	172	144	TOBY KEITH	That Don't Make Me A Bad Guy		26
196	169	166	JAKE OWEN	Easy Does It		9
197	173	-	FLEET FOXES	Fleet Foxes		40
198	188	189	RYAN LESLIE	Ryan Leslie		11
199	RE-ENTRY	61	TRACE ADKINS	American Man: Greatest Hits Volume II		61
200	RE-ENTRY	6	FOREIGNER	No End In Sight: The Very Best Of Foreigner		6

MARTINA MCBRIDE	120
JESSE MCCARTNEY	151
DONNIE MCCLURKIN	118
MEG & DIA	103
MERCYME	41
METALLICA	75
MGMT	134
MIMS	187
JASON MRAZ	35
MUSIQ SOULCHILD	102

MATT NATHANSON	161
NE-YO	76
NICKELBACK	76
SMOKIE NORFUL	149
PAPA ROACH	73
DOLLY PARTON	69
KATY PERRY	80
PET SHOP BOYS	32
KELLIE PICKLER	133
PINK	36
ROBERT PLANT / ALISON KRAUSS	106
PLIES	188
PRINCE/BRIA VALENTE	19

THE PUSSYCAT DOLLS	184
ASHER ROTH	5
DARIUS RUCKER	34
SLIM THUG	72
SLIPKNOT	112
MICHAEL W. SMITH	101
SOULJA BOY TELL'EM	58
BRITNEY SPEARS	49
THE MOVIE	114
SETH R. SMITH	42
SHINEDOWN	160
RICK ROSS	1

SILVERSNUR PICKUPS	33
FRANK SINATRA	163
SLIM THUG	72
SLIPKNOT	112
MICHAEL W. SMITH	101
SOULJA BOY TELL'EM	58
BRITNEY SPEARS	49
THE MOVIE	114
SETH R. SMITH	42
SHINEDOWN	160
RICK ROSS	1

JAZMINE SULLIVAN	159
TAYLOR SWIFT	11, 46
SLAMDUG MILLIONAIRE	54
TWILIGHT: THE SCORE (CARTER BURWELL)	135
THE TING TINGS	129
TINTED WINDOWS	59
TITO "EL BAMBINO"	168
CHRIS TOMLIN	108
RANDY TRAVIS	125
TENTH AVENUE NORTH	146
THEORY OF A DEADMAN	28
U2	22
ROBIN THICKE	180
THIRD DAY	26
TI.	40

THE VERONICAS	192
VARIOUS ARTISTS	99
NOW 30	99
HOW THAT'S WHAT I CALL	98
POWER BALLADS	98
PUNK GOES POP VOLUME TWO	171
WALT DISNEY RECORDS	41
PRESENTS: RADIO DISNEY JAMS 11	175
WOW GOSPEL 2009: 30 OF THE YEARS TOP GOSPEL ARTISTS AND SONGS	131
WOW HITS 2009: 30 OF THE YEARS TOP CHRISTIAN ARTISTS AND HITS	94
YANNI	66
YEAH YEAH YEAHS	39
NEIL YOUNG	79
YOUNG JEEZY	139

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
2	3	12	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	2	18	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
4	4	13	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
5	6	8	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)
6	5	14	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
7	7	13	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
8	9	16	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
9	8	15	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
10	11	32	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)
11	10	21	YOU FOUND ME	THE FRAY (EPIIC)
12	15	8	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
13	13	26	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
14	14	20	MAD	NE-YO (DEF JAM/IDJMG)
15	12	19	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
16	16	34	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
17	18	18	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)
18	21	7	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
19	17	19	SOBER	PINK (LAFACE/JLG)
20	22	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
21	24	5	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
22	25	11	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)
23	20	15	IT'S AMERICA	RODNEY ATKINS (CURB)
24	19	24	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
25	27	12	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	12	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)
27	32	19	SECOND CHANCE	SHINEDOWN (ATLANTIC)
28	28	5	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
29	31	8	IT HAPPENS	SUGARLAND (MERCURY NASHVILLE)
30	38	7	BOYFRIEND #2	PLEASURE P. (ATLANTIC)
31	41	8	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
32	36	9	HOW DO YOU SLEEP?	JESSIE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
33	53	3	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)
34	51	3	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)
35	29	20	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
36	43	5	KISS A GIRL	KEITH URBAN (CAPITOL NASHVILLE)
37	44	4	THEN	BRAD PAISLEY (ARISTA NASHVILLE)
38	34	7	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND (SLIP-N-SLIDE/DEF JAM/IDJMG)
39	40	46	VIVA LA VIDA	COLDPLAY (CAPITOL)
40	26	15	BEAUTIFUL	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
41	45	7	ONE IN EVERY CROWD	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
42	35	34	HOT N COLD	KATY PERRY (CAPITOL)
43	37	12	AIN'T I	YOUNG L.A. FEAT. YOUNG DRO & T.I. (GRAND HUSTLE/INTERSCOPE)
44	48	4	OUT LAST NIGHT	KENNY CHESNEY (BNA)
45	50	6	SIDEWAYS	DIERKS BENTLEY (CAPITOL NASHVILLE)
46	54	9	IF THIS ISN'T LOVE	JENNIFER HUDSON (ARISTA RMG)
47	30	8	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
48	46	33	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
49	39	15	DON'T THINK I CAN'T LOVE YOU	JAKE OWEN (RCA NASHVILLE)
50	42	17	IT WON'T BE LIKE THIS FOR LONG	DARIUS RUCKER (CAPITOL NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	72	2	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
52	55	6	NEVER EVER	CIARA FEAT. YOUNG JEEZY (LAFACE/JLG)
53	33	13	NOTHIN' TO DIE FOR	TIM MCGRAW (CURB)
54	65	3	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
55	47	6	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNTA AUSTIN (COLUMBIA)
56	56	21	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS (DEF JAM/IDJMG)
57	60	3	SISSY'S SONG	ALAN JACKSON (ARISTA NASHVILLE)
58	49	9	SOBEAUTIFUL	MUSIQ SOULCHILD (ATLANTIC)
59	62	3	WHATEVER IT IS	ZAC BROWN BAND (HOME GRDWN/ATLANTIC/BIG PICTURE)
60	59	2	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
61	70	4	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)
62	58	7	ALWAYS THE LOVE SONGS	ELI YOUNG BAND (REPUBLIC/UNIVERSAL SOUTH)
63	73	2	WHERE I'M FROM	JASON MICHAEL CARROLL (ARISTA NASHVILLE)
64	69	2	KNOW YOUR ENEMY	GREEN DAY (REPRISE)
65	67	4	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
66	57	21	RIVER OF LOVE	GEORGE STRAIT (MCA NASHVILLE)
67	66	7	THERE GOES MY BABY	CHARLIE WIDSON (P. MUSIC GROUP/JIVE/JLG)
68	-	1	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
69	-	1	LOST YOU ANYWAY	TOBY KEITH (SHOW DOG NASHVILLE)
70	71	8	NEXT TO YOU	MIKE JONES (ICE AGE/SWISHHOUSE/ASYLUM)
71	-	1	EPIPHANY	CHRISTIE MICHELLE (DEF JAM/IDJMG)
72	-	1	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
73	-	8	STANKY LEGG	GS BOYZ (SWAGG TEAM/JIVE/BATTERY)
74	-	1	HOW 'BOUT YOU DON'T	THE LOST TRAILERS (BNA)
75	68	12	YOU COMPLETE ME	KEYSHIA COLE (IMAN/GEFFEN/INTERSCOPE)

298 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	4	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.AM/INTERSCOPE)	
2	4	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	
3	15	6	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	
4	2	8	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	
5	5	13	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	
6	3	2	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)	
7	6	11	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	
8	14	26	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	
9	9	17	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	
10	11	13	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	
11	13	13	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	
12	8	7	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)	
13	12	11	I LOVE COLLEGE	ASHER ROTH (SCHOO! BOY/LOUD/SRC/UNIVERSAL MOTOWN)	
14	7	5	CRAZIER	TAYLOR SWIFT (WALT DISNEY)	
15	20	9	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)	
16	16	17	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	
17	-	1	FUNNY THE WAY IT IS	DAVE MATTHEWS BAND (RCA/RMG)	
18	15	15	SECOND CHANCE	SHINEDOWN (ATLANTIC)	
19	17	25	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	
20	27	7	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	
21	19	41	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/INTERSCOPE)	
22	22	6	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	
23	21	11	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	
24	36	5	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)	
25	24	9	ALL THE ABOVE	MAIND FEAT. T-PAIN (HUSTLE HARD/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	23	14	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)	
27	10	23	YOU FOUND ME	THE FRAY (EPIIC)	
28	32	2	KNOW YOUR ENEMY	GREEN DAY (REPRISE)	
29	37	15	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)	
30	26	11	HOW DO YOU SLEEP?	JESSE MCCARTNEY (HOLLYWOOD)	
31	30	33	LOVE STORY	TAYLOR SWIFT (BIG MACHINE)	
32	25	14	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	
33	33	21	BEAUTIFUL	AKON FEAT. COLBY O'DONIS & ANON OFFSHOOT (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	
34	41	11	I'M ON A BOAT	THE LONELY ISLAND FEAT. T-PAIN (UNIVERSAL REPUBLIC)	
35	34	9	JAI HO! (YOU ARE MY DESTINY)	A.R. BAHAM & THE PUSSYCAT DOLLS FEAT. NICOLE SCHENZINGER (INTERSCOPE)	
36	40	31	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	
37	53	11	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	
38	28	7	DON'T FORGET	DEMI LOVATO (HOLLYWOOD)	
39	35	3	BEST DAYS OF YOUR LIFE	KELLIE PICKLER (19/BNA)	
40	-	1	BIRTHDAY SEX	JEREMIH (DEF JAM/IDJMG)	
41	-	1	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	
42	54	16	LUCKY	JASON MRAZ & COLBIE CAILLAT (ATLANTIC/RRP)	
43	47	12	SHE'S COUNTRY	JASON ALDEAN (BROKEN BOW)	
44	31	12	CRACK A BOTTLE	EMINEM, DR. DRE & 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
45	43	54	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	
46	44	23	SOBER	PINK (LAFACE/JLG)	
47	38	7	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET)	
48	45	35	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)	
49	57	6	THEN	BRAD PAISLEY (ARISTA NASHVILLE)	
50	63	2	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	29	3	BUTTERFLY FLY AWAY	MILEY CYRUS & BILLY RAY CYRUS (WALT DISNEY)	
52	39	15	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)	
53	42	25	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
54	-	4	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)	
55	69	62	DON'T STOP BELIEVIN'	JOURNEY (COLUMBIA/LEGACY)	
56	49	21	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	
57	74	4	WHATEVER IT IS	ZAC BROWN BAND (HOME GRDWN/ATLANTIC/BIG PICTURE)	
58	55	8	CARELESS WHISPER	SEETHER (WIND-UP)	
59	46	6	I TOLD YOU SO	CARRIE UNDERWOOD FEAT. RANDY TRAVIS (19/ARISTA NASHVILLE)	
60	66	2	NOT MEANT TO BE	THEORY OF A DEADMAN (BNA/ROADRUNNER/RRP)	
61	62	23	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)	
62	-	1	LARK ON MY GO-KART	ASHER ROTH (SCHOO! BOY/LOUD/SRC/UNIVERSAL MOTOWN)	
63	-	1	MAYBACH MUSIC 2	RICK ROSS FEAT. KANYE WEST, T-PAIN, LIL WAYNE (MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG)	
64	60	3	I RUN TO YOU	LADY ANTEBELLUM (CAPITOL NASHVILLE)	
65	50	7	CANDLE (SICK AND TIRED)	THE WHITE TIE AFFAIR (SLIGHTLY DANGEROUS/EPIC)	
66	56	24	WHITE HORSE	TAYLOR SWIFT (BIG MACHINE)	
67	-	19	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	
68	65	51	VIVA LA VIDA	COLDPLAY (CAPITOL)	
69	67	40	HOT N COLD	KATY PERRY (CAPITOL)	
70	-	1	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	
71	73	3	IT HAPPENS	SUGARLAND (MERCURY)	
72	-	1	ANGEL	KATE VOEGELE (MYSPACE/DGC/INTERSCOPE)	
73	70	4	THE FEAR	LILY ALLEN (CAPITOL)	
74	-	20	UNTOUCHED	THE VERONICAS (ENGINEER/SIRE/WARNER BROS.)	
75	64	10	ROCKIN' THAT THANG	THE-DREAM (RADIO KILLA/DEF JAM/IDJMG)	

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.

HOT DANCE CLUB PLAY
 Compiled from a national sample of reports from club DJs.
 ● Titles with the greatest club play increase over the previous week.
POWER PICK This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

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

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	9	#1 BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.A.M./INTERSCOPE)
2	1	18	POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
3	3	16	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)
4	7	15	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)
5	5	30	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)
6	4	30	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)
7	1	30	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)
8	11	15	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)
9	10	24	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)
10	17	6	GREATEST GAINER/DIGITAL SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)
11	12	21	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)
12	8	12	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
13	9	23	YOU FOUND ME	THE FRAY (EPIC)
14	13	18	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)
15	18	16	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)
16	15	17	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)
17	46	46	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)
18	20	17	SECOND CHANCE	SHINEDOWN (ATLANTIC)
19	14	3	WE MADE YOU	EMINEM (WEB/SHADY/AFTERMATH/INTERSCOPE)
20	21	33	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)
21	19	10	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)
22	23	22	CIRCUS	BRITNEY SPEARS (JIVE/JLG)
23	22	26	SOBER	PINK (LAFACE/JLG)
24	26	9	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL (ULTRA)
25	36	36	I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)
26	25	25	HEARTLESS	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
27	24	21	BEAUTIFUL	KID CUDI FEAT. COLBY O'DONIS & KARONAL OFFSHALL (DOWNTOWN/UPFRONT/SRC/UNIVERSAL MOTOWN)
28	32	56	I'M YOURS	JASON MRAZ (ATLANTIC/RRP)
29	30	39	LET IT ROCK	KEVIN RUDOLF FEAT. LIL WAYNE (CASH MONEY/UNIVERSAL REPUBLIC)
30	33	28	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)
31	27	24	MAD	NE-YO (DEF JAM/IDJMG)
32	31	13	I LOVE COLLEGE	ASHER ROTH (CHOO!BOY/LOUD/SRC/UNIVERSAL MOTOWN)
33	50	5	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)
34	35	40	HOT 'N' COLD	KATY PERRY (CAPITOL)
35	54	3	GOODBYE	KRISTINIA DEBARGE (ISLAND/IDJMG)
36	29	2	HOEDOWN THROWDOWN	MILEY CYRUS (WALT DISNEY)
37	34	28	I HATE THIS PART	THE PUSSYCAT DOLLS (INTERSCOPE)
38	44	11	WELCOME TO THE WORLD	KEVIN RUDOLF FEAT. RICK ROSS (CASH MONEY/UNIVERSAL REPUBLIC)
39	41	30	LIVE YOUR LIFE	T.I. FEAT. RIHANNA (DEF JAM/GRAND HUSTLE/IDJMG/ATLANTIC)
40	42	16	THAT'S NOT MY NAME	THE TING TINGS (COLUMBIA)
41	28	2	CRAZIER	TAYLOR SWIFT (WALT DISNEY)
42	39	20	1, 2, 3, 4	PLAIN WHITE T'S (HOLLYWOOD)
43	40	25	SINGLE LADIES (PUT A RING ON IT)	BEYONCE (MUSIC WORLD/COLUMBIA)
44	51	3	TURN MY SWAG ON	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
45	43	31	WOMANIZER	BRITNEY SPEARS (JIVE/JLG)
46	46	36	WHATEVER YOU LIKE	T.I. (GRAND HUSTLE/ATLANTIC)
47	57	7	IF TODAY WAS YOUR LAST DAY	NICKELBACK (ROADRUNNER/RRP)
48	37	21	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE (MOSLEY/ZONE 4/INTERSCOPE)
49	47	38	SO WHAT	PINK (LAFACE/JLG)
50	55	4	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO (MOSLEY/ZONE 4/INTERSCOPE)

Rob Thomas' "Her Diamonds" shines on Pop 100 Airplay (No. 68) and Adult Top 40 (No. 27) with out-of-the-box debuts. The song, whose video will feature actress Alicia Silverstone, previews "Cradlesong," due June 30. View both lists in full at billboard.biz/charts.



Green Day notches its ninth Modern Rock chart champ, vaulting 8-1 with "Know Your Enemy," its first No. 1 since "Holiday" reached the top exactly four years ago this week. The coronation breaks a tie with U2 for second-most No. 1s; the Red Hot Chili Peppers lead with 11.



MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 POKER FACE	LADY GAGA (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
2	2	15	RIGHT ROUND	FLO RIDA (POE BOY/ATLANTIC)	☆
3	8	8	BOOM BOOM POW	THE BLACK EYED PEAS (WILL.I.A.M./INTERSCOPE)	☆
4	3	23	GIVES YOU HELL	THE ALL-AMERICAN REJECTS (DOGHOUSE/DGC/INTERSCOPE)	☆
5	4	16	DEAD AND GONE	T.I. FEAT. JUSTIN TIMBERLAKE (GRAND HUSTLE/ATLANTIC)	☆
6	5	15	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
7	11	11	KISS ME THRU THE PHONE	SOULJA BOY TELLEM FEAT. SAMMIE (COLLIPARK/INTERSCOPE)	☆
8	9	13	HOW DO YOU SLEEP?	JESSE MCCARTNEY FEAT. LUDACRIS (HOLLYWOOD)	☆
9	10	10	IF U SEEK AMY	BRITNEY SPEARS (JIVE/JLG)	☆
10	8	20	YOU FOUND ME	THE FRAY (EPIC)	☆
11	11	11	BLAME IT	JAMIE FOXX FEAT. T-PAIN (J/RMG)	☆
12	13	10	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
13	14	11	HALO	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
14	17	10	THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
15	12	21	SOBER	PINK (LAFACE/JLG)	☆
16	21	11	DAY 'N' NITE	KID CUDI (DREAM ON/G.O.O.D./UNIVERSAL MOTOWN)	☆
17	22	7	DON'T TRUST ME	3OH3 (PHOTO FINISH/ATLANTIC/RRP)	☆
18	15	9	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE (LAFACE/JLG)	☆
19	18	26	JUST DANCE	LADY GAGA FEAT. COLBY O'DONIS (STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	☆
20	23	5	SUGAR	FLO RIDA FEAT. WYNTER (POE BOY/ATLANTIC)	☆
21	19	20	CIRCUS	BRITNEY SPEARS (JIVE/JLG)	☆
22	28	3	GREATEST GAINER I DO NOT HOOK UP	KELLY CLARKSON (19/RCA/RMG)	☆
23	16	15	BEAUTIFUL	KID CUDI FEAT. COLBY O'DONIS & KARONAL OFFSHALL (DOWNTOWN/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
24	26	12	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
25	29	3	PLEASE DON'T LEAVE ME	PINK (LAFACE/JLG)	☆

ADULT TOP 40

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

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	38	#1 I'M YOURS	JASON MRAZ (ATLANTIC/RRP)	☆
2	2	27	LOVE STORY	TAYLOR SWIFT (BIG MACHINE/UNIVERSAL REPUBLIC)	☆
3	3	32	WHAT ABOUT NOW	DAUGHTRY (RCA/RMG)	☆
4	3	41	VIVA LA VIDA	COLDPLAY (CAPITOL)	☆
5	5	28	BETTER IN TIME	LEONA LEWIS (SYCO/J/RMG)	☆
6	7	49	THE TIME OF MY LIFE	DAVID COOK (19/RCA/RMG)	☆
7	6	27	LOVE REMAINS THE SAME	GAVIN ROSSDALE (INTERSCOPE)	☆
8	8	45	POCKETFUL OF SUNSHINE	NATASHA BEDINGFIELD (PHONOGENIC/EPIC)	☆
9	9	37	CRUSH	DAVID ARCHULETA (19/JIVE/JLG)	☆
10	10	12	IF YOU DON'T KNOW ME BY NOW	SEAL (143/WARNER BROS.)	☆
11	13	4	YOU FOUND ME	THE FRAY (EPIC)	☆
12	11	15	NEVER FAR AWAY	JIM BRICKMAN FEAT. RUSH OF FOOLS (TIME LIFE)	☆
13	12	12	JUST GO	LIONEL RICHIE (DEF JAM/IDJMG)	☆
14	15	7	GREATEST GAINER THE CLIMB	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)	☆
15	16	16	LIGHT ON	DAVID COOK (19/RCA/RMG)	☆
16	14	25	SHATTERED (TURN THE CAR AROUND)	O.A.R. (EVERFINE/ATLANTIC/RRP)	☆
17	17	11	COME ON GET HIGHER	MATT NATHANSON (VANGUARD/CAPITOL)	☆
18	19	17	HOT 'N' COLD	KATY PERRY (CAPITOL)	☆
19	18	18	GOTTA BE SOMEBODY	NICKELBACK (ROADRUNNER/RRP)	☆
20	20	6	FINALLY HOME	MERCYME (INO/COLUMBIA)	☆
21	21	9	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON (19/RCA/RMG)	☆
22	21	9	WHERE DID I LOSE YOUR LOVE	JOURNEY (NBMOTA)	☆
23	23	3	HERE COMES GOODBYE	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
24	24	2	SOBER	PINK (LAFACE/JLG)	☆
25	29	2	THERAPY	INDIA ARIE FEAT. GRAMPS MORGAN (SOULBIRD/UNIVERSAL REPUBLIC)	☆

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	8	2	#1 GREATEST GAINER KNOW YOUR ENEMY	GREEN DAY (REPRISE)	☆
2	2	15	USE SOMEBODY	KINGS OF LEON (RCA/RMG)	☆
3	3	30	FEEL GOOD DRAG	AMBERLIN (UNIVERSAL REPUBLIC)	☆
4	4	17	AUDIENCE OF ONE	REY AGAINST (DGC/INTERSCOPE)	☆
5	6	3	HEY YOU	311 (VOLCANO/JLG)	☆
6	5	9	CARELESS WHISPER	SEETHER (WIND-UP)	☆
7	3	15	LIFELINE	PAPA RDACH (DGC/INTERSCOPE)	☆
8	7	7	PANIC SWITCH	SILVERSUN PICKUPS (DANGERBIRD)	☆
9	9	1	BLACK HEART INERTIA	INCUBUS (IMMORTAL/EPIC)	☆
10	10	17	DIRT ROOM	BLUE OCTOBER (UNIVERSAL MOTOWN)	☆
11	11	36	SEX ON FIRE	KINGS OF LEON (RCA/RMG)	☆
12	12	24	KIDS	MGMT (COLUMBIA)	☆
13	13	32	SECOND CHANCE	SHINEDOWN (ATLANTIC)	☆
14	14	6	AIN'T NO REST FOR THE WICKED	CAGE THE ELEPHANT (DSP/JIVE/JLG)	☆
15	15	38	SOMETIME AROUND MIDNIGHT	THE ARBORSIDE TOXIC EVENT (MAJOR DOGS/SHOUT FACTORY/ISLAND/IDJMG)	☆
16	16	9	WRONG	DEPECHE MODE (MUTE/VIRGIN/CAPITOL)	☆
17	17	43	I DON'T CARE	APOCALYPTICA FEAT. ADAM GONTIER (20-20/JIVE/JLG)	☆
18	18	28	LOVE HURTS	INCUBUS (IMMORTAL/EPIC)	☆
19	19	2	MAGNIFICENT	U2 (ISLAND/INTERSCOPE)	☆
20	20	6	THE NIGHT	DISTURBED (REPRISE)	☆
21	21	9	ZERO	YEAH YEAH YEAHS (DRESS UP/DGC/INTERSCOPE)	☆
22	22	8	NO YOU GIRLS	FRANZ FERDINAND (DOMINO/EPIC)	☆
23	23	10	BROTHER	PEARL JAM (LEGACY/EPIC)	☆
24	24	16	HATE MY LIFE	THE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)	☆
25	25	11	GRAPEVINE FIRES	DEATH CAB FOR CUTIE (ATLANTIC)	☆

POP 100: The most popular songs, according to mainstream top 40 radio audience impressions, measured by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. 125 MAINSTREAM TOP 40, 103 ADULT CONTEMPORARY, 83 MODERN ROCK stations are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2009, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. GREEN DAY, MARINA CHAVEZ

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	4	24	#1 IT'S AMERICA <small>THE HEWITT R. ATKINS (A. PETRAGLIA, B. JAMES)</small>	Rodney Atkins CURB	1	1
2	3	3	23	SHE'S COUNTRY <small>M. KNOX (D. MYRICK, B. JATUM)</small>	Jason Aldean BROKEN BOW	2	2
3	4	5	15	I TOLD YOU SO <small>M. BRIGHT (R. TRAVIS)</small>	Carrie Underwood Featuring Randy Travis CAPITOL NASHVILLE	3	3
4	2	1	14	HERE COMES GOODBYE <small>D. HUFF, RASCAL FLATTS (C. LAGERBERG, C. SLIGH)</small>	Rascal Flatts LYRIC STREET	1	1
5	6	8	11	IT HAPPENS <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. O. NETTLES, K. BUSH, B. PINSON)</small>	Sugarland MERCURY	4	4
6	9	12	7	KISS A GIRL <small>D. HUFF, K. URBAN (M. POWELL, K. URBAN)</small>	Keith Urban CAPITOL NASHVILLE	6	6
7	10	15	6	THEN <small>F. ROGERS (B. PAISLEY, C. DUBDIS, A. GORLEY)</small>	Brad Paisley ARISTA NASHVILLE	7	7
8	11	13	14	ONE IN EVERY CROWD <small>B. CHANCEY (E. MONTGOMERY, I. DEAN, K. TRIBBLE)</small>	Montgomery Gentry COLUMBIA	8	8
9	12	16	5	OUT LAST NIGHT <small>B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)</small>	Kenny Chesney BNA	9	9
10	5	6	19	NOTHIN' TO DIE FOR <small>B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, L. T. MILLER)</small>	Tim McGraw CURB	5	5
11	13	18	9	SIDEWAYS <small>B. BEAVERS, D. BENTLEY (J. BEAVERS, D. BENTLEY)</small>	Dierks Bentley CAPITOL NASHVILLE	11	11
12	14	19	31	ALWAYS THE LOVE SONGS <small>M. WRUCKE (D. L. MURPHY, G. DUCAS)</small>	Eli Young Band REPUBLIC/UNIVERSAL SOUTH	12	12
13	17	21	11	SISSY'S SONG <small>K. STEGALL (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE	13	13
14	18	23	16	AIR POWER WHATEVER IT IS <small>K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT)</small>	Zac Brown Band HOME GROWN/ATLANTIC/BIG PICTURE	14	14
15	19	22	15	I RUN TO YOU <small>V. SHAW, P. WORLEY (D. HAYWOOD, C. KELLEY, H. SCOTT, T. DOUGLAS)</small>	Lady Antebellum CAPITOL NASHVILLE	15	15
16	21	24	23	AIR POWER WHERE I'M FROM <small>D. GEHMAN (D. OAVIS, J. LEATHERS)</small>	Jason Michael Carroll ARISTA NASHVILLE	16	16
17	23	26	8	AIR POWER LOST YOU ANYWAY <small>T. KEITH (T. KEITH, B. PINSON)</small>	Toby Keith SHOW DOG NASHVILLE	17	17
18	16	17	17	MARRY FOR MONEY <small>F. ROGERS (D. TURNBULL, J. MELTON)</small>	Trace Adkins CAPITOL NASHVILLE	14	14
19	22	25	29	AIR POWER HOW 'BOUT YOU DON'T <small>B. BEAVERS (S. NIELSON, V. MCGEE, J. STOVER)</small>	The Lost Trailers BNA	19	19
20	24	27	24	AIR POWER BEST DAYS OF YOUR LIFE <small>C. LINDSEY (K. PICKLER, T. SWIFT)</small>	Kellie Pickler 19/BNA	20	20
21	27	30	1	PEOPLE ARE CRAZY <small>C. CHAMBERLAIN, B. CURRINGTON (B. BRADDOCK, T. JONES)</small>	Billy Currington MERCURY	21	21
22	25	29	10	BOOTS ON <small>M. WRIGHT, C. AUDRECH, III (R. HOUSER, B. KINNEY)</small>	Randy Houser UNIVERSAL SOUTH	22	22
23	28	39	3	STRANGE <small>M. BRIGHT (W. MOBLEY, J. SELLERS, N. THRASHER)</small>	Reba STARBUCK/VALORY	23	23
24	32	-	2	GREATEST GAINER YOU BELONG WITH ME <small>N. CHAPMAN, T. SWIFT (T. SWIFT, L. ROSE)</small>	Taylor Swift BIG MACHINE	24	24
25	29	33	10	I'LL JUST HOLD ON <small>S. HENDRICKS (B. HAYSLIP, T. OLSEN, B. SIMPSON)</small>	Blake Shelton WARNER BROS./WRN	25	25



The duo's 15th career top 10 is its ninth straight this decade. That's the most by any duo in the '00s, besting eight in a row by Brooks & Dunn (2003-06), and the longest overall streak by a duo since Brooks & Dunn had 17 straight top 10s from 1991 to 1996.



The singer lands his 35th top 10 single in just five chart weeks. In the current decade, Chesney has placed a format-leading 27 top 10s, ahead of the totals by Tim McGraw (25), Toby Keith (23), Brad Paisley (21) and Rascal Flatts (21).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	32	11	WILD AT HEART <small>M. SERLETIC (M. SERLETIC, J. KEAR, S. BENTLEY)</small>	Gloriana EMBLEM/NEW REVOLUTION	26	26
27	42	56	3	ALRIGHT <small>F. ROGERS (D. RUCKER, F. ROGERS)</small>	Darius Rucker CAPITOL NASHVILLE	27	27
28	31	31	17	GOD MUST REALLY LOVE ME <small>P. O'DONNELL, C. MORGAN (J. COLLINS, T. VERGES)</small>	Craig Morgan BNA	28	28
29	35	34	13	SOUNDS LIKE LIFE TO ME <small>J. BROWN, K. GRANT (D. WORLEY, W. VARBLE, P. O'DONNELL)</small>	Darryl Worley STROUD/AVARIOUS	29	29
30	33	38	11	LOVE YOUR LOVE THE MOST <small>J. JOYCE (E. CHURCH, M. PHEENEY)</small>	Eric Church CAPITOL NASHVILLE	30	30
31	34	35	15	MAN OF THE HOUSE <small>D. HUFF, M. POWELL (C. WICKS, M. MOBLEY)</small>	Chuck Wicks RCA	31	31
32	37	36	11	COUNTRY STAR <small>D. HUFF (P. GREEN, B. JAMES)</small>	Pat Green BNA	32	32
33	38	41	9	THE CLIMB <small>J. SHANNON (J. ALEXANDER, J. MABE)</small>	Miley Cyrus WALT DISNEY/HOLLYWOOD/LYRIC STREET	33	33
34	40	42	12	SMALL TOWN USA <small>J. STOVER (B. D. MAHER, J. STOVER, J. MOORE)</small>	Justin Moore VALORY	34	34
35	39	40	12	HIGH COST OF LIVING <small>THE KENT, HARDLEY PLAYBOYS (J. JOHNSON, J. T. SLATER)</small>	Jamey Johnson MERCURY	35	35
36	44	46	6	BAREFOOT AND CRAZY <small>J. STOVER (B. HAYSLIP, R. AKINS, D. DAVIDSON)</small>	Jack Ingram BIG MACHINE	36	36
37	36	37	17	THAT'S HOW IT STILL OUGHTA BE <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, J. COLLINS, T. SHAPIRO)</small>	Trent Tomlinson CARLWOOD	34	34
38	43	43	9	RUNAWAY <small>J. COPLAN, R. E. ORRALL (S. B. LILES, C. SMITH, R. BLACKLEDGE)</small>	Love And Theft CARLWOOD	38	38
39	41	44	11	GETTIN' YOU HOME (THE BLACK DRESS SONG) <small>J. STROUD (C. YOUNG, C. BATTEN, K. BLAZY)</small>	Chris Young RCA	39	39
40	49	52	7	BOY LIKE ME <small>J. FLOWERS (J. FLOWERS)</small>	Jessica Harp WARNER BROS./WRN	40	40
41	48	49	11	FIGHT LIKE A GIRL <small>C. HOWARD (K. SHEPARD, K. OSMUNSON, B. REGAN)</small>	Bomshel CURB	41	41
42	53	-	2	BELIEVERS <small>B. ROWAN (A. GORLEY, W. KIRBY, B. LUTHER)</small>	Joe Nichols UNIVERSAL SOUTH	42	42
43	46	60	3	RED, WHITE, & PINK-SLIP BLUES <small>D. JOHNSON, H. WILLIAMS JR. (M. S. JONES, B. TOWER)</small>	Hank Williams Jr. CURB	43	43
44	47	48	13	WHAT WOULD YOU SAY <small>BUTTER, M. LOGAN (BUTTER, BIG WINNY, D. FORTNEY)</small>	Trailer Choir SHOW DOG NASHVILLE	44	44
45	45	45	15	THE MORE BOYS I MEET <small>M. BRIGHT (S. MCGRAW, G. KENNEDY)</small>	Carrie Underwood 19/ARISTA NASHVILLE	45	45
46	50	51	1	ADDRESS IN THE STARS <small>C. LINDSEY (C. LYNN, C. LINDSEY, H. LINSEY, A. MAYO)</small>	Caitlin & Will COLUMBIA	46	46
47	51	53	1	RED LIGHT <small>F. LIDDELL, M. WRUCKE (J. SINGLETON, M. PEIRCE, D. MATKOSKY)</small>	David Nail MCA NASHVILLE	47	47
48	52	47	9	BACK TO TENNESSEE <small>M. BRIGHT (B. R. CYRUS, T. DUNN, M. WILDER)</small>	Billy Ray Cyrus WALT DISNEY/LYRIC STREET	47	47
49	56	-	1	SOLITARY THINKIN' <small>T. BROWN (W. PAYNE)</small>	Lee Ann Womack MCA NASHVILLE	49	49
50	RE-ENTRY	2	1	I WANT MY LIFE BACK <small>M. A. MILLER, D. OLIVER (F. J. MYERS, A. SMITH)</small>	Bucky Covington 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	1	#1 SOUNDTRACK <small>WALT DISNEY 003101 (18.98)</small>	Hannah Montana: The Movie	1	1
2	1	1	9	RASCAL FLATTS <small>LYRIC STREET 002604 (18.98)</small>	Unstoppable	1	1
3	3	3	24	TAYLOR SWIFT <small>BIG MACHINE 0200 (18.98)</small>	Fearless	2	2
4	2	2	3	JASON ALDEAN <small>BROKEN BOW 7637 (18.98)</small>	Wide Open	2	2
5	4	4	4	KEITH URBAN <small>CAPITOL NASHVILLE 35751 (18.98)</small>	Defying Gravity	1	1
6	8	8	23	ZAC BROWN BAND <small>ROADSIDE PICTURES/HOME GROWN/ATLANTIC 516931/AG (13.98)</small>	The Foundation	2	2
7	5	5	79	CARRIE UNDERWOOD <small>19/ARISTA NASHVILLE 11221/SMN (18.98)</small>	Carnival Ride	2	1
8	7	7	40	SUGARLAND <small>MERCURY 011273*/UMGN (13.98)</small>	Love On The Inside	1	1
9	6	10	32	DARIUS RUCKER <small>CAPITOL NASHVILLE 35506 (18.98)</small>	Learn To Live	1	1
10	10	11	64	LADY ANTEBELLUM <small>CAPITOL NASHVILLE 03206 (12.98)</small>	Lady Antebellum	1	1
11	9	6	131	TAYLOR SWIFT <small>BIG MACHINE 079012 (18.98)</small>	Taylor Swift	3	3
12	11	9	38	JAMEY JOHNSON <small>MERCURY 011237*/UMGN (13.98)</small>	That Lonesome Song	6	6
13	NEW	1	1	RON WHITE <small>CAPITOL NASHVILLE 98425 (18.98)</small>	Behavioral Problems	13	13
14	14	18	30	ALAN JACKSON <small>ARISTA NASHVILLE 19943/SMN (18.98)</small>	Good Time	1	1
15	12	14	26	RASCAL FLATTS <small>LYRIC STREET 002763 (13.98)</small>	Greatest Hits Volume 1	2	2
16	13	15	5	JOHN RICH <small>WARNER BROS. 508796/WRN (18.98)</small>	Son Of A Preacher Man	3	3
17	15	17	39	DOLLY PARTON <small>DOLLY 925 (13.98)</small>	Backwoods Barbie	7	7
18	17	20	26	KENNY CHESNEY <small>BLUE CHAIR/BNA 34553/SMN (18.98)</small>	Lucky Old Sun	1	1
19	16	12	4	RODNEY ATKINS <small>CURB 79132 (18.98)</small>	It's America	1	1
20	22	21	78	ROBERT PLANT/ALISON KRAUSS <small>ROUNDER 619075* (18.98)</small>	Raising Sand	2	2
21	20	23	5	ERIC CHURCH <small>CAPITOL NASHVILLE 20810 (12.98)</small>	Carolina	4	4
22	18	16	5	MARTINA MCBRIDE <small>RCA 34190/SMN (17.98)</small>	Shine	1	1
23	33	33	31	GREATEST GAINER ELI YOUNG BAND <small>REPUBLIC 011794/UNIVERSAL SOUTH (10.98)</small>	Jet Black & Jealous	5	5
24	23	22	6	RANDY TRAVIS <small>WARNER BROS. 518189/WRN (18.98)</small>	I Told You So: The Ultimate Hits Of Randy Travis	3	3
25	19	25	12	DIERKS BENTLEY <small>CAPITOL NASHVILLE 02158 (18.98)</small>	Feel That Fire	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	19	56	GEORGE STRAIT <small>MCA NASHVILLE D10826/UMGN (13.98)</small>	Troubadour	1	1
27	25	24	30	KELLIE PICKLER <small>19/BNA 22811/SMN (18.98)</small>	Kellie Pickler	1	1
28	NEW	1	1	THE OAK RIDGE BOYS <small>GAITHER MUSIC GROUP 42793 (17.98)</small>	A Gospel Journey	28	28
29	21	13	3	BILLY RAY CYRUS <small>WALT DISNEY 002344/LYRIC STREET (18.98)</small>	Back To Tennessee	13	13
30	26	30	77	GARTH BROOKS <small>PEARL 213 (25.98 CD/DVD)</small>	The Ultimate Hits	5	1
31	29	32	51	TOBY KEITH <small>SHOW DOG NASHVILLE 010334/UME (19.98)</small>	35 Biggest Hits	1	1
32	28	27	23	TOBY KEITH <small>SHOW DOG NASHVILLE 022 (18.98)</small>	That Don't Make Me A Bad Guy	1	1
33	27	31	8	JAKE OWEN <small>RCA 31287/SMN (12.98)</small>	Easy Does It	2	2
34	32	28	73	TRACE ADKINS <small>CAPITOL NASHVILLE 76927 (18.98)</small>	American Man: Greatest Hits Volume II	3	3
35	31	29	24	JOEY + RORY <small>VANGUARD/SUGAR HILL 4050/WELK (17.98)</small>	The Life Of A Song	10	10
36	30	26	22	TRACE ADKINS <small>CAPITOL NASHVILLE 20281 (18.98)</small>	X: Ten	7	7
37	40	44	28	PACE SETTER BILLY CURRINGTON <small>MERCURY 009550/UMGN (13.98)</small>	Little Bit Of Everything	2	2
38	34	35	75	KEITH URBAN <small>CAPITOL NASHVILLE 34713 (18.98)</small>	Greatest Hits	4	4
39	35	37	52	TIM MCGRAW <small>CURB 79086 (14.98)</small>	Greatest Hits: Limited Edition	1	1
40	37	36	35	VARIOUS ARTISTS <small>CAPITOL NASHVILLE/UNIVERSAL 01724/MGN (18.98)</small>	NOW That's What I Call Country	1	1
41	36	38	78	EAGLES <small>ERC 4500 EX (14.98)</small>	Long Road Out Of Eden	7	1
42	38	40	5	RANDY TRAVIS <small>WARNER BROS. 887820 (13.98)</small>	Three Wooden Crosses: The Inspirational Hits Of Randy Travis	31	31
43	43	52	12	COLT FORD <small>AVERAGE JOES 1001 (16.98)</small>	Ride Through The Country	42	42
44	41	34	25	BRAD PAISLEY <small>ARISTA NASHVILLE 26908/SMN (18.98)</small>	Play	1	1
45	42	41	23	BLAKE SHELTON <small>WARNER BROS. 512911/WRN (18.98)</small>	Startin' Fires	7	7
46	47	48	35	JIMMY WAYNE <small>VALORY JW 0100 (12.98)</small>	Do You Believe Me Now	4	4
47	45	43	46	MONTGOMERY GENTRY <small>COLUMBIA 22817/SMN (18.98)</small>	Back When I Knew It All	3	3
48	44	47	51	DIERKS BENTLEY <small>CAPITOL NASHVILLE 09070 (18.98)</small>	Greatest Hits/Every Mile A Memory 2003-2008	2	2
49	46	46	12	WILLIE NELSON AND ASLEEP AT THE WHEEL <small>BISMAUX 1287* (15.98)</small>	Willie & The Wheel	13	13
50	53	54	23	RANDY HOUSER <small>UNIVERSAL SOUTH 011699 (10.98)</small>	Anything Goes	21	21

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	1	#1 THE DEVIL MAKES THREE <small>MILAN 36426*</small>	Do Wrong Right	1	1
2	5	4	4	DAILEY & VINCENT <small>ROUNDER 610517</small>	Brothers From Different Mothers	1	1
3	4	31	3	OLD CROW MEDICINE SHOW <small>NETTWERK 30812*</small>	Tennessee Pusher	1	1
4	1	36	1	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS <small>GAITHER MUSIC GROUP 42736</small>	Country Bluegrass Homecoming Vol. One	1	1
5	13	62	1	THE STEELDRIVERS <small>ROUNDER 610598</small>	The SteelDrivers	1	1
6	2	36	2	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS <small>GAITHER MUSIC GROUP 42737</small>	Country Bluegrass Homecoming Vol. Two	1	1
7	3	12	3	STEVE MARTIN The Crow: New Songs For The 5-String Banjo <small>40 PRODUCTIONS 98213 EX</small>	The Crow: New Songs For The 5-String Banjo	1	1
8	6	26	8	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 53859/MADACY</small>	Ultimate Bluegrass	1	1
9	7	22	9	STEVE IVEY <small>IMI/MADACY SPECIAL PRODUCTS 54103/MADACY</small>	Best Of Bluegrass	1	1
10	RE-ENTRY	1					

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	86	2	#1 GREATEST GAINER RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 012772*/IDJMG (13.98) ⊕	Deeper Than Rap		1
2	1	2	DAY26 BAD BOY 517897/AG (18.98) ⊕	Forever In A Day		1
3	3	3	JADAKISS RUFF RYDERS/D-BLOCK/RDC-A-FELLA/DEF JAM 012391*/IDJMG (13.98)	The Last Kiss		1
4	3	3	KERI HILSON MOSLEY/ZONE 4/INTERSCOPE 012000/IGA (13.98)	In A Perfect World...		1
5		1	HOT SHOT DEBUT ASHER ROTH SCHDOLBOY/LOUD/SRC/UNIVERSAL MOTOWN 012812/UMRG (13.98) ⊕	Asleep In The Bread Aisle		5
6	4	6	THE-DREAM RADIO KILLA/DEF JAM 012579*/IDJMG (13.98)	Love V/S Money		1
7	4	4	PRINCE/BRIA VALENTE NPG 09549 EX (11.98)	Lotus Flow3r/MPLSOUND/Elix3r		1
8	5	4	UGK TRILL/UGK/JIVE 86966/JLG (18.98)	UGK 4 Life		1
9		19	JAMIE FOXX J 41294/RMG (18.98)	Intuition		1
10		10	CHARLIE WILSON P MUSIC GROUP/JIVE 23389/JLG (18.98)	Uncle Charlie		1
11	13	16	BEYONCÉ MUSIC WORLD/COLUMBIA 19492/SONY MUSIC (15.98)	I Am...Sasha Fierce		1
12	10	11	SLIM THUG BOSS HOGG OUTLAWZ 5093/E1 (17.98)	Boss Of All Bosses		1
13	11	14	T.I. GRAND HUSTLE/ATLANTIC 512267*/AG (18.98) ⊕	Paper Trail		1
14	12	10	FLO RIDA POE BOY/ATLANTIC 517813/AG (18.98) ⊕	R.O.O.T.S. (Route Of Overcoming The Struggle)		1
15	9	9	JIM JONES E1/COLUMBIA 19376/SONY MUSIC (15.98) ⊕	Pray IV Reign		1
16	14	15	KEYSHIA COLE IMANI/GEFFEN 012395/IGA (13.98)	A Different Me		1
17	21	20	ANTHONY HAMILTON MISTER'S MUSIC/SONY DEF 23387/JLG (18.98)	The Point Of It All		1
18		1	GORILLA ZOE BLOCK/BAD BOY SOUTH/BAD BOY 514278/AG (18.98)	Don't Feed Da Animals		1
19	18	18	MUSIQ SOULCHILD ATLANTIC 512335/AG (18.98)	onmyradio		1
20	22	7	MARY MARY MY BLOCK/COLUMBIA 28087*/SONY MUSIC (15.98) ⊕	The Sound		1
21	16	24	INDIA.ARIE SOULBIRD/UNIVERSAL REPUBLIC 012572/UMRG (13.98) ⊕	Testimony: Vol. 2, Love & Politics		1
22	23	27	SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE 012388*/IGA (13.98)	iSouljaBoyTell'em		1
23	17	23	JENNIFER HUDSON ARISTA 06303/RMG (18.98) ⊕	Jennifer Hudson		1
24	28	21	KANYE WEST ROC-A-FELLA/DEF JAM 012198*/IDJMG (13.98)	808s & Heartbreak		1
25	26	22	J. HOLIDAY MUSIC LINE 27532/CAPITOL (18.98)	Round 2		1



Ross (pictured) is the fifth Def Jam artist to hit the scene this decade to notch three or more No. 1 albums. Kanye West (four), Ludacris (four), Young Jeezy (four) and Ne-Yo (three) are the others.

The Morrisville, Pa., rapper enters the Billboard 200 at the same rank by selling 65,000 copies of his debut.



Following her film's debut atop the box-office standings, Beyoncé sees her best chart frame since the Jan. 31 survey (up 7%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
29	25	1	NE-YO DEF JAM 011410*/IDJMG (13.98)	Year Of The Gentleman		1
32	37	1	RAPHAEL SAADIQ COLUMBIA 08585*/SONY MUSIC (15.98)	The Way I See It		8
28	20	8	BOW WOW COLUMBIA 12471/SONY MUSIC (15.98) ⊕	New Jack City II		1
31	34	24	SEAL 143 515868/WARNER BROS. (18.98)	Soul		4
30	30	30	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 011977*/UMRG (13.98)	Tha Carter III		3
31	19	1	PASTOR TROY MONEY AND THE POWER 280/SMC (15.98)	Feel Me Or Kill Me		19
32	25	5	SMOKIE NORFUL TREMYLES 12832/EMI GOSPEL (17.98)	Live		5
39	43	1	JAMES FORTUNE & FIYA BLACKSMOKE 3045/WORLDWIDE (16.98)	The Transformation		22
34	38	35	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 012334/UMRG (13.98)	Freedom		3
35	24	19	DONNIE MCCLURKIN VERITY 36108/JLG (17.98)	We All Are One (Live In Detroit)		7
36	42	53	CHRISTELLE MCGANN 1028/CHRISTELLE (6.98)	Debut R&B/Pop EP		36
37	33	12	MIMS AMERICAN KING 27279/CAPITOL (18.98)	Guilt		12
38	27	28	JAZMINE SULLIVAN J 32713/RMG (15.98)	Fearless		1
39	37	32	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 515812/AG (18.98) ⊕	Da REAList		4
40	35	33	RYAN LESLIE NEXTSELECTION/CASABLANCA/UNIVERSAL MOTOWN 011473/UMRG (10.98)	Ryan Leslie		9
41	34	31	YOUNG JEEZY CTE/DEF JAM 011536*/IDJMG (13.98)	The Recession		1
42	43	38	GUCCI MANE BIG CAT 7345 (13.98)	Gucci Mane Presents: Bird Money (Mixtape)		27
43		1	OJ DA JUICEMAN 32/MIZAY 517265/ASYLUM (15.98 C/O/OVO) ⊕	The Otha Side Of The Trap		32
44	44	52	ERIC BENET FRIDAY/REPRISE 511399/WARNER BROS. (18.98)	Love & Life		2
45	36	29	YO GOTTI INEVITABLE/TV/T 6273/THE ORCHARD (15.98)	CM2		29
45	41	23	LUDACRIS DTP/DEF JAM 012020*/IDJMG (13.98)	Theater Of The Mind		2
47	51	49	ROBIN THICKE STAR TRAK/INTERSCOPE 011793*/IGA (13.98) ⊕	Something Else		3
48	41	42	BOBBY V BLU KOLLA DREAMS 66070 (18.98)	The Rebirth		1
49	40	39	CASE INDIGO BLUE 10191 (14.98)	The Rose Experience		22
50		4	RE-ENTRY TONEX BATTERY 44669/JLG (14.98)	Unspoken		50

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	15	#1 BLAME IT	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
2	6	11	BOYFRIEND #2	PLEASURE P	(ATLANTIC)	★
3	2	15	DEAD AND GONE	TL FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
4	5	20	ROCKIN' THAT THANG	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	
5	8	7	TURN MY SWAG ON	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	
6	4	20	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	
7	7	9	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND	(SLIP-N-SLIDE/DEF JAM/IDJMG)	★
8	3	14	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	
9	9	6	DAY 'N' NITE	KID CUDI	(DREAM ON/G.O.D./UNIVERSAL MOTOWN)	★
10	12	13	NEVER EVER	CIARA FEAT. YOUNG JEEZY	(LAFACE/JLG)	★
11	10	20	AIN'T I	YOUNG LA FEAT. YOUNG DRO & TL	(GRAND HUSTLE/INTERSCOPE)	★
12	21	5	HOT SHOT DEBUT BIRTHDAY SEX	JEREMIH	(DEF JAM/IDJMG)	★
13	11	24	MAD	NE-YO	(DEF JAM/IDJMG)	★
14	5	5	KNOCK YOU DOWN	KERI HILSON FEAT. KANYE WEST & NE-YO	(MOSLEY/ZONE 4/INTERSCOPE)	★
15	6	6	HALO	BEYONCÉ	(MUSIC WORLD/COLUMBIA)	★
16	18	23	SHE GOT HER OWN	NE-YO FEAT. JAMIE FOXX & FABOLOUS	(DEF JAM/IDJMG)	★
17	19	11	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNTA AUSTIN	(COLUMBIA)	
18	23	7	HALLE BERRY (SHE'S FINE)	HURRICANE CHRIS FEAT. SUPERSTAR	(POLO GROUNDS/JRMG)	
19	20	16	STANKY LEGG	GS BOYZ	(SWAGG TEAM/JIVE/BATTERY)	
20	24	6	ALWAYS STRAPPED	BIRDMAN FEAT. LIL WAYNE	(CASH MONEY/UNIVERSAL MOTOWN)	
21	16	12	MAKE THA TRAP SAY AYE	OJ DA JUICEMAN FEAT. GUCCI MANE	(32/MIZAY/ASYLUM)	
22	14	20	YOU COMPLETE ME	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	★
23	17	19	DIVA	BEYONCÉ	(MUSIC WORLD/COLUMBIA)	
24	27	5	SWAG SURFIN'	FAST LIFE YUNGSTAZ	(F.L.Y.)	(MUSIC LINE/IDJMG)
25	25	8	MY LOVE	THE-DREAM FEAT. MARSH CAREY	(RADIO KILLA/DEF JAM/IDJMG)	

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	2	22	#1 IF THIS ISN'T LOVE	JENNIFER HUDSON	(ARISTA/RMG)	★
2	1	28	THERE GOES MY BABY	CHARLIE WILSON	(P MUSIC GROUP/JIVE/JLG)	
3	4	16	SOBEAUTIFUL	MUSIQ SOULCHILD	(ATLANTIC)	
4	4	22	CHOCOLATE HIGH	INDIA.ARIE FEAT. MUSIQ SOULCHILD	(SOULBIRD/UNIVERSAL REPUBLIC)	
5	7	10	ON THE OCEAN	K'JON	(UP&UP/OEH TYME/UNIVERSAL REPUBLIC)	
6	5	33	COOL	ANTHONY HAMILTON FEAT. DAVID BANNER	(MISTER'S MUSIC/SONY DEF JAM/IDJMG)	
7	5	36	HERE I STAND	USHER	(LAFACE/JLG)	
8	8	8	FROM MY HEART TO YOURS	LAURA IZIBOR	(ATLANTIC)	
9	12	11	GREATEST GAINER EPIPHANY	CHRISTELLE	(DEF JAM/IDJMG)	★
10	11	10	NEVER GIVE YOU UP	RAPHAEL SAADIQ FEAT. STEVE WONDER & CJ HILTON	(COLUMBIA)	
11	13	11	CHOCOLATE LEGS	ERIC BENET	(FRIDAY/REPRISE/WARNER BROS.)	
12	9	32	THE SWEETEST LOVE	ROBIN THICKE	(STAR TRAK/INTERSCOPE)	
13	10	30	IFULEAVE	MUSIQ SOULCHILD FEAT. MARY J. BLIGE	(ATLANTIC)	
14	16	13	SAILING	AVANT	(CAPITOL)	
15	15	23	LIONS, TIGERS & BEARS	JAZMINE SULLIVAN	(J/RMG)	
16	21	9	LAST CHANCE	GINUWINE	(NOTIFY/ASYLUM/WARNER BROS.)	
17	19	7	THE BEST PART OF THE DAY	URBAN MYSTIC	(SOBE)	
18	20	5	THE POINT OF IT ALL	ANTHONY HAMILTON	(MISTER'S MUSIC/JIVE/JLG)	
19	17	18	LOVELY	CASE	(INDIGO BLUE)	
20	18	7	YOU COMPLETE ME	KEYSHIA COLE	(IMANI/GEFFEN/INTERSCOPE)	
21	22	2	TOGETHER	RUBEN STUDDARD	(19/HICKORY/RED)	
22	27	3	CAN'T LAST A DAY	JAMES MARIE FEAT. FAITH EVANS	(STAX/CMG)	
23	13	13	JESUS IS LOVE	HEATHER HEADLEY FEAT. SMOKIE NORFUL	(EMI GOSPEL)	
24	24	18	I TRUST YOU	JAMES FORTUNE & FIYA	(BLACKSMOKE/WORLDWIDE)	
25	30	3	EVERYBODY KNOWS	JOHN LEGEND	(G.O.O.D./COLUMBIA)	

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	13	#1 BLAME IT	JAMIE FOXX FEAT. T-PAIN	(J/RMG)	★
2	13	13	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	★
3	1	1	BOOM BOOM POW	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)	
4	1	1	DAY 'N' NITE	KID CUDI	(DREAM ON/G.O.D./UNIVERSAL MOTOWN)	★
5	1	1	POKER FACE	LADY GAGA	(STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE)	★
6	1	1	DEAD AND GONE	TL FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
7	7	14	RIGHT ROUND	FLO RIDA	(POE BOY/ATLANTIC)	
8	8	12	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	(ULTRA)	
9	9	20	TURNIN ME ON	KERI HILSON FEAT. LIL WAYNE	(MOSLEY/ZONE 4/INTERSCOPE)	★
10	10	9	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNTA AUSTIN	(COLUMBIA)	
11	14	5	SUGAR	FLO RIDA FEAT. WYNTER	(POE BOY/ATLANTIC)	
12	13	19	ROCKIN' THAT THANG	THE-DREAM	(RADIO KILLA/DEF JAM/IDJMG)	
13	11	23	MAD	NE-YO	(DEF JAM/IDJMG)	★
14	1	1	NEXT TO YOU	MIKE JONES	(ICE AGE/SWISHAHOUSE/ASYLUM)	★
15	19	8	BEYONCÉ	(MUSIC WORLD/COLUMBIA)		
16	21	3	WE MADE YOU	EMINEM	(WEB/SHADY/AFTERMATH/INTERSCOPE)	
17	1	1	AIN'T I	YOUNG LA FEAT. YOUNG DRO & TL	(GRAND HUSTLE/INTERSCOPE)	★
18	1	1	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	★
19	23	3	GREATEST GAINER KNOCK YOU DOWN	KERI HILSON	(MOSLEY/ZONE 4/INTERSCOPE)	★
20	26	3	TURN MY SWAG ON	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	
21	16	17	BEAUTIFUL	AKON	(KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
22	27	3	BIRTHDAY SEX	JEREMIH	(DEF JAM/IDJMG)	
23	7	7	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND	(SLIP-N-SLIDE/DEF JAM/IDJMG)	
24	1	1	LOVE SEX MAGIC	CIARA FEAT. JUSTIN TIMBERLAKE	(LAFACE/JLG)	★
25	25	8	BEGGIN'	MADONN	(NEXT PLATEAU/UNIVERSAL REPUBLIC)	

HOT RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	HIT PREDICT
1	1	20	#1 DEAD AND GONE	TL FEAT. JUSTIN TIMBERLAKE	(GRAND HUSTLE/ATLANTIC)	★
2	2	14	KISS ME THRU THE PHONE	SOULJA BOY TELL'EM FEAT. SAMMIE	(COLLIPARK/INTERSCOPE)	★
3	4	7	TURN MY SWAG ON	SOULJA BOY TELL'EM	(COLLIPARK/INTERSCOPE)	
4	3	8	BOOM BOOM POW	THE BLACK EYED PEAS	(WILL.I.AM/INTERSCOPE)	
5	10	10	MAGNIFICENT	RICK ROSS FEAT. JOHN LEGEND	(SLIP-N-SLIDE/DEF JAM/IDJMG)	
6	6	20	AIN'T I	YOUNG LA FEAT. YOUNG DRO & TL	(GRAND HUSTLE/INTERSCOPE)	★
7	7	14	RIGHT ROUND	FLO RIDA	(POE BOY/ATLANTIC)	
8	6	9	YOU CAN GET IT ALL	BOW WOW FEAT. JOHNTA AUSTIN	(COLUMBIA)	
9	9	8	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	(ULTRA)	
10	13	4	SUGAR	FLO RIDA FEAT. WYNTER	(POE BOY/ATLANTIC)	
11	10	24	HEARTLESS	KANYE WEST	(ROC-A-FELLA/DEF JAM/IDJMG)	
12	12	18	STANKY LEGG	GS BOYZ	(SWAGG TEAM/JIVE/BATTERY)	
13	11	15	NEXT TO YOU	MIKE JONES	(ICE AGE/SWISHAHOUSE/ASYLUM)	
14	17	4	HALLE BERRY (SHE'S			

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	2	13	#1 BOOM	ARI GOLD	GOLD 18
2	3	4	BOTTLE POP	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG	INTERSCOPE/UNIVERSAL
3	6	5	HALO	BEYONCE	MUSIC WORLD/COLUMBIA
4	5	7	BEAUTIFUL U R	DEBORAH COX	DECO/IMAGE
5	8	7	COME BACK TO ME	UTADIA	ISLAND/IDJMG
6	10	6	WRONG	DEPECHE MODE	MUTE/VIRGIN/CAPITOL
7	9	9	SPACEMAN	THE KILLERS	ISLAND/IDJMG
8	9	9	LOVE SETS YOU FREE	CHARLIE FEATURING PABLO DRUM	GLOBAL MEDIA
9	1	10	T.O.N.Y.	SOLANGE	MUSIC WORLD/GEFFEN/INTERSCOPE
10	16	6	BREAKIN' DISHES 2009	RIHANNA	SRP/DEF JAM/IDJMG
11	19	6	I'M NOT GETTING ENOUGH	ONO MIND TRAIN/TWISTED	
12	11	10	LOVE IS THE LOOK	KRISTINE W FLY AGAIN	
13	7	7	5 REASONS	SYLVIA TOSUN & LOVERUSH	UK LOVERUSH/SEA TO SUN
14	23	4	BEAUTIFUL	AKON	KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN
15	15	12	LOVE STORY	NAOIA ALI	SMILE IN BED
16	4	4	I WANT YOUR SEX	JIPSTA	PROVOCATIVE
17	24	5	TAKIN' BACK MY LOVE	ENRIQUE IGLESIAS FEATURING CIARA	INTERSCOPE
18	4	4	COVER GIRL	RUPAUL	RUCO
19	10	10	FAXING BERLIN	DEADMAU5	PLAY
20	25	7	NOT THE ONE	ANDREA CARNELL	CURVY
21	4	4	FALLING ANTHEM	BAD BOY BILL FEATURING ALYSSA PALMER	NETTWERK
22	14	8	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG
23	21	11	ECSTASY	DIANNE WESLEY	GOSSIP
24	34	3	POWER PICK BAD, BAD BOY	THE PERRY TWINS FEAT. HIKI HARIIS PERRY TWINS	
25	33	3	BOOM BOOM POW	THE BLACK EYED PEAS	WILL I.A.M./INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
26	30	6	HUMAN	ARI GOLD	GOLD 18
27	26	10	BOUNCE	MSTRKRFT FEATURING N.O.R.E.	DIM MAK/DOWNTOWN
28	38	3	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG
29	32	5	RENDEZVOUS WITH ME	KAREN YOUNG	MAXROXX
30	28	10	MIND BOUNCE	SPEAKERBOX FEATURING FREEDOM WILLIAMS	SEA TO SUN
31	27	8	HAPPY PEOPLE	INCOGNITO	HEADS UP
32	31	9	SO GOOD TO BE WRONG	YENN ADRENALINE	
33	36	4	I CAN STOP THE RAIN	CAROL HAHN	BEAGLE BOY
34	18	14	IN THE NIGHT	JIMMY D. ROBINSON	PRESENTS CEEVOX J MUSIC
35	40	3	WILD!	VALEHYYA	NOX
36	35	6	WHATCHA DOIN' TO ME	BRIAN KENT	SOLID SOUND
37	13	11	GOD IN ME	MARY MARY FEAT. KIERRA "KIKI" SHEARD	MY BLOCK/COLUMBIA
38	50	2	LOVE SEX MAGIC	CIARA FEATURING JUSTIN TIMBERLAKE	LAFACE/JLG
39	39	4	BAD THINGS	LAL MERI	SIX DEGREES
40	17	13	THE FEAR	LILY ALLEN	CAPITOL
41	41	4	EMERGENCY	CARMEN PEREZ	DAUMAN
42	43	4	THE FLY	MARK BROWN & STEVE MAC	NERVOUS
43	46	2	KICK THE BASS	JULIEN-K	CIRCUIT FREQ/LEVEL 7/METROPOLIS
44	47	2	IF THIS ISN'T LOVE	JENNIFER HUDSON	ARISTA/RMG
45	42	12	DIVA	BEYONCE	MUSIC WORLD/COLUMBIA
46	NEW	DEBUT	IF I KNOW YOU	THE PRESETS	MODULAR/INTERSCOPE
47	NEW	NEW	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	ASTRALWERKS/CAPITOL
48	NEW	NEW	NIGHTLIFE	AN-YA	MAMA JOE
49	45	9	DAY 'N' NITE	KID CUDI	DREAM ON/G.O.D.O./UNIVERSAL MOTOWN
50	NEW	NEW	LOVE STRUCK	V FACTORY	REPRISE

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	25	2	#1 DEPECHE MODE	SOUNDS OF THE UNIVERSE	MUTE/VIRGIN 96279/CAPITOL
2	1	26	LADY GAGA	THE FAME	ROK/A&M/CONCORD/CHERRYTREE/INTERSCOPE 011805*IGA
3	NEW	NEW	PET SHOP BOYS	YES	ASTRALWERKS 96470
4	2	42	3OH!3	WANT PHOTO FINISH	511181
5	3	22	SOUNDTRACK	SLUMDOG MILLIONAIRE	INTERSCOPE 012502/IGA
6	4	8	TONY OKUNGBOWA	TOTAL DANCE 2009	THRIVEDANCE 90807/THRIVE
7	5	16	DJ SKRIBBLE	TOTAL CLUB HITS 2	THRIVEDANCE 90799/THRIVE
8	NEW	NEW	VARIOUS ARTISTS	ULTRA TRANCE 09	ULTRA 2015
9	6	6	JASON NEVINS	JASON NEVINS PRESENTS: ULTRA DANCE 10	ULTRA 1895
10	9	9	THE PRODIGY	INVADERS MUST DIE	WHE TO THE HOSPITAL 90145/COOKING VINYL
11	7	52	SANTOGOLD	SANTOGOLD LIZARD KING	70034*/DOWNTOWN
12	8	5	ROYKSOPP	JUNIOR WALL OF SOUND	97748*/ASTRALWERKS
13	12	5	DAN DEACON	BROMST CARPARK 48*	
14	10	6	FEVER RAY	FEVER RAY RABID	9408*/MUTE
15	11	3	JUNIOR BOYS	REGONE DULL CARE	DOMINO 215
16	13	30	THIEVERY CORPORATION	RADIO RETALIATION	ESL 140
17	66	66	VARIOUS ARTISTS	ULTRA DANCE 09	ULTRA 1636
18	17	13	RIHANNA	GOOD GIRL, BAD BOY: THE REMIXES	SRP/DEF JAM 012603*/IDJMG
19	19	46	DJ SKRIBBLE	TOTAL CLUB HITS 3	THRIVEDANCE 90784/THRIVE
20	16	43	CRYSTAL CASTLES	CRYSTAL CASTLES LIES	200962*/LAST GANG
21	15	2	PREFUSE 73	EVERYTHING SHE TOUCHED TURNED	AMPEXIAN WARP 179*
22	24	6	BOA	BOA SM USA 01/ARSENAL	
23	22	68	DAFT PUNK	ALIVE 2007	VIRGIN 09841/CAPITOL
24	14	3	THE JUAN MACLEAN	THE FUTURE WILL COME	DFA 2196
25	18	6	MSTRKRFT	FIST OF GOD	01M MAK 122*/DOWNTOWN

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	17	#1 POKER FACE	LADY GAGA	STREAMLINE/KONJIVE/CHERRYTREE/INTERSCOPE
2	3	16	DAY 'N' NITE	KID CUDI	DREAM ON/G.O.D.O./UNIVERSAL MOTOWN
3	2	13	THE FEAR	LILY ALLEN	CAPITOL
4	4	31	FEEL YOUR LOVE	KIM SOZZI	ULTRA
5	7	7	BEGGIN'	MADCON	NEXT PLATEAU/UNIVERSAL REPUBLIC
6	5	5	BOOM BOOM POW	THE BLACK EYED PEAS	WILL I.A.M./INTERSCOPE
7	6	7	IF YOU KNEW	CHRIS LAKE	FEATURING NASTALA NERVOUS
8	20	2	INFINITY 2008	GURU JOSH	PROJECT ULTRA
9	14	4	IF U SEEK AMY	BRITNEY SPEARS	JIVE/JLG
10	22	19	ANGEL ON MY SHOULDER	KASKADE	FEATURING TAMARA ULTRA
11	10	26	IMAGINATION	JES	ULTRA
12	9	8	MY LIFE WOULD SUCK WITHOUT YOU	KELLY CLARKSON	19/RCA/RMG
13	13	13	HALO	BEYONCE	MUSIC WORLD/COLUMBIA
14	8	46	EVERY WORD	ERCOLA	FEATURING DANIELLA NERVOUS
15	7	11	I HATE OR BE CHILLED	OLI SILK	TRIPPIN' 'N' RHYTHM
16	17	2	WHEN LOVE TAKES OVER	DAVID GUETTA FEAT. KELLY ROWLAND	ASTRALWERKS/CAPITOL
17	12	15	SOBER	PINK	LAFACE/JLG
18	16	4	LOVE SEX MAGIC	CIARA	FEATURING JUSTIN TIMBERLAKE LAFACE/JLG
19	NEW	NEW	MODERN TIMES	STEVE FOREST VS CHRIS ORTEGA	RED STICK/STRICTLY RHYTHM
20	15	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA
21	NEW	NEW	LOVE STRUCK	V FACTORY	REPRISE
22	18	2	TOOK THE NIGHT	CHELLEY FIRE	UNIT
23	NEW	NEW	JAI HO! (YOU ARE MY DESTINY)	AIR RAHMAN & THE PUSSYCAT DOLLS	FEAT. NICOLE SCHERZINGER/INTERSCOPE
24	23	11	WHITE HORSE	SARAH MCLEOD	NEXT PLATEAU
25	19	8	UNDERLYING FEELING	SYLVIA TOSUN	SEA TO SUN

TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	5	#1 DIANA KRALL	QUIET NIGHTS	VERVE 012433/VG
2	NEW	NEW	ALLEN TOUSSAINT	THE BRIGHT MISSISSIPPI	NONESUCH 480380/WARNER BROS.
3	2	7	MADELEINE PEYROUX	BARE BONES	ROUNDER 613272
4	3	14	FRANK SINATRA	SELECTION: SINATRA SINGS OF LOVE	THE FRANK SINATRA COLLECTION 51890/REPRISE
5	5	59	MELODY GARDOT	WORRISOME HEART	VERVE 010468/VG
6	4	13	RENEE OLSTEAD	SKYLARK	143/REPRISE 44247/WARNER BROS.
7	6	6	BRANFORD MARSALIS QUARTET	METAMORPHOSEN	MARSALIS 460011/DECCA
8	9	42	WILLIE NELSON WYNTON MARSALIS	TWO MEN WITH THE BLUES	BLUE NOTE 04454*/BLG
9	10	5	RANDY CRAWFORD & JOE SAMPLE	NO REGRETS	PRA 60309*
10	6	14	JANE MONHEIT	THE LOVERS, THE DREAMERS AND ME	CONCORD 31197
11	12	12	VARIOUS ARTISTS	BEST OF BIG BAND	MADACY SPECIAL PRODUCTS 54101/MADACY
12	22	2	JACK DEJOHNETTE / JOHN PATITUCCI / DANILLO PEREZ	MUSIC WE ARE KINDRED	RHYTHM 1150
13	15	12	NATALIE COLE	STILL UNFORGETTABLE	DMI/ATCO 512320*/RHINO
14	13	15	ELIANE ELIAS	NOVA	STRATA BLUE NOTE 28103/BLG
15	12	3	CASSANDRA WILSON	CLOSER TO YOU: THE POP SIDE	BLUE NOTE 96087/BLG

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	1	5	#1 CHRIS BOTTI	CHRIS BOTTI IN BOSTON	COLUMBIA 38735/SONY MUSIC
2	3	12	BONEY JAMES	SEND ONE YOUR LOVE	CONCORD 30815
3	2	2	BERNIE WILLIAMS	MOVING FORWARD	REFORM 61217/ROCK RIDGE
4	7	64	KENNY G	RHYTHM & ROMANCE	STARBUCKS 30670/CONCORD
5	6	3	BASIA	IT'S THAT GIRL AGAIN	WHAT 4592/E1
6	5	3	TOWER OF POWER	GREAT AMERICAN SOULBOOK	TOWER OF POWER 300205
7	8	7	THE RIPPINGTONS FEAT. RUSS FREEMAN	MODERN ART	PEAK 30635/CONCORD
8	NEW	NEW	JACKIE M JOYNER	LIL' MAN SOUL	MACK AVENUE 7017/ARTISTRY
9	4	2	MEDESKI MARTIN & WOOD	RADIOLARIANS II	INDIRECTO 05
10	NEW	NEW	DOWN TO THE BONE	FUTURE BOOGIE	SHANACHIE 5173
11	14	30	FOURPLAY	ENERGY HEADS UP	3146
12	12	3	PAUL BROWN + MARC ANTOINE	FOREIGN EXCHANGE	PEAK 30940/CONCORD
13	9	4	JOHN SCOFIELD	PIETY STREET	SCO BIZ/EMARCY 012656/DECCA
14	13	50	ESPERANZA SPALDING	ESPERANZA	HEADS UP 3140
15	RE-ENTRY	RE-ENTRY	PETER CINCOTTI	EAST OF ANGEL	TOWN 143 402108/WARNER BROS.

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL
1	1	10	#1 I'M WAITING FOR YOU	JACKIE M JOYNER ARTISTRY	
2	2	17	STOP, LOOK, LISTEN (TO YOUR HEART)	BONEY JAMES	CONCORD/CMG
3	4	14	BADA BING	DAVE KOZ FEAT. JEFF GOLDBLUM	CAPITOL
4	5	23	GREATEST GAINER LET'S GET ON IT	KIM WATERS	SHANACHIE
5	3	27	I HATE OR BE CHILLED	OLI SILK	TRIPPIN' 'N' RHYTHM
6	35	35	FORTUNE TELLER	FOURPLAY	HEADS UP
7	9	43	LA DOLCE VITA	WARREN HILL	EVOLUTION/E1
8	8	35	RELIGIFY	EDGE GROOVE	NARADA JAZZ/CAPITOL
9	13	13	A CHANGE IS GONNA COME	SEAL	143/WARNER BROS.
10	35	35	YOU AND I	MICHAEL LINGTON	NUGROOVE
11	11	15	STEADY AS SHE GOES	WALTER BEASLEY	HEADS UP
12	10	9	MOVE ON UP	RICHARD ELLIOT	ARTISTRY
13	7	17	AND I LOVE HER	KENNY LATTIMORE	VERVE
14	14	42	SWEET SUNDAYS	TIM BOWMAN	TRIPPIN' 'N' RHYTHM
15	15	11	RITMO Y ROMANCE (RHYTHM & ROMANCE)	KENNY G	STARBUCKS/CONCORD/CMG

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT / PROMOTION LABEL
1	2	7	#1 PLACIDO DOMINGO	AMOR INFINITO	DECCA 012530/UNIVERSAL CLASSICS GROUP
2	1	23	THE PRIESTS	THE PRIESTS	RCA VICTOR 33969/SONY MUSIC
3	3	3	SOUNDTRACK	THE SOLOIST	DG 012289/UNIVERSAL CLASSICS GROUP
4	5	24	LUCIANO PAVAROTTI	THE DUETS	DECCA 012345/UNIVERSAL CLASSICS GROUP
5	6	8	ANDRE RIEU	GREATEST HITS	DENDEN 17764/SLG
6	10	34	JOSHUA BELL	ACADEMY OF ST. MARTIN IN THE FIELDS	WALDRN THE FOUR SEASONS SONY CLASSICAL 1110/SONY MASTERWORKS
7	7	46	THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ	CHANT: MUSIC FOR THE SOUL	DECCA 011489/UNIVERSAL CLASSICS GROUP
8	20	31	RENEE FLEMING	MUNICHNER PHILHARMONIKER ORCHESTRA (MUELLMANN)	FOUR LAST SONGS STRAUSS DECCA 011852/UNIVERSAL CLASSICS GROUP
9	14	15	JULIA FISCHER	ACADEMY OF ST. MARTIN IN THE FIELDS	BACH CONCERTOS PRA 60309*
10	RE-ENTRY	RE-ENTRY	LOS ANGELES PHILHARMONIC (BRONFMAN)	SALONEN	DG 012738/UNIVERSAL CLASSICS GROUP
11	4	8	ARVO PART	IN PRINCIPIO	ECM NEW SERIES ECM 012599/UNIVERSAL CLASSICS GROUP
12	22	12	ANDRAS SCHIFF	BEETHOVEN	ECM NEW SERIES ECM 011906/UNIVERSAL CLASSICS GROUP
13	13	15	ANDRAS SCHIFF	BEETHOVEN	ECM NEW SERIES ECM 011906/UNIVERSAL CLASSICS GROUP
14	23	4	GUSTAVO DUARTE	SIMON BOLIVAR YOUTH ORCHESTRA OF VENEZUELA	TCHAIKOVSKY 5 FRANCISCA DA ROSA DG 012763/UNIVERSAL CLASSICS GROUP
15	19	8	ANDRAS SCHIFF	BEETHOVEN	ECM NEW SERIES ECM 011906/UNIVERSAL CLASSICS GROUP

TOP CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	
-----------	-----------	----------------	--

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDCAN JAPAN/PLANTECH) APRIL 30, 2009
1	38	AITAI YUZU SENHA & CO
2	6	YUME WO MIKATA NI AYAKA WARNER
3	1	SOMEDAY EXILE RHYTHM ZONE
4	NEW	SHARE THE WORLD TOHOSHINKI RHYTHM ZONE
5	2	NIJI KOBUKURO WARNER
6	4	SHATTERED TYNISHA KELI WARNER
7	NEW	DON'T SAY LAZY KEIONBU SAKURAKO PONY CANYON
8	NEW	CAGAYAKE! GIRLS KEIONBU SAKURAKO PONY CANYON
9	5	ZUTTO SOBA NI... METIS UNIVERSAL
10	48	KNOW YOUR ENEMY GREEN DAY REPRISE

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) APRIL 26, 2009
1	NEW	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
2	2	IN FOR THE KILL LA ROUX POLYDOR
3	1	I'M NOT ALONE CALVIN HARRIS COLUMBIA
4	3	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	8	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
6	4	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
7	5	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
8	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
9	10	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
10	7	DON'T UPSET THE RHYTHM (GO BABY GO) NOISETTES MERCURY

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) APRIL 28, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	AYO TECHNOLOGY MILOW HOMERUN
3	3	WIRE TO WIRE RAZORLIGHT VERTIGO
4	4	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
5	5	IRGENDWAS BLEIBT SILBERMOND COLUMBIA
6	8	HALO BEYONCE MUSIC WORLD/COLUMBIA
7	6	WRONG DEPECHE MODE MUTE
8	9	DEAD & GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC
9	NEW	PLEASE DON'T LEAVE ME PINK JIVE/JLG
10	10	SHAKE IT METRO STATION COLUMBIA

EUROPEAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) APRIL 29, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
3	3	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
4	6	HALO BEYONCE MUSIC WORLD/COLUMBIA
5	4	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
6	NEW	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
7	7	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
8	8	AYO TECHNOLOGY MILOW HOMERUN
9	9	CA M'NERVE HELMUT FRITZ DUST IN
10	10	IN FOR THE KILL LA ROUX POLYDOR
11	5	I'M NOT ALONE CALVIN HARRIS COLUMBIA
12	12	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY MUSIC
13	34	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
14	13	WIRE TO WIRE RAZORLIGHT VERTIGO
15	14	DAY 'N NITE KID CUDI VS. CROOKERS POOL'S GOLO
16	11	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
17	16	WRONG DEPECHE MODE MUTE
18	15	SHAKE IT METRO STATION COLUMBIA
19	59	PLEASE DON'T LEAVE ME PINK JIVE/JLG
20	17	JUST DANCE LADY GAGA INTERSCOPE/STREAMLINE/KONLIVE/INTERSCOPE

EURO DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 9, 2009
1	NEW	NUMBER 1 TINCHY STRYDER FEAT. N-DUBZ 4TH & BROADWAY
2	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	3	IN FOR THE KILL LA ROUX POLYDOR
4	5	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
5	2	I'M NOT ALONE CALVIN HARRIS FLY EYE COLUMBIA
6	4	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
7	8	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE/JLG
8	7	HALO BEYONCE MUSIC WORLD/COLUMBIA
9	6	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
10	9	SHAKE IT METRO STATION COLUMBIA
11	13	NOT FAIR LILY ALLEN REGAL/PARLOPHONE
12	12	AYO TECHNOLOGY MILOW HOMERUN/MUNICH
13	18	PLEASE DON'T LEAVE ME PINK LAFACE/JLG
14	11	DON'T UPSET THE RHYTHM (GO BABY GO) NOISETTES MERCURY
15	14	JUST DANCE LADY GAGA FT. COLBY O'DONIS

FRANCE		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFPI/TITE-LIVE) APRIL 28, 2009
1	1	MEME PAS FATIGUE! KHALED & MAGIC SYSTEM ARTOP
2	2	CA M'NERVE HELMUT FRITZ SONY
3	3	LIKE A HOBO CHARLIE WINSTON REAL WORLD/ATMOSPHERICS/SONY MUSIC
4	4	TAKIN' BACK MY LOVE ENRIQUE IGLESIAS FT. CIARA INTERSCOPE
5	5	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
6	6	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
7	7	LIBERTA PEP'S AZ
8	9	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
9	8	TATOUÉ MOI MIKELANGELO LOCONTE WARNER
10	10	I HATE THIS PART THE PUSSYCAT DOLLS INTERSCOPE

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) MAY 9, 2009
1	2	BOOM BOOM POW THE BLACK EYED PEAS WILL I AM/INTERSCOPE/UNIVERSAL
2	1	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC WARNER
3	4	HALO BEYONCE MUSIC WORLD/COLUMBIA/SONY MUSIC
4	3	AFRICA KARL WOLF FT. CULTURE LW/EMI
5	37	KNOW YOUR ENEMY GREEN DAY REPRISE/WARNER
6	5	THE CLIMB MILEY CYRUS WALT DISNEY/HOLLYWOOD/UNIVERSAL
7	7	DEAD AND GONE T.I. FT. JUSTIN TIMBERLAKE GRAND HUSTLE/ATLANTIC/WARNER
8	9	LOVEGAME LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE/UNIVERSAL
9	8	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE/SONY MUSIC
10	13	KISS ME THRU THE PHONE SOULJA BOY TELL 'EM/COLEPARK/INTERSCOPE/UNIVERSAL

AUSTRALIA		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) APRIL 26, 2009
1	4	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
2	2	LOVE STORY TAYLOR SWIFT BIG MACHINE
3	1	RIGHT ROUND FLO RIDA FT. KESHA ATLANTIC
4	3	DON'T TRUST ME 3OH3 WARNER
5	5	HALO BEYONCE MUSIC WORLD/COLUMBIA
6	21	WE MADE YOU EMINEM WEB SHADY/AFTERMATH/INTERSCOPE
7	9	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
8	7	HEY BOYS AND GIRLS (T.O.T.W. PT. 2) EVERMORE WARNER
9	12	LOVE GAME LADY GAGA INTERSCOPE
10	6	DEAD & GONE T.I. FT. JUSTIN TIMBERLAKE ATLANTIC

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) APRIL 27, 2009
1	NEW	YOU'VE GOT A FRIEND X FACTOR FINALIST 2009 SYCO
2	14	BRICIOLE NOEMI SONY
3	1	STUPIDA ALESSANDRA AMOROSO SONY
4	3	SINCERITA ARISA WARNER BROS
5	4	COME FOGGIE MALIKA AYANE SUGAR
6	2	SENTIMENTO VALERIO SCANU CAPITOL
7	34	DENTRO AD OGNI BRIVIDO MARCIO CARTA ATLANTIC
8	17	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
9	9	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
10	NEW	CONTESSA THE BASTARD SONS OF DIONISO SONY

SPAIN		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) APRIL 29, 2009
1	1	COLGANDO EN TUS MANOS CARLOS BAUTE/MARIA SANCHEZ DRO
2	2	INFINITY 2008 GURU JOSH PROJECT BIGCITYBEATS/INTERGALACTIC
3	3	THIS IS THE LIFE AMY MACDONALD MELODRAMATIC/VERTIGO
4	4	PACO, PACO, PACO ENCARNITA POLO SONY
5	6	MOVING MACACO EMI
6	5	Y YO QUERIA KIKO & SHARA PEP'S/SONY
7	7	JUST DANCE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
8	8	QUE TE QUERIA LA QUINTA ESTACION SONY
9	12	AQUI ESTOY YO LUIS FONSI DAVID BISBAL UNIVERSAL
10	9	A ESTO LE LLAMAS AMOR MALU INDY

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELITTE & TOUCHÉ) APRIL 24, 2009
1	1	MASTODON CRACK THE SKYE REPRISE
2	2	ARCHIVE CONTROLLING CROWDS WARNER
3	5	PET SHOP BOYS YES PARLOPHONE
4	3	GIUSY FERRERI GAETANA RICORDI
5	6	DIANA KRALL QUIET NIGHTS VERVE
6	NEW	LEONARD COHEN LIVE IN LONDON COLUMBIA
7	9	CANDLEMASS DEATH MAGIC DOOM NUCLEAR BLAST
8	7	PAROV STELAR THAT SWING SONY
9	10	SOUNDTRACK SLUMDOG MILLIONAIRE INTERSCOPE
10	11	THE FRAY THE FRAY EPIC LEGACY

EURO DIGITAL SONGS SPOTLIGHT		
FINLAND		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 9, 2009
1	2	FUCK YOU LILY ALLEN REGAL/PARLOPHONE
2	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	NEW	DROWNING JADE NORTH & SOUTH
4	4	JOS MA OIHN SA CHEEK RAHINA
5	3	RIGHT ROUND FLO RIDA POE BOY/ATLANTIC
6	6	C'EST LA VIE ANNA PUU SONY MUSIC
7	5	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
8	7	LOSE CONTROL WALDO'S PEOPLE MUSIC MONSTER RCA
9	RE	RAVISTETTAVA ENNEN KAYTTOA APULANTA APULANTA
10	NEW	SOMEONE TO HOLD ON THE KROISOS OSASTO-A

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) APRIL 29, 2009
1	67	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
2	1	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	2	U2 NO LINE ON THE HORIZON MERCURY
4	7	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
5	3	KINGS OF LEON ONLY BY THE NIGHT HAND ME DOWN/RCA
6	4	DIANA KRALL QUIET NIGHTS VERVE
7	12	PINK FUNHOUSE LAFACE/ZOMBA
8	14	ANDREA BERG ZWISCHEN HIMMEL UND ERDE ARIOLA
9	NEW	MILOW MILOW HOMERUN
10	6	LEONARD COHEN LIVE IN LONDON COLUMBIA
11	5	SILBERMOND NICHTS PASSIERT COLUMBIA
12	18	THE PRODIGY INVADERS MUST DIE TAKE ME TO THE HOSPITAL
13	16	LILY ALLEN IT'S NOT ME, IT'S YOU REGAL/PARLOPHONE
14	22	SOUNDTRACK HANNAH MONTANA - THE MOVIE WALT DISNEY
15	NEW	CALOGERO L'EMBELLIE MERCURY

AUSTRIA		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) APRIL 27, 2009
1	1	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
2	2	AYO TECHNOLOGY MILOW HOMERUN
3	3	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
4	4	IRGENDWAS BLEIBT SILBERMOND COLUMBIA
5	NEW	PLEASE DON'T LEAVE ME PINK JIVE/JLG
1	NEW	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
2	1	CHRISTINA STUERMER IN DIESEN STADT UNIVERSAL
3	2	ANDREA BERG ZWISCHEN HIMMEL UND ERDE ARIOLA
4	4	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
5	NEW	SIMONE MORGENROT ARIOLA

NORWAY		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) APRIL 28, 2009
1	3	HALO BEYONCE MUSIC WORLD/COLUMBIA
2	12	THE GIRL AND THE ROBOT ROYKSOPP EMI
3	1	WITH OR WITHOUT YOU ESPERANZA GONZALEZ/NILSENVA FUENTES/A HOLM PLAYROOM
4	2	FAIRYTALE ALEXANDER RYBAK ALEXANDER RYBAK
5	5	RIGHT ROUND FLO RIDA FT. KESHA WARNER
1	1	ERIKSEN DE ALLER BESTE RCA
2	NEW	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
3	2	BEYONCE I AM...SASHA FIERCE MUSIC WORLD/COLUMBIA
4	23	SKORGAN ANITA HELE VEIEN-47 UTVALGTE SAN UNIVERSAL
5	3	AABERGE TONE DAMLI I KNOW ECCENTRIC UNIVERSAL

DENMARK		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) APRIL 28, 2009
1	3	KUN FOR MIG MEDINA AT TACK MBO
2	2	LINDA ANDREWS DET BEDSTE TIL SIDST SONY
3	12	OPEN WIDE TINA DICKOW A-LARM/MBO
4	1	007 IS ALSO GONNA DIE NEPHEW COPENHAGEN
5	4	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
1	38	DEPECHE MODE SOUNDS OF THE UNIVERSE MUTE
2	1	SANNE SALOMONSEN UNICOD MERMAID/SONY
3	3	U2 NO LINE ON THE HORIZON MERCURY
4	2	POUL KREBS ANGELNO ROAD RECARAT
5	7	LADY GAGA THE FAME STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE

NETHERLANDS		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) APRIL 24, 2009
1	7	MAKE YOU FEEL MY LOVE ADELE XL
2	2	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	5	SWEET GOODBYE KREZIP SONY
4	4	F**K YOU LILY ALLEN REGAL/PARLOPHONE
5	15	BEGGIN MADCON BONNIER
1	3	ADELE 19 XL
2	4	KREZIP BEST OF SONY
3	1	BLOF APRIL EMI
4	5	ILSE DE LANGE INCREDIBLE UNIVERSAL
5	6	NICK & SIMON LUISTER ARTIST & COMPANY

EUROPEAN AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN MUSIC CONTROL) APRIL 29, 2009
1	1	RIGHT ROUND FLO RIDA FT. KESHA POE BOY/ATLANTIC
2	3	POKER FACE LADY GAGA STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE
3	2	BROKEN STRINGS JAMES MORRISON FT. NELLY FURTADO POLYDOR
4	10	JAI HO! (YOU ARE MY DESTINY) A R RAHMAN & THE PUSSYCAT DOLLS INTERSCOPE
5	4	HALO BEYONCE MUSIC WORLD/COLUMBIA
6	6	LOVE SEX MAGIC CIARA FT. JUSTIN TIMBERLAKE LAFACE
7	5	SOBER PINK LAFACE/JLG
8	8	HOT N COLD KATY PERRY CAPITOL
9	9	MY LIFE WOULD SUCK WITHOUT YOU KELLY CLARKSON S 19/RCA
10	7	BEAUTIFUL AKON KONVICT/UPFRONT SRC UNIVERSAL MOTOWN
11	14	LUCKY JASON MRAZ FT. COLBIE CAILLAT ATLANTIC
12	19	PLEASE DON'T LEAVE ME PINK JIVE/JLG
13	11	THE BOY DOES NOTHING ALESHA DIXON ASYLUM
14	23	AYO TECHNOLOGY MILOW HOMERUN
15	15	MAGNIFICENT U2 MERCURY

On the Italy Singles chart, the country's "X Factor" finalists bow at No. 1 with a cover of "You've Got a Friend," benefiting the victims of Italy's April 6 earthquake.



Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
 Call Benjamin Alcoff - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcoff@nielsen.com

DUPLICATION/REPLICATION

CD/DVD · T-SHIRTS/APPEL · STICKERS/POSTERS

CRYSTAL CLEAR
DISC, PROMO & APPAREL

1000 RETAIL READY CDS ONLY \$999!
25 WHITE TEES ONLY \$99!

TRUSTED EXPERIENCE FOR OVER 25 YEARS TOLL FREE 1-800-838-0073

ONLINE SALES - ITUNES DISTRIBUTION - WWW.CRYSTALCLEARCD.COM

NOTICES/ANNOUNCEMENTS

REALITY SHOW - CONTESTANTS WANTED

Were you a star? Did you have a hit on the charts within the last 15 years? Now casting for new music reality show. Compelling life stories a must. Possible long-shot at a comeback. This show is about life after the lights went out. Send e-mail (with current photo) telling us why America will care about you. We will respond to serious inquires only. E-mail to: Star@lused2Bastar.com

PROFESSIONAL SERVICES

DRUM TRACKS ON-LINE

PROFESSIONALLY PERFORMED, RECORDED CUSTOM DRUM TRACKS FOR YOUR SONGS.
WWW.VOXENGO-STUDIO.COM

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!
 While other people are raising their prices, we are slashing ours. CD's, LP's, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.
 For free catalog call (609) 890-6000.
 Fax (609) 890-0247 or write
Scorpio Music, Inc.
 P.O.Box A Trenton, N.J. 08691-0020
 email: scorpiomus@aol.com

MASTERING

tangerineMASTERING.com
 Grammy winning CD mastering
 REISSUES & RESTORATION
201-865-1000

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!
 1-800-223-7524 or
jserrette@billboard.com

T-SHIRTS

Looking for Rock T-shirts?
 You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:
 ROCK & NOVELTY T-SHIRTS,
 STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 928-443-0100)



PROMO & MARKETING

Websites and Online Marketing

Building powerful online marketing programs for the entertainment industry, we generate widespread awareness and excitement in what you have to offer. Founded by multi-platinum recording artist Jim Brickman.

BrickHouse
 DIRECT

Websites · Online Stores · Fulfillment · Viral Marketing
 Promotions · Social Networking · Email Marketing

Michael Brickman
 201-675-4396 · michael@brickhousedirect.com
www.brickhousedirect.com

DON'T MISS AN ISSUE



Issue #18 •
 May 2, 2009

To Order Back Issues
 Online, Go To:
billboard.com/backissues

Billboard Classifieds Covers Everything

- | | | |
|--|--|---|
| DUPLICATION
REPLICATION
VINYL PRESSING
CD ROM SERVICES
DVD SERVICES FOR SALE
PROMOTION & MARKETING SERVICES
MUSIC DISTRIBUTORS
AUCTIONS
RECORDING STUDIOS
REAL ESTATE
INVESTORS WANTED
STORES FOR SALE
EQUIPMENT FOR SALE
STORE SUPPLIES
FIXTURES
CD STORAGE
CABINETS
DISPLAY UNITS
PUBLICITY PHOTOS
INTERNET/WEBSITE SERVICES
BUSINESS SERVICES | MUSIC INSTRUCTION
BUSINESS OPPORTUNITIES
COMPUTER/SOFTWARE
MUSIC MERCHANDISE
T-SHIRTS
EMPLOYMENT SERVICES
PROFESSIONAL SERVICES
DJ SERVICES
FINANCIAL SERVICES
LEGAL SERVICES
ROYALTY AUDITING
TAX PREPARATION
BANKRUPTCY SALE
COLLECTABLE PUBLICATIONS
TALENT
SONGWRITERS
SONGS FOR SALE
DEALERS WANTED
RETAILERS WANTED
WANTED TO BUY
CONCERT INFO | VENUES
NOTICES/ANNOUNCEMENTS
VIDEO
MUSIC VIDEO
POSITION WANTED
LISTENING STATIONS FOR LEASE
DISTRIBUTION NEEDED
EDUCATION OPPORTUNITY
HELP WANTED
MASTERING
AUDIO SUPPLIES
ROYALTY PAYMENT
PRINTING
MUSIC PRODUCTION
METAMUSIC
STAGE HYPNOTIST
CD FAIRS & FESTIVALS
MUSIC WEBSITES
NEW PRODUCTS
DOMAIN NAMES |
|--|--|---|

For print and online contact Jeff Serrette: 800-223-7524 or jserrette@billboard.com
 For Help Wanted postings in print and online contact Benjamin Alcoff: 646-654-5416 or Ben.Alcoff@nielsen.com



RADIO & RECORDS

CONVENTION 09 ADVISORY COMMITTEE

Sheraton Philadelphia City Center Hotel • September 23-25, 2009



John Allers
Program Director
WRF/Philadelphia
ALTERNATIVE



Tracy Austin
Program Director
WOO/Philadelphia
CHR/TOP 40



Leo Baldwin
Program Director
WRDW/Philadelphia
RHYTHMIC



Cliff Blake
Director, Northeast Promotion
Columbia/Sony Music Nashville
COUNTRY



Sonya Blakey
Program Director
WGRB-AM/Chicago
GOSPEL



Derrick Brown
Program Director
WVAZ/Detroit
URBAN/URBAN AC



DJ Mister Cee
Mix Show Coordinator
WQHT/New York
MIX SHOW



Natalie Connor
Vice President / Market Manager
WXTU & WRDW/Philadelphia
COUNTRY



Carl Craft
Program Director
WRAT/Monmouth-Ocean
ACTIVE ROCK



Mark Czarra
VP of Promotion
Universal
ALTERNATIVE



Keith Dakin
Program Director
WFNX/Boston
ALTERNATIVE



Craig Davis
VP of Urban Promotion
Capitol
URBAN/URBAN AC



Mike DePippa
VP of Alternative & Rock Promotion
Epic
ALTERNATIVE



Kerry Douglas
President/CEO
Worldwide Gospel
GOSPEL



Wendy Goodman
VP of Promotion, Adult Formats
RCA
AC/HAC



Chris Green
Sr. Dir, Mix Show & Lifestyle Promotion
Capitol
MIX SHOW



Tyson Haller
Sr. Director, Promotion
ILG
ACTIVE ROCK



Kevin Herring
VP of Promotion
Lyric Street/Carolwood
COUNTRY



D.A. Johnson
Exec. Dir., Gospel Division
Malaco
GOSPEL



Kenny King
Program Director
WRQX/Washington
HOT AC



Joel Klaiman
VP, Promotion & Artist Development
Universal Republic
CHR/TOP 40



Chuck Knight
Program Director
WBEB/Philadelphia
AC



Sujit Kundu
VP of Rhythm Crossover
Universal Motown
RHYTHMIC



Lee Leipsner
Sr. VP of Pop Promotion
Columbia
CHR/TOP 40



CeCe McGhee
APD/MD
WPPZ/Philadelphia
GOSPEL



Willie Mae McIver
Program Director
Rejoice! Musical Soulfood
GOSPEL



Bo Money
URBAN/URBAN AC



Patricia Morris
VP of Adult Formats
Capitol
AC/HAC



Brian Nolan
Mix Show & Rhythmic Promo.
Columbia
MIX SHOW



Benny Pough
Sr. VP of Urban Promotion
Def Jam
URBAN/URBAN AC



Joel Raab
Radio Consultant
Joel Raab Associates
COUNTRY



Azim Rashid
Sr. VP of Promotion
Atlantic Special Ops
URBAN/URBAN AC



Tawanda Shamley
VP of Radio Promotion
Emtro Gospel
GOSPEL



Elroy Smith
Operations Manager
Radio One/Philadelphia
URBAN/URBAN AC



Gary Spangler
VP of Crossover
Universal Republic
RHYTHMIC



Dylan Sprague
Program Director
KALC/Denver
HOT AC



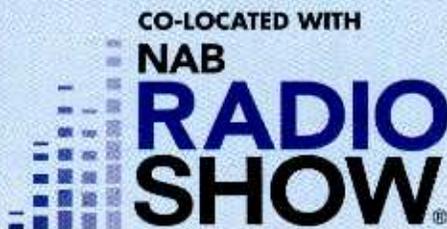
Dom Theodore
VP of CHR/Pop Programming
CBS Radio
CHR/TOP 40



Cheryl Valentine
VP, Rock Promotion
Reprise Records
ACTIVE ROCK



Ron Valeri
Director of FM Programming
WAAF/Boston
ACTIVE ROCK

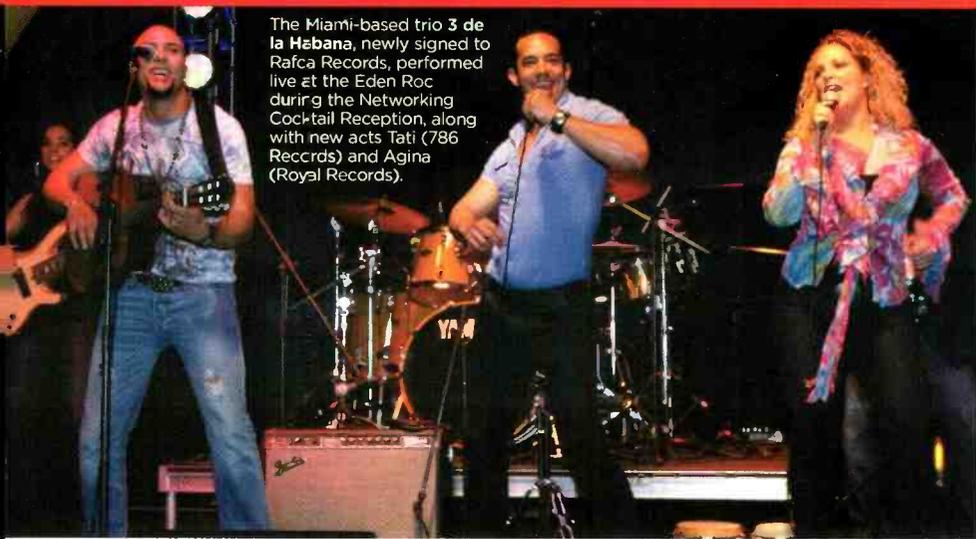


Your R&R Convention badge will allow you access to NAB sessions and exhibitor area.

REGISTER TODAY!

RadioAndRecords.com

BACKBEAT



The Miami-based trio **3 de la Habana**, newly signed to Ráfca Records, performed live at the Edén Roc during the Networking Cocktail Reception, along with new acts Tati (786 Recrds) and Agina (Royal Records).



Billboard posthumously honored Spanish Broadcasting System founder Pablo Raúl Alarcón Sr. with its Hall of Fame Award for his contributions to the development of radio and Latin music in the United States. His son **Raul Alarcón Jr.**, president/CEO/chairman of SBS, accepted the award at a ceremony during the conference. Pictured backstage, from left: Billboard editorial director **Bill Werde**, Alarcón and Billboard executive director of Latin content and programming **Leila Cobo**.



Backstage at the BankUnited Center prior to the Billboard Latin Music Awards, from left, are Nielsen Business Media senior VP of media and entertainment **Gerry Byrne**, Billboard publisher/Nielsen VP of licensing **Howard Appelbaum** and Telemundo Communications president **Don Browne**.



MTV Tr3s gathered key insights from its "Cooltura" panel of young U.S. Hispanics during the conference's teen session. Onstage are MTV Tr3s VP of research and consumer insights **Nancy Tellet** and **Jesus Lara**, senior VP of music and talent/artist relations for MTV Tr3s and MTV/VH1 Latin America.

THE BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

PRESENTED BY STATE FARM IN ASSOCIATION WITH VERIZON LIVE FROM THE EDEN ROC RESORT & SPA IN MIAMI BEACH

The Billboard Latin Music Conference & Awards, presented by State Farm in association with Verizon, celebrated two decades of Latin music with style, fun and plenty of business April 20-24 at Miami's Edén Roc Resort. Artistic and entrepreneurial conversations and numerous showcases featuring new and established acts dominated the Miami landscape.

Despite the recession, this year's conference brought out the industry in droves and into serious discussions of how to maximize profits and develop synergies with other industries, from TV and radio to brands and marketers. Select-O-Hits president **Johnny Phillips** said, "The networking opportunities were many and I feel we came out of this year's conference a much stronger and viable independent distribution option."

The conference ended with the Billboard Latin Music Awards, which aired live April 23 on Telemundo and was broadcast in 55 countries. Throughout the show, 5.5 million unique viewers ages 2-plus tuned in. The awards averaged a record-breaking 1.3 million viewers ages 18-49, growing 22% from last year and attracting 2.3 million total people. SOURCES: OMINTURE, SINGLEPOINT, RENTRACK AND NTI PROGRAM RATINGS. PHOTOS: COURTESY OF ARNOLD TURNER/A. TURNER ARCHIVES (except where noted)



Touring models, sponsorship opportunities and ticket prices were the topics of discussion at the opening touring panel. From left: NYK Productions president **Ari Kaduri**; AEG Live VP of touring, strategic development and special projects **Jason Greene**; William Morris Agency VP/head of Latin touring **Michel Vega**; CMN Events VP of event marketing and sponsorship **Elena Sotomayor**; and Lunatic del Auditorio Nacional director **Francisco Serrano**, who moderated.



The Puerto Rican trio **Mas Salsa Que Tu** played a blend of salsa and urban music from its upcoming debut album at the Happy Hour showcase live at the Edén Roc, which also included performances by Yerbaklan and Manuel Arauz.



The marriage of big brands to big musical ventures and the viability of music as a business was the topic of discussion at the "How to Create an International Music Brand" panel. From left: Latin Recording Academy president **Gabriel Abaroa**, State Farm advertising director **Edward C. Gold**, Billboard executive director of Latin content and programming **Leila Cobo** and Eventus Marketing CEO **Nelson Albareda**.

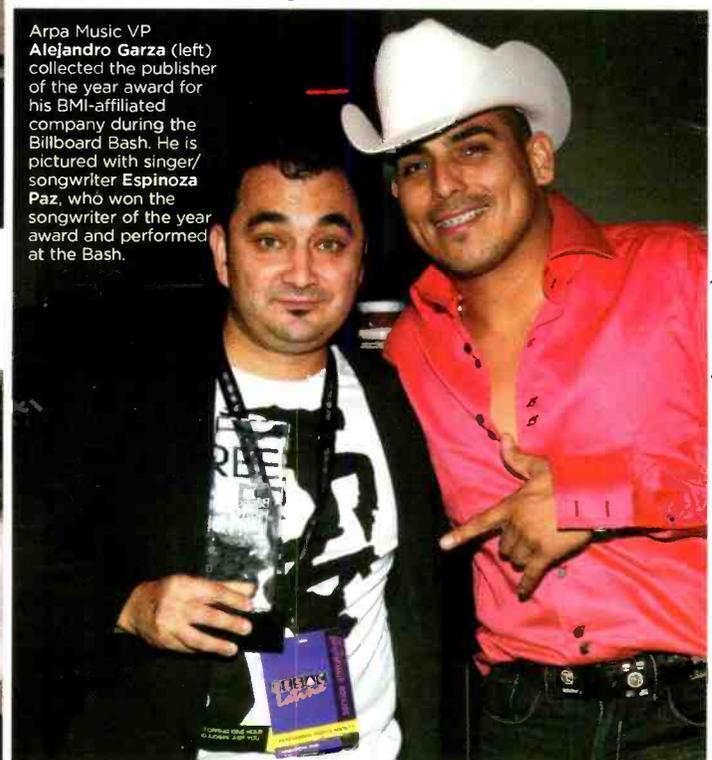


The defects and virtues of Arbitron's handheld ratings device, the Portable People Meter, as well as what listeners want to hear, were discussed at the "Radio Days" panel. From left: Vallejo Entertainment CEO **Jose "Pompi" Vallejo**; Sunshine Integrated Solutions president **Marilyn Santiago**; Billboard Latin correspondent **Ayala Ben-Yehuda**, who moderated; Spanish Broadcasting System PD/morning show host **Al Fuentes**; and SBS broadcasting executive **Leticia del Monte**.



Conference in-association sponsor Verizon placed attendee photos in commemorative Billboard Latin Music posters (at right) and sent them to mobile handsets. Pictured here is a Billboard Bash guest posing for her pic.

BELOW: From digital album cards to personalized, commercial Web sites, the "Evolving Digital World" panel focused on new technologies to commercialize and promote music and artists. Music Ally (UK) head of research/business analyst **Juan Paz** (far left) moderated the session, which also featured (from left) Digi Cards CEO **Gerardo Alton-Ortega**, iMusica executive director **Felipe Llerena**, SoundExchange Latin outreach director **Lupe De La Cruz**, MyContent.com co-founder/chief creative officer **Fabio Jafet** and Warner Music Latin America VP of business development **Alfonzo Perez Soto**.

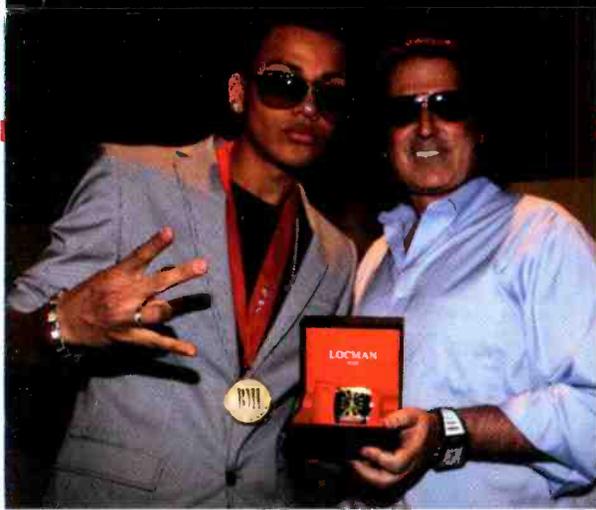


Arpa Music VP **Alejandro Garza** (left) collected the publisher of the year award for his BMI-affiliated company during the Billboard Bash. He is pictured with singer/songwriter **Espinoza Paz**, who won the songwriter of the year award and performed at the Bash.



Songwriter/producer **Armando Avila** picked up his producer of the year award at the Billboard Bash. Avila bested names like Joan Sebastian, Fher Olvera and Alex Gonzalez with tracks produced for Luis Fonsi and RBD.

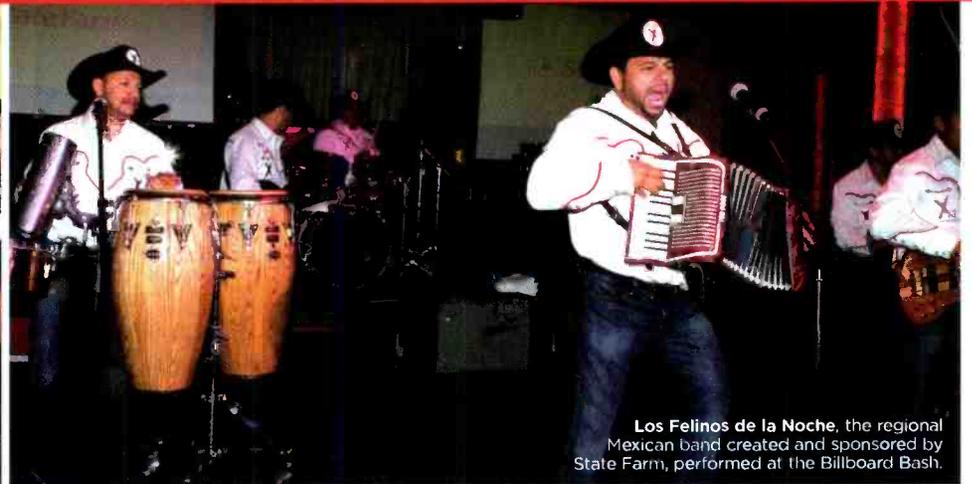




The top winner of the Billboard Latin Music Awards was EMI/Televisa artist **Flex**, who also performed at the Billboard Bash and participated in the BMI songwriters panel. Honoring Flex's multiple wins, Locman chairman **Ben Feigenbaum** (right) presented the artist with Locman's Latin Lovers watch during the conference.



Cuban singer **Albita**, fresh from the release of her new album, "Mis Tacones," performed at the Tu Musica showcase presented by Era Music. Other performers included Babo, Black Joe & Chelin, Esteban Velasquez, Las Ovejas Negras, Los Productivos, Wido Lopez and Yasmin Elias.



Los Felinos de la Noche, the regional Mexican band created and sponsored by State Farm, performed at the Billboard Bash.



Don Omar, who released his new album "IDON" April 28, discussed the Internet as a marketing and sales tool during his Q&A with Billboard executive director of Latin content and programming **Leila Cobo**. Backstage, from left: Billboard editorial director **Bill Werde**, Omar, Billboard executive director of conferences and special events **Michele Jacangelo** and Cobo. PHOTO: COURTESY OF MANNY HERNANDEZ/MHPIX



LEFT: ASCAP presented its traditional acoustic songwriter's showcase at the Yuca Lounge, featuring an eclectic mix of writers that covered urban and pop/rock. The featured acts included bachata star **Toby Love**, songwriter/producer **WISE**, Ricky C. and singer/songwriter **Monte Rosa** (center), who is flanked by ASCAP senior VP of Latin membership **Alexandra Lioutikoff** and ASCAP associate director of Latin membership **Karl Avanzini**. PHOTO: COURTESY OF MAGGIE RODRIGUEZ



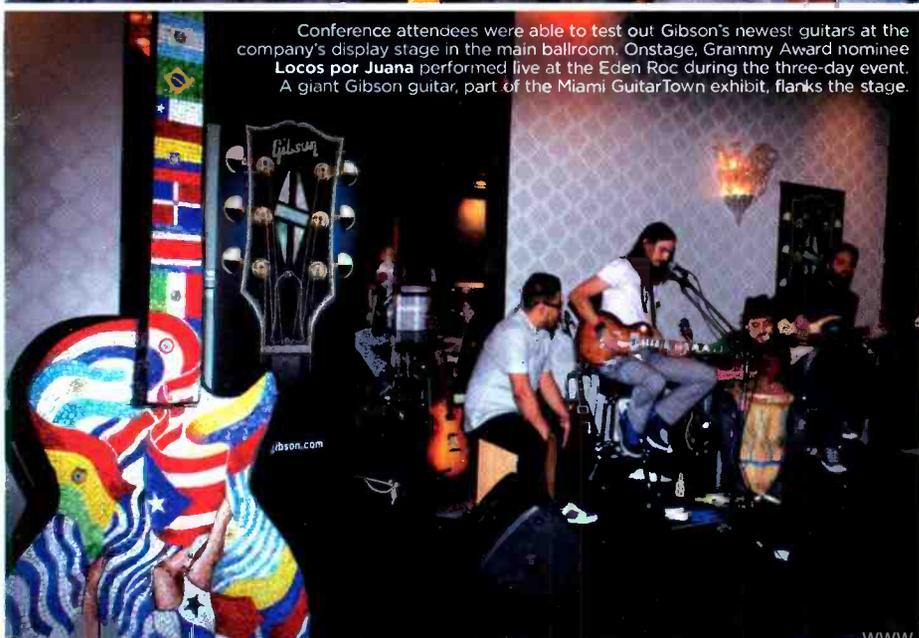
Complex deals require working with the artist and the record label at the same time, Fonseca's manager **Felipe Jaramillo** said during the "I Am the Artist: Monetize My Music" panel. Backstage (from left) are Verizon Wireless director of digital content and programming **Ed Ruth**; Jaramillo; law firm Parron & Associates principal **Ivan Jose Parron**; Global Hue senior VP/group account director **Carlos Munoz**; Latin2Latin Marketing + Communications founder/president **Mindy Figueroa**, who moderated; and **David Chavez**, LatinPointe CEO and executive producer of the ALMA Awards, the sports awards show Premios Deportes and the Tejano Music National Convention.



Coca-Cola and Burger King held a sweepstakes at the latter's Latin American restaurants that flew lucky winners to the Billboard Latin Music Awards. Backstage at the awards, from right, are Billboard managing sales director for Latin America **Marcia Olival**; **Oscar López**, of the Burger King account team and Coca-Cola, and his guest; and Billboard publisher/Nielsen VP of licensing **Howard Appelbaum**.



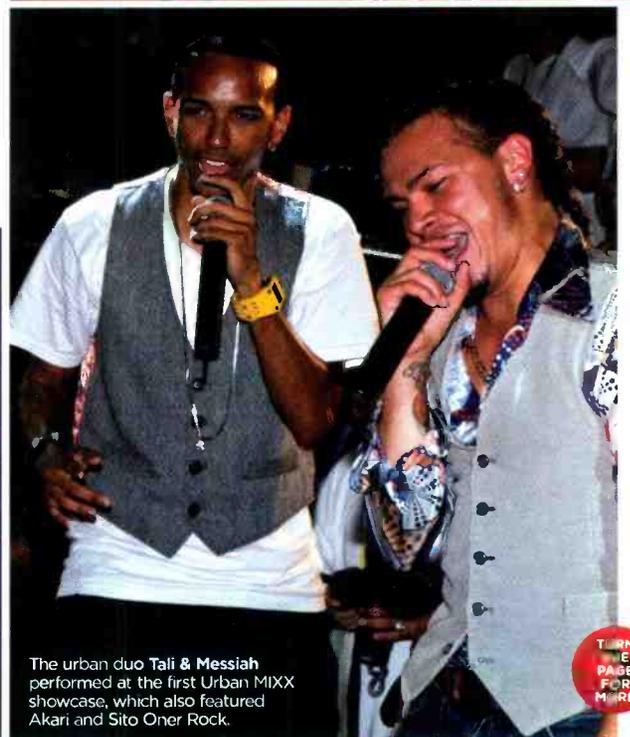
LEFT: Celebrating the 20th anniversary of its Latin Music Conference, Billboard partnered with Creative Media Group for its first Urban MIXX day, featuring two all-star panels. The "Urban Movement: Past and Present" session, a retrospective of urban music in the United States, kicked things off. From left: artist/producer **Boy Wonder**; Sony artist **Toby Love**; WPOW (Power 96) Miami host **DJ Laz**; artist/producer **Nely "El Arma Secreta"**; artists **Arcangel** and **Pitbull**; and Creative Media Group president **Kevin Montano**, who moderated.



Conference attendees were able to test out Gibson's newest guitars at the company's display stage in the main ballroom. Onstage, Grammy Award nominee **Locos por Juana** performed live at the Eden Roc during the three-day event. A giant Gibson guitar, part of the Miami GuitarTown exhibit, flanks the stage.



Venezuelan singer **Marger**, who will soon release her debut album, "Como Te Digo," performed at the showcase produced by Caporaso Entertainment at Santo in South Beach.



The urban duo **Tali & Messiah** performed at the first Urban MIXX showcase, which also featured Akari and Sito Oner Rock.

TURN THE PAGE FOR MORE



The Urban MIXX day ended with an all-star panel featuring representatives of the genre from the West Coast, East Coast and Panama. From left: Kinto Sol group member **DJ Payback García**, Panama Music president/producer **Januario Crespo**, Sony Music artist **Alexis**, Billboard executive director of Latin content and programming **Leila Cobo**, Sony Music artist **Fido** and Kinto Sol's **El Chivo** and **Scribe**.



Mingling at the pre-awards VIP reception, from left, are State Farm advertising director **Edward C. Gold**, marketing manager **Karen Noel** and creative director **Tim Van Moof**.



Jorge and **Hernán Hernández** of Los Tigres del Norte announced their new partnership with Verizon at the conference. From left: **Jesús López**, president of Universal Music Latin Entertainment and chairman/CEO of Universal Music Latin America/Iberian Peninsula; **Jorge Hernández**, Verizon Wireless director of digital content and programming **Ed Ruth**; **Hernán Hernández**; and Disa/Fonovisa president **Gustavo López**.

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

PRESENTED BY STATE FARM IN ASSOCIATION WITH VERIZON LIVE FROM THE EDEN ROC RESORT & SPA IN MIAMI BEACH

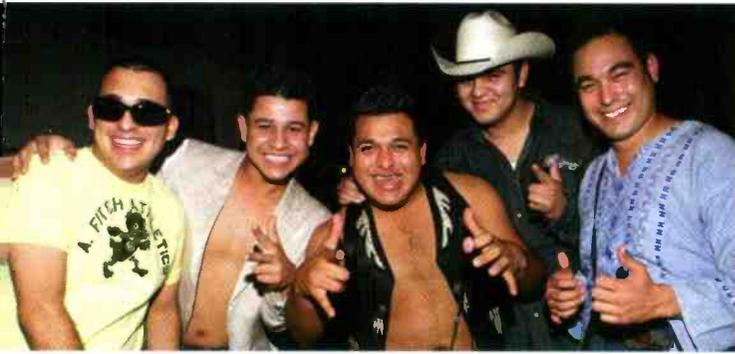


Victor Harvey, owner/president of V Georgio Vodka, the official vodka of the conference, poses with models outside the awards afterparty at Bongo's nightclub.

LEFT: Sony Music Latin act and six-time finalist **Los Pikadientes de Caborca** performed at the Billboard Bash.



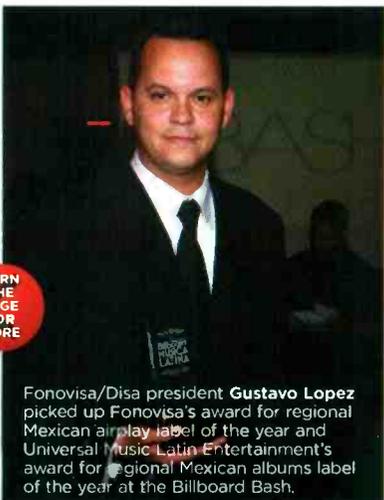
The partnership of TV and music and the challenges of synch deals were discussed at the "Music and Television" panel. From left: Spanish Broadcasting System executive VP/creative officer **Cynthia Hudson**; MTV/VH1 Latin America senior VP of creative, content and music **Jose Tillan**, who moderated; Telemundo Network Group VP of music affairs **Margaret Guerra Rogers**; and Billboard executive director of Latin content and programming **Leila Cobo**.



It was a meeting of brains, beauty and talent at the women's panel, which brought together top artists and songwriters. Backstage at the speakers' green room, from left, are Sony Music artist **Kany García**, Universal Music Latino artist **Fanny Lu**, Billboard executive director of Latin content and programming **Leila Cobo**, songwriter **Claudia Brant** and Universal Music Latino artist **Janina**.



Luz Ríos, a two-time Billboard Latin Music Awards finalist for her song "Aire"—a duet with **Joan Sebastian**—performed at the Billboard Bash.



Fonovisa/Disa president **Gustavo Lopez** picked up Fonovisa's award for regional Mexican airplay label of the year and Universal Music Latin Entertainment's award for regional Mexican albums label of the year at the Billboard Bash.



BMI presented its all-star "How I Wrote that Song," panel that features songwriters telling the stories behind their hit songs and performing them. In the speakers' green room, BMI VP of Latin music **Delia Orjuela** (fifth from left) held court with top BMI songwriters and artists. From left: BMI senior director of Latin writer/publisher relations **Porfirio Piña**, songwriter/artists **Flex**, **AB Quintanilla** and **Jorge Villamizar**; songwriters **Gabriel Flores** and **José Luis Pagán**; and BMI director of licensing and Latin writer relations **Joey Mercado**.



Universal Music swept the label awards at the Billboard Bash, taking honors for pop, Latin rhythmic and regional Mexican. Accepting one of the trophies is Universal Music Latino/Machete president **Walter Kolm**.

TURN THE PAGE FOR MORE

© Copyright 2009 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 3595, Northbrook, IL 60065-3595. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Doug Kline, BB@theYGGroup.com, 1-800-290-5460, ext. 133. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7495 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 121 Issue 18. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-658-8372 (outside U.S.: 847-559-7531) or e-mail billboard@espcmp.com. For any other information, call 646-654-4430.



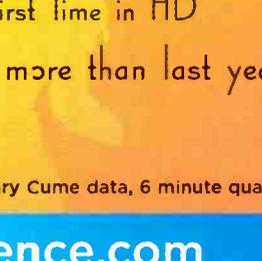
20TH ANNUAL Billboard LATIN MUSIC CONFERENCE & Awards

IN ASSOCIATION WITH



Muchas Gracias

to all the speakers, performers,
sponsors and participants!



Congratulations



The Awards Show Broadcast Live and For the First Time in HD
Reached 5.8 Million unique viewers, 300,000 more than last year.

Source: Telemundo Press Release of Nielsen Company, Persons 2+ Preliminary Cume data, 6 minute qualifier.

www.BillboardLatinConference.com

PRESENTING SPONSOR



IN ASSOCIATION SPONSOR



OFFICIAL VODKA SPONSOR



OFFICIAL TIMEPIECE SPONSOR





SOLID

LIVES FOR THE

ENCORE

Specialized Wealth Management for the Music Industry

At SunTrust, we've spent more than 20 years helping music industry professionals make the most of their success. Our dedicated financial advisors can help you manage your cash flow, monetize your assets, and create a plan designed to provide continued financial stability. For more information, call Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc., at 404.724.3477 or visit suntrust.com/talent.

Royalty and Catalog Lending

Financial Planning

Retirement Planning

Investment Management



Securities and Insurance Products and Services: Are not FDIC or any other Government Agency Insured - Are not Bank Guaranteed - May Lose Value

Thomas Carroll is Senior Vice President, SunTrust Investment Services, Inc., and Managing Director of SunTrust's Sports and Entertainment Specialty Group.

SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank. Securities, brokerage services, insurance (including annuities and certain life insurance products) and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC-registered investment adviser and broker/dealer and a member of FINRA and SIPC. Other insurance products and services are offered by SunTrust Insurance Services, Inc., a licensed insurance agency.

©2009 SunTrust Banks, Inc. SunTrust is a federally registered service mark of SunTrust Banks, Inc. Live Solid. Bank Solid. is a service mark of SunTrust Banks, Inc.